

Abstracts of the 11th Nordic Music Therapy Conference 2024: Let's face the music

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Abstracts of the 11th Nordic Music Therapy Conference 2024: Let's face the music

Edited by Hanne Mette Ridder and Stine Lindahl Jacobsen



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EDITORIAL by the Danish Journal of Music Therapy

Every morning of the Nordic Music Therapy Conference, the organising committee evoked high spirits in the participants by a vivid introduction to the day's programme, live music and community singing, humorous sketches of the "holy cows" in music therapy literature, and thought-provoking and moving poetic quotations about the relationships between nature and human beings.

A prominent theme of the conference was the encouragement to face the present ecological and political crisis in the world by employing music and music therapy to promote health, regeneration and resilience in clients as well as therapists.

The conference programme was comprehensive, and every day the participants could choose between nine tracks of paper presentations, workshops, symposia and roundtables. Thus, they could benefit from a selection of activities, but not from the other simultaneous activities. Favourably, the present collection of abstracts offers information about the complete contents of the conference, permitting insight in a rich variety of projects, ideas, experiences, methods, achievements, theories and references. It is amazing to scan this multi-faceted display of the current music therapy field and to feel joy in acknowledging the growing worldwide activity.

The online publication of the present abstracts permits easy selection of contributions by searching for themes, names or keywords. However, it may be tempting and rewarding to spend a few hours scrolling down the whole collection with curiosity and critical interest. Many thanks to the hard-working organising committee for providing access to this rich source of information, experience and engagement!

Erik Christensen

on behalf of the editorial board of the Danish Journal of Music Therapy

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EDITORIAL by the guest editors: Facing the music or music for escapism

Hanne Mette Ridder and Stine Lindahl Jacobsen

Welcome to this special issue of the Danish Journal of Music Therapy where you will find all the abstracts from *the 11th Nordic Music Therapy Conference* as well as mention of the committee members who helped to make the conference a possibility. In addition, we will look back and give some facts about the conference, and then proceed to explain why the organising team chose the theme of the conference: Let's face the music.

The 11th Nordic Music Therapy Conference was held June 2024 in Musikkens Hus (House of Music) in the centre of Aalborg, Denmark. It was hosted by the Music Therapy faculty and students with the following local organisers: Bolette Beck, Charlotte Lindvang, Gustavo Gattino, Jens Anderson-Ingstrup, Morten Kattenhøj, Niels Hannibal and Ulla Holck and with Stine as organising chair and Hanne Mette as scientific chair. We were thrilled to receive hundreds of abstracts and to welcome 291 participants, with most participating live – face to face – and a dozen watching selected presentations online. Although a Nordic conference, it was overwhelmingly well-attended from all over the world. All neighbouring countries to Denmark were represented, but also countries from other continents. In Figure 1, countries with more than five participants are shown, and apart from these, there were participants from Belgium, Canada, Czech Republic, Estonia, Faeroe Islands, Greece, Hong Kong, Iceland, Italy, Latvia, Poland, Portugal, Singapore, South Africa, Spain, Switzerland, and Thailand.

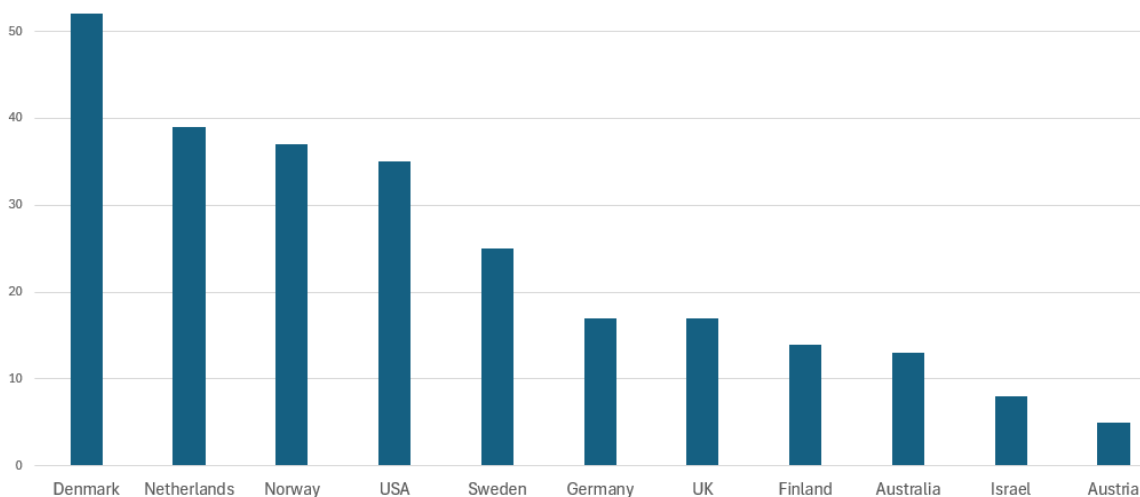


Figure 1. Countries with more than five participants at the NMTC24.

We certainly enjoyed planning the NMTC24 and to invite colleagues to come – not only for a visit, but also to share and exchange ideas, knowledge and research. We managed to keep the deadlines although there was only a two-year time span from the 10th NMTC which was delayed one year due to Covid19 restrictions. With an almost regularly timespan between the

conferences of three years, the first NMTC was held in Norway in 1991. The succession of Nordic music therapy conferences thus has been as follows:

- 1991. 1st NMTC, Sandane, Norway
- 1994. 2nd NMTC, Kungälv, Sweden
- 1997. 3rd NMTC, Jyväskylä, Finland
- 2003. 4th NMTC, Bergen, Norway
- 2006. 5th NMTC, Stockholm, Sweden
- 2009. 6th NMTC, Aalborg, Denmark
- 2012. 7th NMTC, Jyväskylä, Finland
- 2015. 8th NMTC, Oslo, Norway
- 2018. 9th NMTC, Stockholm, Sweden
- 2022. 10th NMTC, Helsinki, Finland
- 2024. 11th NMTC, Aalborg, Denmark

A large group of music therapy colleagues have continuously met for these Nordic conferences and for us as organisers, it was indeed a pleasure to see familiar faces in our house, but also to see new colleagues. Hopefully all will be part of this tradition of meeting, sharing and exchanging knowledge in the years to come.

At our very first meeting with the organising committee, we brainstormed to find a theme for the conference. In this process also Stefan Skov, Julie Ørnholt Bøtke and Sanne Storm helped us, and we quite quickly agreed on the theme: *Let's face the music*. This saying has a double meaning. It is about facing reality, but for us it was also about putting focus on the music we use in our work as music therapist. It was about meeting face to face, certainly affected by a post-covid period with too many online meetings and too little live music shared.

One of the most challenging tasks for us was to reduce the number of presentations. Although we could offer nine concurrent sessions in three full days, there were still too many great and interesting abstracts. With help from the scientific committee (who are all listed at page 149), we used double and sometimes triple blinded assessment scores to cut down the number of presentations. We ended up with 82 paper presentations, 28 poster presentations, 16 roundtables, 5 symposia, and 21 workshops. The duration of the paper presentations were 25 minutes including discussion, one minute pitching in plenum for the posters, and 90 minutes for the rest. Each morning, we started with a keynote presentation who gave insight into research from Sweden, Norway and Denmark, and these plenum sessions also included musicing, lyric food for thought, as well as a short storyline about the holy cows of music therapy theories.

We wanted to face the music together and arranged several events where all conference participants were invited to engage in either singing, dancing, playing drums, or playing folk music. Creating music together is an experience that transcends mere sound; it is an act that compels us to adapt, acknowledge, and embrace one another, regardless of our differences. When we make music together, especially when facing each other, we cannot escape the presence of others. This shared act of creation demands something profound from each of

us. We are required to listen attentively, to take an active part, and to become integral to the collective rhythm and harmony that we forge together.

The community we build through music is one that necessitates both social and personal skills. It calls on us to be aware of the emotions, perspectives, and contributions of others, fostering a sense of togetherness that transcends individual differences. In this space, we are not just creating melodies and rhythms; we are weaving a tapestry of human connection that binds us closer together. Music, in this way, becomes more than an art form—it becomes a powerful vehicle for unity, understanding, and the shared human experience.

In this special edition of the Danish Journal of Music Therapy, you will find all the abstracts from the presenters. You will also find that the theme, *Let's face the music*, is clearly reflected in the presentations, for example by facing the music with families, with offender patients, with metaphorical holiday playlists, by facing music in the Nordic countries, and in standards for MT training in Europe. You will also learn about facing (health) music(king), mental health and dementia, facing potentials and pitfalls of interventions (for example singing and songwriting), and, finally, facing money, nature, and music therapists' mistakes,

By diving into these presentations, we as practitioners, researchers and conference participants are urged to ask whether we in fact are facing the music – a question that we also posed at the opening speech. Are we facing reality? We could turn around the question, asking if we are using music as an escape from reality? Which demands us to ask what reality is. One answer to this question is that reality is the prospective of several global crises! According to the United Nations (UN, 2019), we are facing geopolitical tensions and war, climate collapse, deep and growing global mistrust, the dark side of the digital world, and lurking pandemics. And when we consult Our World in Data (2024), we can add extreme poverty, population and demographic change, and many other pressing problems.

We need to ask the question if we, *instead* of facing reality, are using music to escape from and an uncertain future. Is music our escape and are we thus talking about escapism? Escapism is a “pejorative term for behaviour perceived as a retreat from the problems, routines, and tensions of everyday reality - by seeking distraction or relaxation in entertainment or fantasy” (Oxford Reference, 2024, para 1). The German philosopher and musicologist, Theodor Adorno argued that the entertainment function of *mass media* diverted the working class from thinking about their oppression. In his opinion, popular culture, including music, inflicts escapism. Following up on music, the German professor and psychologist, Thomas Schäfer, points at escapism in his investigations of the function of music. He and his team found 129 functions of music in music listening and found that the social importance of music may have been overvalued. They referred to professor of music at the University of Edinburgh, Simon Frith, who saw music as a means of escape in the way that music is a safe form of time-passing, and that music takes us out of ourselves and puts us somewhere else (Frith, 1996). Following this, Schäfer and colleagues concluded that we hardly listen to music for social reasons, but instead use it principally to relieve boredom, maintain a pleasant mood, and create a comfortable private space (Schäfer et al., 2013, p. 7).

We wonder whether Schäfer's understanding of passive music listening is transferred to a general understanding of what music therapy is. Is this how others perceive the function of music in music therapy practice? Then music therapy would be understood as a means to relieve boredom, maintain a pleasant mood, and create a comfortable space. And only this. It would be a way to keep people distracted, passive, non-disturbing, non-complaining. Music would give our clients a chance to escape – however, might this be because our systems and institutions *need* them to be happily passive?

In a study on music-induced imaginations, Herff and colleagues defined escapism as a cognitive strategy for self-regulation and argued that “... the experience of music-induced imaginations are similar to those observed in other media (e.g., reading), and are characterised as a form of ‘escaping reality’” (Herff et al., 2021, p. 1). To test music-induced imaginations, study participants were asked to perform an imagination task where they were presented with a visual inducer. This directed their imagined journey on a screen. They would see a figure ascending a small hill, and shortly after, the figure reached the top of the hill. Now a large mountain, barely visible, would appear in the far distance, and participants were instructed to close their eyes and imagine a continuation of the journey towards the landmark (Herff et al., 2021). During the imagination task, participants either sat in silence or listened to one of the following musical stimuli, with two different versions of each:

- Bach, Chorale ‘O Haupt voll Blut und Wunden’, from Matthäus Passion BWV244
- Debussy, ‘Tarantelle Styrienne’ L. 69;
- Rodgers, ‘My Favorite Things’

Not surprisingly, the researchers found that musical auditory stimuli (specifically Bach) induce higher vividness of imagined content, leading to the conclusion that their study offers a novel paradigm to investigate directed imagination. The study highlights the recreational benefits of listening to music in terms of escapism.

In a review from German researchers, visual mental images are described as subjective and internally oriented mental states. The imageries are regarded as a modality of mind-wandering, daydreams, and autobiographical memories. Interestingly, the researchers describe how images and emotions evoked by music are closely intertwined, and therefore, that visual mental images have a pivotal role in self-understanding and psychotherapy (Taruffi & Küssner, 2019). With this, they are clearly stating that music listening is not a passive process to be used for passively escaping the outer world. Dr Dave Camlin lectures in music education at the Royal College of Music in London and in his book on music making inspired by holistic philosophy, he focuses on *active* music making. For him music is something that people *do*, and something that *all* humans have always done (Camlin, 2023). He argues that for us, as citizens of the earth, musicing is a practical way of engaging with our responsibilities – and a way of repeatedly materializing the values of love, reciprocity and justice (p.161).

Camlin describes our uncertain future in terms of rising inequality, uneven exploitation of the earth's resources and much more. He is aware that it sounds naive that musicing could be a solution, nevertheless, he suggests that musicing might be a valuable resource in *how* we

address and cope with some of these challenges (Camlin, 2023, p. 6). To address the challenges would require us to perform the best of our ethical human selves, to reveal ourselves to the other and be vulnerable with them—and to find in that exchange a mutual care and compassion which can foster ethical attitudes of kinship and extend beyond the musical encounter.

Camlin leans upon the concept civic imagination. With reference to Jenkin and colleagues' book on *popular culture and the civic imagination* (2020), he argues that ecologic theories view all cultural participation as a form of civic engagement. He suggests a variety of spillover effects generated by the arts, that increase social capital and community capacity. Thus, civic imagination is about how people address the complexities, contradictions, and inconsistencies of living. In this respect, Camlin regards Civic imagination as the capacity to imagine alternatives to current cultural, social, political, or economic conditions. Importantly, the act of imagining is never enough if it does not inspire action.

In conclusion, we emphasise that music induced images have a pivotal role in self-understanding and self-regulation – not only in passive escapism, and according to Camlin, musicing is a potent way in which we can face an uncertain future together, infused with moments of collective joy, and in solidarity with the earth. Finally, being able to imagine pleasure and harmony, may prepare us to cope and act.

With “facing the music” as the underlying theme for the conference, our intention was that participants would share their practice experiences and research studies on musicing and music engagement in the House of Music. We intended participants to be in dialogue, reflect, exchange viewpoints, to lead to change and action, and inspire us all to perform the best of our ethical human selves.

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KEYNOTE PRESENTATIONS

Julie Kolbe Krøier: Attunement in interdisciplinary health care

Music therapists are currently navigating and practicing in a complex landscape with huge challenges concerning climate break down, the biodiversity crisis and a mental health crisis where we face an increase in depression, burn out, stress and anxiety worldwide. This multiplicity of complex crises is affecting the health care systems. Health care institutions in the Nordic countries are challenged by problems with recruiting care staff, stress and burn-out, which has been labelled as the Care Crisis in the Nordic Welfare states.

In the keynote, I address how we as music therapists understand our selves in these circumstances and how we can contribute to a greater caring capacity in the health institutions where we work. Focusing on the concepts of attunement and resonance, I will give examples on how music therapists can work with indirect practices and create parallel caring processes in dementia care and hospitals. The keynote draws on research on attunement mainly from dementia care and neurology. I will furthermore introduce the regenerative paradigm as a framework for understanding music therapy practice in the complex and challenging time that we live in. Research on implementing training in person attuned musical interactions (PAMI) and hereby developing a caring care culture in nursing homes will also be presented.



Julie Kolbe Krøier, PhD, MA in music therapy, has recently defended her doctoral thesis on person-attuned musical interaction. She has worked several years in dementia care, first as a caregiver and then as a music therapist, and in her research, she has focused on how caregivers and music therapists collaborate when care becomes challenging due to neuropsychiatric symptoms. This interdisciplinary approach is crucial in the view of the global challenges we face with increasing incidents of dementia and the need for care in all aspects of daily living. Apart from lecturing at the music therapy programme at AAU, Krøier works at the department of neurology at Bispebjerg Hospital in Copenhagen.

Koelsch, Stefan: Good vibrations. Therapeutic effects of music in the brain



Professor Dr. **Stefan Koelsch**, Department of Biological and Medical Psychology, University of Bergen, is an internationally prominent researcher and musician. He is a brain scientist and bestselling author recruited by the University in Bergen in 2015 as a Toppforsk-Professor. His main research fields are music, neuroscience and experimental psychology. He is known for highly interdisciplinary work, co-authoring publications with neurologists, immunologists, psychiatrists, physicists, philosophers, musicologists, literary scholars, psycholinguists, and music therapists. His Scopus H-index is 64, with an average of 86 citations per article. Dr. Koelsch is also a research fellow at the Max Planck Institute for Human Cognitive and Brain Sciences in Leipzig (Germany), and at the Max Planck Institute for Empirical Aesthetics. His most recent book *Good vibrations. Heilen mit der kraft der musik*, is translated from German to Norwegian Bokmål in 2020: *Gode vibrasjoner. Musikkens helsebringende kraft*.

Lena Uggla: To be or to do: music therapy with severely ill children. Clinical work and research

When a severely ill child needs treatment at the hospital, the experience can be very challenging. Going through a stem cell transplantation can be likened to a trauma and affects the whole body, in addition to the child's and parents' psychological well-being and quality of life. The entire course of life of children with an acquired brain injury caused by disease or trauma is affected, as well as their families.

The interaction between music therapist and child, and often parents, offers opportunities for play, joy, and deep seriousness. Different emotions, such as hope and longing, struggle and loss, can be combined in the same song or expressed when improvising or listening to music. Each child is unique, and everyone has their own relationship with music. When children are ill, their affective window of tolerance diminishes, but through musical elements the music therapist can attune to the child's emotions and meet the child's intentions and needs.

In the presentation, Lena Uggla will give examples from research and clinical music therapy work with children going through difficult treatments in the acute phase, inpatient care, and rehabilitation.



Lena Uggla, PhD, is an experienced music therapy clinician and researcher, working at Astrid Lindgren Children Hospital, Karolinska University Hospital and is also affiliated to CLINTEC at Karolinska Institutet, Stockholm, Sweden. In her clinical work and research, she has focused on the effect of music therapy on children who undergo stem cell transplantation. With her expertise in the implementation of music therapy in hospital setting as well as in evidence-based research, her insights are important for the understanding of music in regard to life threatening disease and the maintaining of quality of life. Uggla has published internationally about her research, and her most recent publication is entitled Music therapy for children undergoing transplantation, published in The Lancet Haematology.

PAPER PRESENTATIONS

A – E

Alanne: Music as a Transformational Lived Experience in Music Psychotherapy

Sami Alanne

In this presentation, the recent developments in psychodynamic music psychotherapy and psychoanalysis are discussed how music is faced as a lived experience in therapy (Alanne, 2023; Grassi, 2021; Kennedy, 2020; Lombardi, 2008; Stern, 2010). The musical processes and the “inner music” in interaction, verbalization, and improvisation between the client and therapist can be analysed how they can transform in the intersubjective experiences. The unconscious may present itself as musical forms, rhythms, and melodies in the verbalizations as well as in sounds, rhythms, actions, and internal feelings of body in therapy (Grassi, 2021). Psychotherapy may include unconscious musical reveries, thoughts, and the flow of experiences where the therapist can attune and listen to the inner experience, the music, in the client (Kennedy, 2020; Lombardi, 2008). Music therapy improvisations and songs in psychotherapy may help the clients in enriching, integrating, and connecting their mind and body in experiences like somatizations and dissociations of trauma.

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Sami Alanne, DMus, MPhil is an adjunct/associate professor of music therapy and researcher at the University of the Arts Helsinki, Research Institute, and CERADA. He also works as a training psychotherapist, psychoanalyst, and music psychotherapist in Helsinki, Finland.

Anderson-Ingstrup: “A song for your health” – Facing the potentials and pitfalls of an inclusive and adapted singing intervention

Jens Anderson-Ingstrup

In Denmark it is estimated that 8% of the population are experiencing loneliness to a degree that it negatively affects their quality of life as well as their mental and psychological health, which is estimated to cost the Danish government 7,4 billion DKK/year (Christensen et al., 2021). Several studies suggest, that singing can reduce mental distress and enhance social well-being, thus serving as a remedy for people experiencing pathological loneliness (Fancourt & Finn, 2019; Jensen, 2018). People experiencing pathological loneliness may vary in many ways with regards to age, diagnosis, and mental and physical ability and should therefor be regarded as a heterogenic group, with diverse needs and capabilities, which calls for tailored and flexible activities (Anderson-Ingstrup, 2020).

“A song for your health” is a research- and intervention project in Denmark, developed for people experiencing pathological loneliness, who are invited to participate in drop-in song and choir sessions, that are intended to foster personal growth and promote emotional expression and social interaction.

The methods, activities, and pitfalls discovered while constructing an inclusive, safe, and flexible environment will be discussed along with preliminary findings from the study, thus serving as a source of inspiration for both researchers and practitioners to establish similar projects in other areas.

Jens Anderson-Ingstrup is PhD and MA in Music Therapy. He is assistant professor, coordinator of studies, and educator at the Aalborg University Music Therapy Programme. His areas of interest includes mental health, song and choir work, dementia and realist evaluation of complex interventions.

Aronoff & Gilboa: Queer spaces music therapy model for working with LGBTQ+ clients

Uri Aronoff and Avi Gilboa

Though legal, social, and personal aspects of LGBTQ+ individuals have seen changes in the past decade, challenges such as homophobia, violence, emotional difficulties, and various risk factors persist. Queer theory uniquely focuses on the LGBTQ+ community’s uniqueness as a sexual minority within heteronormative society and music therapists (MTs) have been picking up on basing their work with LGBTQ+ clients on the basis of this theory. In this presentation we introduce a queer spaces model for the use of MTs , developed in a PhD project.

The Queer Spaces Model for Music Therapy emerged from three qualitative studies a) semi-structured interviews with MTs who worked with LGBTQ+ individuals, to understand whether

there are unique attributes to this work; b) Three case studies of individual music therapy with LGBTQ+ individuals to see whether ideas from queer theory take part in these treatments, and if so – how; c) formation of a model and introducing it in a focus group of three music therapists for their inputs and impressions.

The resulting Queer Spaces Model for Music Therapy provides a comfortable layout that enables understanding of a) where the clients stand in regard to their sexual and social identities; b) where they aspire to be, and c) how MT can assist. This layout will be explained and demonstrated with short clinical vignettes from the research. The benefits and the shortcomings of the model will be described and the implementation of queer terminology in the context of MT with LGBTQ+ clients will be discussed.

Dr. Uri Aronoff is an experienced music therapist who has worked with a diverse range of populations including children, adolescents, and adults in education and healthcare systems, and in private practice. In the past decade, Uri has focused his research and clinical work on working with the LGBTQ+ community.

Prof. Avi Gilboa is head of the music department and the music therapy program at Bar-Ilan University, Israel. As music therapist, he has experience with various clinical populations, and is involved in numerous community-based music therapy projects. He published articles and book chapters, many of them with his research students.

Baker et al.: Home-based family caregiver-delivered music and reading interventions for people living with dementia: an international randomised controlled trial (HOMESIDE trial)

Felicity Baker, Helen Odell Miller (presenter), Jeanette Tamplin, Jodie Bloska, Ming Hsu, Jonathan Pool, Anna Bukowska, Karette Stensaeth, Tone Kvamme, Kjersti Johansson, Thomas Wosch, Laura Blauth and Tanara Vieira Sousa

Music interventions provided by music therapists are effective at attenuating behavioural and psychological symptoms (BPSD) of people with dementia (PwD). The impact of music interventions on dementia symptoms when provided by family-caregivers is unclear.

We implemented a community-based randomised controlled trial to evaluate if caregiver-delivered music was superior to usual care (UC) on reducing BPSD of PwD measured by the Neuropsychiatric Inventory-Questionnaire (NPI-Q). The study included an active control (reading). PwD and caregivers from five countries were randomly allocated to music, reading, or UC with a 1:1:1 allocation. Caregivers received three music or reading training sessions delivered by therapists and were asked to provide five 30-minute reading or music activities per week (minimum twice weekly) over 90-days. The NPI-Q was completed by masked assessors at baseline, 90- (primary) and 180-days post-randomisation and analysed using a likelihood-based longitudinal data analysis model.

We randomised 432 eligible dyads. There was no statistical or clinically important difference in the change from baseline BPSD between caregiver-delivered music (-0.15, 95% CI -1.41 to 1.10, p=0.81) or reading (-1.12, 95% CI -2.38 to 0.14, p=0.082) and UC alone at 90-days. No related adverse events occurred.

No significant intervention-related improvements in enduring BPSD were found however the activities used in the intervention were safe, producing no intervention-related adverse events, and short-term effects were reported by caregivers. Subgroup analyses highlighted the possibility that people with severe symptoms and those with vascular dementia were more responsive to the music interventions than those with milder systems and with Alzheimer's Disease.

Prof Felicity Baker, PhD, University of Melbourne, Associate Dean Research and principal investigator on clinical trials ~\$16M. She is associate editor of Journal of Music Therapy. She has authored 5 books including her recent publication Leadership and Management of Clinical Trials in the Creative Arts Therapies (Palgrave, 2022).

A/Prof Jeanette Tamplin, PhD University of Melbourne, Associate Dean Students, music therapy researcher. Her research focuses on clinical trials for people with Parkinson's Disease and Dementia. Australian Principal Investigator of HOMESIDE

Prof Helen Odell Miller OBE, PhD, Emerita Anglia Ruskin University. Researcher in music therapy for mental health, and dementia care. UK Principal Investigator of HOMESIDE

Jodie Boska, music therapist, PhD student and research fellow at Anglia Ruskin University.

Dr Ming Hsu, PhD, Senior Research Fellow at Anglia Ruskin University. Ming was a clinical trial manager on the HOMESIDE study

Dr Jonathan Pool, PhD. Senior Research Fellow at Anglia Ruskin University. Jonathan was a clinical trial manager on the HOMESIDE study

Professor Karette Stensaeth, PhD, Norwegian Academy of Music, Researcher in music therapy for mental health, and dementia care. Norwegian Principal Investigator of HOMESIDE

Dr Tone Kvamme, PhD, Norwegian Academy of Music, researcher in dementia care. Tone was supervising the music therapists on the HOMESIDE study.

Dr Kjersti Johansson, PhD, Norwegian Academy of Music, researcher in dementia care. Kjersti was clinical trial manager for the Norwegian team on the HOMESIDE study.

Dr Anna Bukowska, PhD. Institute of Applied Sciences, University of Physical Education in Krakow, Music Therapist and Physiotherapist. Anna was Principal Investigator for Poland on the HOMESIDE study.

Prof Thomas Wosch, PhD. Institute for Applied Social Sciences, Music Therapy Lab, Technical University of Applied Sciences Würzburg-Schweinfurt, Germany. Thomas was Principal Investigator for Germany on the HOMESIDE study.

Dr Laura Blauth, PhD. Institute for Applied Social Sciences, Music Therapy Lab, Technical University of Applied Sciences Würzburg-Schweinfurt, Germany. Laura was clinical trial manager for HOMESIDE in Germany.

Dr Tanara Vieira Sousa, PhD. University of Melbourne. Tanara is a health economist. She was data manager, information scientist and health economist on the HOMESIDE project.

Beer & Birnbaum: Trauma-Informed Music Therapy Theory

Laura Beer and Jacqueline Birnbaum

Music therapy and trauma-informed approaches have many overlapping areas of theory and practice. However, there is a gap of knowledge between understanding trauma-informed theory and knowing how to implement a trauma-informed approach in clinical practice. In this presentation, theoretical and practical principles of trauma-informed care will be discussed as applicable to music therapy. Presenters bring their unique and focused wisdom and experience to this session, creating a broad understanding of the ways trauma-informed practice (TIP) can be integrated into different levels of practice. We will focus on why and how music is powerful for people who have suffered damaging events, disasters, illnesses, or losses. We will reflect on the many forms trauma can take for clients (and therapists) and the power and cultural dynamics involved in a TIP. Presenters will offer a brief live music-making experience and discuss how it connects to TIP. Finally, we will explore how music therapy can continue to evolve to meet clients' needs in this world which brings trauma to so many.

Laura Beer, PhD, MT-BC (she/her), is an Associate Professor of Music Therapy at Colorado State University. She has certification in Rhythm, Breath, & Lullaby work and is a Nordoff-Robbins trained music therapist and is the co-editor of *Trauma-Informed Music Therapy: Theory and Practice* with Jacqueline Birnbaum.

Jacqueline Birnbaum, MEd, MA, LCAT, MT-BC, Level III Nordoff-Robbins Music Therapist, worked for 33 years at the NYU Nordoff-Robbins Center. She has presented on Creative Music Therapy internationally. Published books include one of her work with a traumatized child, and *Using Music in Child and Adolescent Psychotherapy*, co-authored with Laura Beer.

Brault et al.: Pluralism as an Essential Condition Towards Socially Just Music Therapy Education and Training

Annabelle Brault, Cynthia Bruce and Vivek Venkatesh

Recent social justice-focused and anti-oppressive scholarship has called for broader and more intentional inclusion of epistemological frames that centre critical analyses to promote equity, diversity, inclusion, accessibility, and decolonization in music therapy education and training (Baines, 2021; Bruce, 2022; Edwards & Baines, 2022; Norris, 2020; Pickard, 2022; Shaw et al., 2022; Zinga & Styres, 2019). The recent addition of a section on social justice in the revised code of ethics of the Canadian Association of Music Therapists (2022) is a step in

the right direction. It requires certified music therapists to actively identify, understand, and eliminate implicit biases and to cultivate awareness of the harms that have been exacted by oppressive practices within and beyond the profession. We argue, here, that preparing music therapy students to meet professional standards of practice and adhere to the social justice-focused ethical principles articulated in the code of ethics, music therapy education programs must intentionally integrate social justice throughout their curriculum. In this critical contemplation, we address the question: “how might a commitment to social justice be enacted in the context of music therapy education?” We posit that upholding a commitment to social justice education must first and foremost be grounded in a pluralistic ethos, which values diverse ways of thinking, being, knowing, and learning. We then explore the critical integration of lived knowledge, the notions of dignity safety and intellectual “unsafety” (Callan, 2011, 2016) in educational spaces, as well as arts-based social pedagogies as potentially transformative practices in socially-just music therapy education.

Annabelle Brault, MA, MTA, is a resource-oriented music therapist, musician, researcher and educator. A PhD candidate in the individualized program at Concordia University (Canada), she uses arts-based methods to investigate how young people navigate issues of digital well-being. She is the French Content Editor of the Canadian Journal of Music Therapy. Cynthia Bruce is an Associate Professor of Music Therapy and Chair of Creative Arts Therapies at Concordia University. As a blind activist scholar working at the intersection of Critical Disability Studies, Music Therapy, and post-secondary accessibility, she mobilizes lived disability experience to foster educational and professional equity in Music Therapy.

Cynthia Bruce is an Associate Professor of Music Therapy and Chair of Creative Arts Therapies at Concordia University. As a blind activist scholar working at the intersection of Critical Disability Studies, Music Therapy, and post-secondary accessibility, she mobilizes lived disability experience to foster educational and professional equity in Music Therapy.

Vivek Venkatesh’s research and creation programs focus on pluralism as a means to counter social polarisations. He holds the UNESCO co-Chair in Prevention of Radicalisation and Violent Extremism, is Full Professor of Inclusive Practices in Visual Arts and Chair of the Department of Art Education at Concordia University in Montréal, Canada.

Burzlaff et al.: Evidence of vibroacoustic music therapy for postoperative delirium: initial results of an ongoing RCT study

Petra Burzlaff, Philipp Deetjen and Susanne Metzner

Background: Postoperative delirium (POD) is a highly prevalent and morbid syndrome in intensive care unit (ICU) patients. Vibroacoustic music therapy is a promising non-pharmacological approach with beneficial effects on consciousness and agitation, but its effects on the duration of delirium are not well understood.

Methods: The VIMUD-ITS trial is a two-arm, unblinded, randomized controlled trial to evaluate the effect of music therapy in the context of a multimodal treatment concept for

postoperative delirium in the intensive care unit. A total of 122 patients aged 18 years or older will be randomized to one of two arms: (1) three vibroacoustic music therapy sessions once daily on consecutive days or (2) standard care. Our goal is to examine the duration of delirium and ICU stay, as well as changes in delirium symptoms. The intervention consists, in addition to therapeutic conversation, of listening to specially composed music as well as the patients' personal favorite music using the SoundPad® by the company resono.

Results: This paper provides insight into a current ongoing randomized controlled trial focusing on vibroacoustic music therapy for postoperative delirium in the intensive care unit.

Discussion: This presentation will discuss the evidence for the efficacy of vibroacoustic music therapy in the ICU for postoperative delirium based on the preliminary results of the study. This will be followed by case studies of the processes involved in music therapy from the patient's perspective.

Petra Burzlaff (B.A./M.Sc.) is working as a research assistant at the University of Augsburg, Germany. She has studied Music Therapy in Heidelberg (Germany) and Clinical Psychology and Psychotherapy in Neuruppin (Germany). Her research interest and, at the same time, her PhD Project include the topic of music therapy in postoperative delirium with mixed methods research.

Dr. med. Philipp Deetjen is working as senior physician in the Department of Anesthesiology and Operative Intensive Care Medicine at the University Hospital of Augsburg. He is a medical specialist in anesthesiology with additional qualifications in emergency medicine and intensive care medicine.

Dr. Susanne Metzner - Scientific director of the department of music therapy master course and research at the University of Augsburg/Germany, international guest professor, member of scientific boards, publications in books and journals; theoretical background in psychoanalysis and aesthetic theory, specialised clinical knowledge and research in psychiatry and pain management.

Campbell & Wosch: “Perception is reality”: mediating the experience of persons with dementia through auditory and tactile music stimulation

Elsa Campbell and Thomas Wosch

Dementia is characterised by a change in perception. This may be expressed for example as hallucinations, paranoia, confusion or time-shifting. This presentation will discuss the concept of sensory perception of people with dementia and how auditory and tactile (vibration) music may be used to mediate the relationship and communication between a music therapist and client with dementia in a residential care setting. The changes in perception in relation to disease severity and the potentials of music and tactile sensory stimulation across this continuum will be delineated. Disease severity impacts the

behavioural and psychological symptoms of dementia (BPSD), e.g., hallucinations, which the person-centred interventions address. Furthermore, the application of music in residential care homes for reducing caregiver burden and increasing residents' independence in activities of daily living will be considered. The immediate impact of music on interaction between therapist and client will be demonstrated by means of video examples from a recent music therapy dementia study. Furthermore, the secondary impact of music therapy interventions on the relationships between care home residents and their formal caregivers will be discussed. The limitations set by dementia in how active music therapy may be received by persons with cognitive impairment will be sketched, outlining the potentials of receptive methods including vibrotactile stimulation in establishing a therapeutic relationship and supporting embodied insight and awareness.

Elsa Campbell: Postdoctoral researcher (tenure track) and lecturer at mdw – University of music and performing arts Vienna; Head of WZMF – Music Therapy Research Centre Vienna; Coordinator of the VIBRAC Skille-Lehikoinen Centre for Vibroacoustic Therapy and Research. Clinical experience in dementia care, with previous work also in chronic pain and comorbid mood disorders.

Thomas Wosch: Professor for Music Therapy Technical University of Applied Sciences Würzburg-Schweinfurt; Head of Master Music Therapy for Empowerment and Inclusion; Research foci Microanalysis in Music Therapy, Music Therapy Assessment, Outcome research on music therapy in dementia care; Projects HOMESIDE, MIDDEL, MUSIC MOVES, HIGH-M, DigiMus, MUSE-CARE. Thomas was Principal Investigator for Germany on the HOMESIDE study.

Clark et al.: People with dementia and their care partners “were all about the music”: facing and embracing challenges through songwriting

Imogen Clark, Phoebe Stretton-Smith and Kathleen Lawson

Background: Songwriting offers people with dementia and their care partners (dyads) creative opportunities to reflect on and gain insight into their lives and relationships. This presentation explores how dyads experienced and negotiated participation together in an online songwriting program.

Methods: The program was informed by theoretical concepts of personhood (meaningful occupation, self-identity), family-centredness and couplehood (relationships, reciprocity, shared experiences), and community music therapy (inclusivity, flourishing, self-actualisation). Thematic analysis of interviews explored participants' experiences of 10 online songwriting sessions (6 dyad and 4 group sessions).

Results: Four themes emerged: No one else does this; It's all about us as people; After the sessions we came out buzzing; The journey was as important as the product. Dyads described the program as a “dually inclusive” experience, which “reinforced the reasons why [they] were together”. The role of music, partnered with sensitive facilitation, supported group

discussion of “subjects [participants] wouldn’t normally broach” and promoted feelings of enhanced mood and achievement.

Discussion/conclusions: Online songwriting offered dyads welcomed challenges and opportunities to meet in the music and meaningfully connect, together and with others. Sensitive facilitation, informed by person-centred and ecological approaches, afforded participants the dignity of risk to explore lived experiences through the creation of songs, challenging social stigmas, consolidating self-concept, and evoking feelings of pride. Participants successfully engaged from distanced locations and various contexts, suggesting online songwriting was viable and accessible for this population. Findings reinforce the value of songwriting as a unique space where people living with dementia and their care partners can flourish.

Dr Imogen Clark (PhD) is a Music Therapist, Guided Imagery and Music (GIM) Therapist, and Senior Lecturer at the University of Melbourne. Her research focusses on music listening and participation for physical, emotional, social, and cognitive health and wellbeing as people age and move through major life transitions. She received the La Trobe University Award for PhD of exceptional merit in 2016, and the Hazel Hawke Dementia Australia Fellowship in 2018.

Phoebe Stretton-Smith is a registered music therapist and researcher at the University of Melbourne. Phoebe has experience working in the areas of aged and dementia care, mental health and trauma, and is currently involved in research focusing on music therapy with older adults, people living with dementia and their families.

Kathleen Lawson (Masters, Music therapy) works in private practice and as a research assistant, drawing from multiple skillsets to partner with others in creating accessible, strengths-based and contextually inclusive music therapy experiences.

Dammeyer & Glendrange: Clinical reflections from group therapy with women suffering from PTSD due to sexual abuse in childhood

Charlotte Dammeyer and Kristina Bjørn Glendrange

Introduction: This paper unfolds the process of method development in an interdisciplinary setting between music therapy and psychology in the PTSD-team, Aalborg University Hospital, Psychiatry. A subgroup of patients referred to treatment for PTSD suffer from multiple early trauma due to mainly repeated sexual abuse in childhood. Some of these patients with very complex symptoms does not benefit from standard PTSD treatment according to international guidelines and evidence-based methods. They are not considered to have enough self-regulatory capacity to be able to tolerate trauma exposure treatment. Based on a growing clinical demand, the authors developed a more supportive group format with a primary focus on building self-care using the methods Compassion-focused Therapy (CFT) and Receptive Music Therapy (MI and client-selected music).

Methodology: Introducing combined elements from Compassion-focused Therapy and Receptive Music Therapy as described in a dynamic manual developed specifically to this subgroup of outpatients.

Discussion: Clinical reflections considering how this interdisciplinary work facilitates a group format that enables severely traumatized women to process and internalize new experiences in therapy. Due to promising results a quality survey is initiated to explore the outcome.

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Charlotte Dammeyer, MA of Music Therapy, Aalborg University DK 1998. EAMI accredited BMGIM Therapist 2016. Since 2003 clinical MT at Aalborg University Hospital, Psychiatry, PTSD-team, specialized in GIM/MI with PTSD outpatients. Member of The Danish Association of Psychotherapists (MPF), supervision and GIM in private practice. Interests: Development of BMGIM in trauma treatment with focus on the guidance and the music.

Kristina Bjørn Glendrange, Master of science in psychology from Aalborg University DK 2005, Certified MSc in Psychology, Psychologist with specialization in adult psychiatry. Since 2012 clinical psychologist at Aalborg University Hospital, Psychiatry. Since 2016 in PTSD-team. Interests: Therapeutic factors in group therapy with trauma patients.

Ding: Doing Gender in Music Therapy with Women Affected by Endometriosis – Therapeutic Experiences within a Participatory Research Project

Carmen Ding

Introduction: Endometriosis is a chronic pain disorder that mainly affects women. Living with chronic pain means dealing with different types of pain invisible for others. Apart from medical treatment, there are only few therapies that address the management and impact of chronic pain in everyday life. The affected women try to maintain their social functioning in terms of work and family, however they are also caught up in their own demands.

Methodology: In this participatory research project, workshops were held with woman affected by endometriosis, as co-researchers. A variety of music therapy methods were tested and discussed on their effects. The experiences of the co-researchers were noted in research diaries. These were evaluated by a content-analytical method. The results formed the basis for a group music therapy outpatient aftercare concept, in cooperation with the University Hospital of Augsburg (Germany). In terms of research a participatory approach is maintained even when quantitative surveys are introduced.

Results and Discussion: Based on case examples, we discuss questions like: How can we succeed in taking up ideas of desire and normality in relation to being a woman affected by endometriosis? What are the challenges for the (female) therapists, who work with this clientele? And what are the benefits by making or listening to music in this context?

Carmen Ding Dipl. Mus. M. A. has been working as a research assistant at the Department of Music Therapy Studies and Research in the AMYGDALA project under the direction of Prof. Dr. Susanne Metzner at the University of Augsburg since February 2022. Her main research interests are: Participative research project TRIO (music therapy for patients with EndomeTRIOse) and resonance breathing to influence stress and anxiety in the pre-operative phase.

Carmen Ding, Dipl. Mus. M. A., has been working as a research assistant at the Department of Music Therapy Studies and Research in the AMYGDALA project under the direction of Prof. Dr. Susanne Metzner at the University of Augsburg since February 2022. Her main research interests are: Participative research project TRIO (music therapy for patients with EndomeTRIOse) and resonance breathing to influence stress and anxiety in the pre-operative phase.

van Doorn: Singing in elderly care: a model for systematizing indirect music therapy in care homes in Norway

Beatrix van Dorn

Current standards of care for people with dementia emphasize non-pharmacological approaches and activities as a part of a person-centred care (Norwegian Directory of Health, 2017). Singing and musicking are suggested as health promoting activities and it is recommended that health workers are trained and mentored by music therapists to use music within a person-centred care.

Singing in elderly care is a Norwegian, national, state funded program with the aim of health promotion in elderly care through purposeful and therapeutic use of music (Batt-Rawden & Stedje 2020). The program is developed and run by music therapists and gives courses and supervision for health care professionals, family caregivers and volunteers in using music with elderly. The program also offers a music therapist-developed online music educational resource. The program can be seen as an indirect music therapy practice (McDermott et al., 2018). In this paper the program will be presented within the theoretical framework of indirect music therapy practice, and preliminary experiences from a residential home in Oslo will be discussed and reflected upon.

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Beatrix van Doorn is a Norwegian music therapist, educated at the Norwegian academy of music.
Current leader of the national program Singing in elderly care, a part of Singing Norway.

Eckhoff and Klaussen: Safe in own expression – voice and gender incongruence; experiences with MT, speech therapy and project development

Ruth Eckhoff and Tobias Darwin E. Klaussen

Introduction: To feel confident in one's own voice and gender expression is a necessity for many people living with gender incongruence. In this interprofessional project, we aim to meet this need. Two participant groups were carried out (2020 – 2024). Gender diversity is an important theme in today's society. Gender incongruence replaces the older diagnosis transsexualism and is no longer considered a mental disorder. People breaking gender norms face many challenges such as voice and body dysphoria, reduced quality of life, isolation/exclusion, discrimination, mental and physical health issues, higher suicide rate, drug dependency, and lower income. Community music therapy with its resource- and empowerment philosophies may contribute to a better understanding of diversity and reducing gender stereotypes. Our partners in the project are user organisations, health institutions and two universities. The project aims to contribute a better regional psycho-social help for this population, and develop cooperation between organisations and institutions operating in this field.

Methods: Weekend courses, user influence, action learning, project development/evaluation and follow-up research.

Results: Arranging/evaluating group gatherings. Developing a course model/teaching materials/establishing manual. User organisations cooperated to clarify ground conditions for a possible continuation project in order to try out the model in different regions of Norway.

Discussion: What do evaluations show; from participants, user organisations, project management, music therapists and speech therapist? What were the underlying discourses? What were the challenges and achievements on the level of community? What are preliminary tendencies in the follow-up research?

Ruth Eckhoff is university lecturer at the Norwegian Academy of Music, senior music therapist, Integrative therapist and supervisor, project leader. Ruth has a partner who is a transperson, this has inspired her to create this project and contribute to music therapy in the field of gender diversity. Working experience: Mental health, special education primary school, private practice.

Tobias Darwin E. Klaussen holds a master degree in music therapist (Norwegian Academy of Music 2021), bachelor in guitar play from Falmouth University, England, co-project leader. Has produced promo-videos for the project. Working experience: Culture school, community center for mental health.

Einarsen, Krüger et al.: Music Therapy across international contexts with Unaccompanied Migrant Children

Ole Kristian Einarsen, Viggo Krüger (presenter), Ingunn Marie Stadskleiv Engebretsen and Brynjulf Stige

A vast amount of Unaccompanied refugee children arriving in Norway suffer from one or more psychiatric illnesses (Jakobsen et al., 2014). In 2019, WHO highlighted the potential of arts, including music therapy, to improve health and well-being for children involved in forced migration.

Method: This paper presents results from an ongoing qualitative study with the following research question: How do music therapists from international contexts reflect on their work as music therapists with unaccompanied refugee children? We have interviewed seven music therapists working in international contexts, including Europe and US. The contexts vary from asylum seeking centers, refugee camps and care home facility units. Interviews were analyzed using reflexive thematic analysis (Braun & Clarke, 2019).

Results: Findings are presented as constructed themes. The music therapists report that the aim of their work is to support health and wellbeing for children, focusing especially on components such as the establishment of safety, relationship building and participation. Simultaneously, the music therapists report challenges related to economic limitations, lack of support from other staff members, and lack of available equipment and rooms. Many of the participants reported a risk of burn out, and the existence of challenging work environments.

Discussion: We discuss findings in relation to existing research on music therapy in work with children with refugee background and, we outline implications for practice based on the empirical results. The discussion is inspired by a trauma-informed care perspective and relevant music therapy literature, including a community music therapy perspective.

Ole Kristian Einarsen is a PhD candidate at The University of Bergen. He is connected to the research center in Music Therapy; GAMUT. Where he is currently working on the project: Music, Health and Policy - a qualitative music therapy project related to children involved in migration.

Viggo Krüger work as an associate professor at the Grieg Academy, University of Bergen. He is also research leader for GAMUT (Grieg Academy Center for Music Therapy Research).

Professor Ingunn Marie S. Engebretsen at the Centre for International Health (CIH), Dept of Global Public Health and Primary Care (IGS), University of Bergen has done extensive health research with partners in LMICs focusing on child health, nutrition and development. She leads the Global Mental health research group.

Brynjulf Stige is professor of Music Therapy at the University of Bergen and leader of POLYFON Knowledge Cluster for Music Therapy. He is the founder of The Grieg Academy Music Therapy Research Centre. His interests include philosophy and theory of music therapy, mental health, and community based music therapy.

Flower & Wood: Facing the music with families; what part does music play in developing an understanding of a child's needs?

Clare Flower and Juliet Wood

In recent years, practice and research focusing on music therapy with children and families has grown significantly. Literature reports how music therapists might support families as a child's developmental needs emerge, and assessment and diagnosis takes place (Wood et al, 2016; Jacobsen and Thompson, 2017).

Within the authors' work setting at a Child Development Service in the UK, regular feedback is sought from families about experiences of music therapy. The process of assessment and diagnosis can be challenging, bringing much uncertainty. Music therapy appears to offer families and therapists a different lens through which to understand a child's difficulties while also bringing a different perspective on, and valuing of, their musicality and strengths.

This paper explores ways in which families and music therapists 'face the music' of such times together in music therapy. We consider a number of key questions: how might music be significant, or not, for children and families at these points, what happens musically for families beyond the music therapy room, and what challenges might therapists and families encounter in working together? The paper concludes with comments on the implications of this exploration for practice and training across the profession.

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Claire Flower is Consultant Music Therapist at Chelsea and Westminster Hospital, London, working with young children and families. Claire is also Music Therapist for Together in Sound, a partnership project between Anglia Ruskin University, Cambridge, and Saffron Hall, offering groups to people living with dementia and their companions.

Juliet Wood is the Clinical Lead for Music Therapy at Chelsea and Westminster Hospital in London. She works with children who have complex medical and neurodevelopmental conditions and their families, and also as a private clinical supervisor and mentor.

Gilbertson: Re-visioning music therapy: A case of transversal plasticity and the integration of practice, research and education

Simon Gilbertson

Inspired by the work of re-visioning psychiatry (Kirmayer, Lemelson & Cummings 2015) and contemporary studies in cognitive science, philosophy of mind and consciousness, and scepticism towards neurocentric politics, this presentation will describe and discuss in plenum an opportunity of re-visioning music therapy.

To introduce this re-visioning, I will introduce an innovative concept of transversal plasticity – based on contemporary research of the central, peripheral and social nervous systems (Cleeremans 2008, Aranyosi 2013, Gilbertson 2019) and transversal politics (Yuval-Davies 1999, Gilbertson 2023). I will navigate through three steps of a narrative i) beginning in clinical practice, ii) then explored in diverse semantic and material research projects, and iii) to then return to a re-description of practice experience. These steps will highlight the inseparability of theory and practice and exemplify transversal plasticity in intrapersonal, ecological and interpersonal change and potential re-visioning of music therapy.

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Simon Gilbertson is Associate Professor, GAMUT, UiB, Norway. After working since 1993 in neurosurgical rehabilitation, with people with idiosyncratic biographies in residential, educational and institutional settings, and a decade of transdisciplinary learning, Simon has recently returned to exploring music in the lives of those affected by neurological trauma and illness.

Gilboa & Reinich: “Mus-equality”– the story of an academic musical program for adults with disabilities and with passion for music-making

Avi Gilboa and Ruthy Reinich

Background: In 2017, “Mus-Equality”, a community-based music therapy project was founded at Bar-Ilan University’s music department. The idea was to provide an academic musical program for adults with disabilities and a passion for music-making. Together with Akim (NGO) and with Israel’s Ministry of Social Affairs, a three-year program was developed and it successfully serves 10-12 new students every year. Teaching staff are trained music therapists, and they work to provide an optimal emotional-educational environment for learning and development.

Goal: In this presentation, we will tell the story of founding and running “Mus-Equality”. We will share the principles of the project and musical examples to show the activities in the project. We will also share the self-reported experiences of “Mus-Equality” students and teachers.

Research: Twelve students and 6 music therapists were interviewed and asked to share their experiences in “Mus-Equality”. Their perspectives were categorized into points of strength vs. challenges, enabling the further development of the project. In addition, videos of “Mus-Equality” peak events were analyzed to see how they contributed to the development of the students in the project.

Conclusion: “Mus-equality” has a tremendous impact on the students in the project, on their parents, on the music therapists, and on many other people who come in contact with it. The project shows how musical passion can drive people to achieve their best, and how music can be the vehicle for founding a better, more just society. It is recommended to try and open more such projects wherever relevant and possible.

Prof. Avi Gilboa is head of the music department and the music therapy program at Bar-Ilan University, Israel. As music therapist, he has experience with various clinical populations, and is involved in numerous community-based music therapy projects. He published articles and book chapters, many of them with his research students.

Ruthy Reinich is a music therapist with experience working with various clinical populations. She is co-founder and head manager of “Mus-Equality”, an academic music school for adults with disabilities and passion to be musicians. Her thesis examines “Mus-equality” from the teachers’ perspective and recent research focuses on the students’ perspective.

Golubovic et al.: Live and Recorded Music Interventions for Management of Delirium Symptoms in Acute Geriatric Patients: A Randomized Feasibility Trial

Jelena Golubovic, Bjørn Erik Neerland, Melanie Rea Simpson, Kjersti Johansson and Felicity Ann Baker

This pilot randomized controlled repeated measures trial tested feasibility of the methodology, acceptability, fidelity and safety of the music interventions (MI) for patients with delirium, suitability of the effect-outcomes, and preliminary effectiveness. Patients with delirium from an acute geriatric ward were randomized to Preferred Recorded Music (n=12) or Preferred Live Music (n=14), delivered individually for 30 minutes, over three consecutive days. Feasibility outcomes were: recruitment rate, retention and attrition rates, percentage of adherence, deviations rates, and success of treatment fidelity. Clinical outcomes comprised: 1) trajectory of delirium symptoms: level of arousal as assessed by Observational Scale of Level of Arousal (OSLA) and modified Richmond Agitation Sedation Scale (mRASS); attention, assessed using backwards tests and digit span tests; orientation and short-term memory, assessed using recall tasks and orientation questions from Memorial Delirium Assessment Scale, 2) duration of delirium, 3) length of hospital stay, and 4) use of PRN medication (benzodiazepines and antipsychotics). Changes pre- and post- intervention within the participants and between the two samples were recorded each of the intervention days. The study results give guidelines for designing a more robust RCT with sufficient power in the future, indicating that music interventions are feasible, show promising effects, and should thus be explored further as a potential treatment alternative for delirium in this patient group.

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Jelena Golubovic is a music therapist and a PhD candidate affiliated with the Center for Research in Music and Health (CREMAH). Golubovic's formal specialization and the 5 years of clinical experience is within the elderly care, with focus on dementia, agitation and delirium in long term care settings and acute care units. Her current PhD project is a collaboration between Oslo Delirium Research Group at Oslo University Hospital and CREMAH, whose long-term aim is to develop a large RCT in the area of MT and delirium.

Hakomäki: The many meanings of self-created musical inventions in music therapy in the context of child psychiatry

Hanna Hakomäki

Creating music is natural for most of the children and musical elements are in an essential role in the early communication. In music therapy children's own musical creations can guide, promote, help, encourage and motivate processes and support towards set goals. This

presentation aims to explore more deeply what are the various meanings of music in some processes in child psychiatry and includes musical examples. These selected music therapy processes are published case studies or conference presentations which describe music therapy where the child's own musical creations have an essential role of the process. Population in these selected processes are children with selective mutism, a child with a specific fear, a child recovering from a traumatic life-event, and the complex traumatized family system. This presentation emphasizes single musical creations as well as a continuum of musical inventions and is integrative in terms of orientation and theoretical perspectives. The used method of the case examples is songwriting, especially Storycomposing.

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Dr Hanna Hakomäki, music therapist, family and couple psychotherapist, supervisor. Almost 40 years of experience with disabilities, special education, and child psychiatry. A music therapist and a psychotherapist at the Helsinki University Hospital, Child Psychiatry, Finland. Main areas of interests: music psychotherapy with traumatized children and their complex family systems.

Harman et al.: Attributes of Effective Music Therapists in Pediatric Cancer Care

Elizabeth Harman, Kristin Stegenga and Sheri L. Robb

Background: Therapist attributes contribute to differences in treatment outcomes and are an important element of therapist training and efficacious care. Although well researched in counseling and psychology, few studies have examined therapist attributes in music therapy.

Method: We conducted a secondary analysis of parent interview data from a multisite trial investigating a music therapist delivered intervention for young children with cancer and their parent. We used deductive thematic analysis to identify therapists' attributes as described by the parents who participated in the intervention.

Results: Based on 28 interviews, our analysis revealed three important attributes: supportive, attuned, and nonjudgmental.

Discussion: This analysis highlights music therapist attributes that are perceived by parents as central to their effectiveness in a pediatric cancer setting. This information informs

professional development and training of clinical music therapists, and points to important therapist qualities that contribute to positive outcomes.

Elizabeth Harman, PhD, MT-BC is a postdoctoral research scholar at Indiana University, Indianapolis. Dr. Harman's extensive clinical experience working with critically ill pediatric patients and their families informs her ongoing line of research which focuses on music interventions to mitigate the impact of medical trauma for hospitalized children.

Kristin Stegenga, PhD, RN, FAPHON is a Nurse Researcher at Children's Mercy. Kansas City. Her research focuses on supportive care assessment and intervention for children and adolescents with cancer and their caregivers.

Sheri L. Robb, PhD, MT-BC is a Walther Professor of Supportive Oncology in the Indiana University Schools of Nursing and Medicine. Her research focuses on development and testing of music interventions to manage distress and improve positive health outcomes in children and adolescents with cancer and their caregivers.

Heiderscheit & Short: Multi-layer analysis of music within the GIM process: Micro and macro insights

Annie Heiderscheit and Alison Short

The Bonny Method of Guided Imagery and Music is an established music psychotherapy speciality in the field of music therapy. While the body of research surrounding the impact of GIM is growing, the role of the music itself is rarely systematically studied. This presentation examines the way that clients experience the music within standard GIM sessions, seeking to find out differing perspectives at micro and macro levels. It does so by identifying clients' references to the music within two GIM applications: recovery from cardiothoracic surgery and eating disorder treatment. Data comprised transcripts of a total of 147 audio recorded GIM sessions from six cardiothoracic patients (aged 55-69 years) and eight eating disorder patients (23-58 years). Reported references to the music within the GIM sessions transcripts were separated and grouped into themes and subthemes utilizing a narrative semiotic qualitative approach. Themes and subthemes emerging from the data are discussed and demonstrated via musical excerpts and participant responses. Multi-layer insights related to the larger therapeutic process and implications of these findings for future research are explored, with this collaborative process informing practice and education in GIM, to better understand the needs and responses of clients in the applied music therapy context.

Dr Annie Heiderscheit, Ph.D., MT-BC, LMFT is Professor of Music Therapy & Director of the Cambridge Institute for Music Therapy Research and fellow in the Association of Music and Imagery (AMI). She has 32 years of experience as a music therapy clinician and over 20 years as a music therapy researcher.

Dr Alison Short, PhD, FAMI, RGIMT, RMT, MT-BC, is Senior Lecturer in Music Therapy at Western Sydney University and an active member of EAMI. She has over 40 years of music therapy experience and has written and presented extensively as an academic educator and researcher and is a Council Member of the WFMT.

Van T Hof: Music Therapy in sex addiction: how music can support interpersonal contact and intimacy

Carola van 't Hof

This presentation describes a short-term music therapy treatment for clients with a sex addiction and their partners. A sex addiction can have a major impact on the partner relationship. Mutual trust has been damaged and sex with each other can be (or has become) a charged part of their relationship for both partners. Music therapy, in addition to couples therapy, offers the opportunity for sex addicts and their partners to rebuild and experience intimacy with each other in a non-physical way, before physical intimacy and sex with each other can (re)enter the relationship. The use of music as a non-verbal medium can promote the development of a healthy attachment within the relationship with each other. By facing the music in the relation, partners can learn how to share their emotions and experience interpersonal contact and intimacy in a new meaningful way. Through a short-term offer of 3 – 4 sessions, partners learn: to listen to each other, to tune in musically, to give and receive in music, to express their emotions musically and to experience emotional connection with each other in the music.

Carola van 't Hof has a bachelor degree in Music Therapy and a Master degree in Education. Is Programme Leader Master Music Therapy and a senior teacher at Codarts, Netherlands. Offers in private practice music therapy to clients with an addiction. Has clinical experience with adult/child psychiatry and elderly care.

Howden: Reflective songwriting for parents of infants who had a hospital admission: Making sense of and sharing parenting experiences

Amy Howden

Introduction: Having a premature or unwell baby and a subsequent hospital admission can be an emotional and complex experience for parents. During hospital admission and subsequent discharge home, parents may experience disruptions to their identity and parental role, the quality of their relationship with their baby, and with others (McLean, 2016; Shah et al., 2011). Reflective Lullaby Writing (Howden et al., 2022) is a new short-term approach which emerged during work with two mother-infant dyads in their homes, and was utilized in this study as a means of supporting parent wellbeing and the parent-infant relationship.

Case Presentation and Methodology: 12 parents, including 3 couples, and their discharged babies participated in individual, home-based, musical experiences and reflective songwriting in this study. Grounded Theory methods guided data collection and analysis of two rounds of parent interviews to explore the phenomenon.

Discussion: A substantive grounded theory has emerged highlighting the existence of four levels of sharing a parenting song: with the self, with their baby, with intimate others, and with selected others. Sharing of a personal parenting song appears to have distinctive motivations at each level, and also, personal considerations influence whether a parent wants to share their song. Further explanation of the process and results of this study will be shared, with relevance to ‘facing the music’, where parents in this study appear to have found songwriting to have been a motivating way to engage in personal processes such as looking back on and making sense of their experience with their baby.

Amy Howden is a music therapist and doctoral candidate with the University of Melbourne. Her work is centred on authentic parent-infant/child experiences with music across hospital and community contexts. Amy’s research explores the combination of reflection and songwriting with parents whose baby has experienced a hospital admission after birth.

Hugoson & Nielsen: Sounding presence as a holding supporting moment to promote closeness between baby and parents in the neonatal ward

Pernilla Hugoson and Maiyanne Sølvi Nielsen

Music therapy in neonatal care has grown worldwide. Today music therapists working in neonatal wards tend to focus on both baby and parents and also on the relationship between them (Bielenenik, 2016). In this paper we will present our clinical music therapy work in three neonatal units in Stockholm. Our work is based on the method Creative Music Therapy in the NICU (CMT) developed by Friederike Haslbeck (Haslbeck and Bassler, 2020). We intend to describe how child- and family-centered developmentally supportive music therapy can look like in these three Swedish neonatal units for families with premature born and sick newborn babies (Hugoson, 2022). We will illuminate how the music therapy can be part of the psychosocial support that is offered for the parents. We will also present the hospital guidelines for the child- and family-centered developmentally supportive music therapy (Sachsska Barn och Ungdomssjukhuset, 2022). Our focus in the presentation will be to describe the clinical work through some vignettes to indicate the bearing components that the music therapy contains. These are: moments of peace and quiet, an undemanding therapeutic approach, presence, shared joyfulness, space for sharing both thoughts and feelings, when emphasizing, illuminating and sharing the present moment between baby and parents.

Pernilla Hugoson, music therapist MA, Psychotherapy level 1, PhD student. She holds a position as music therapist at the neonatal unit at Sach’s Children’s and Youth Hospital, South General Hospital in Stockholm and has a special interest in how the wellbeing of the parents is the prerequisite for their babies wellbeing.

Maiyanne Sølvi Nielsen, music therapist MA, and coach. She holds a position as music therapist at the neonatal unit at Astrid Lindgrens Childrens Hospital, Karolinska Huddinge and has a special interest in parents health related to the attachment and the wellbeing of their babies.

Høffding & Stige: Enactivist Music Therapy: Toward theoretical innovation and integration

Simon Høffding & Brynjulf Stige

Introduction: Music therapy research has traditionally been somewhat fragmented into different research traditions. Our paper argues that the burgeoning field of enactivism could provide important theoretical integration to music therapy research and practice. Stressing the interdependence of mind, brain, body, and environment, enactivism has provided theoretical integration in several fields, not least music cognition and psychiatry. Ours is the first focused theoretical contribution that applies relevant enactivist theory to music therapy.

Background: After a reflection on theoretical developments in music therapy, we provide a general introduction to enactivism and its multiple origins in human and biological sciences and present its existing contributions to understanding mental illness and musicking.

Case presentation: We also make a specific contribution, facing the music of free improvisation. Working from ethnographic field work and phenomenological interviews with the professional saxophonist, Torben Snekkestad, we provide an enactive analysis of the sense of agency in this practice.

Discussion: We argue that music improvisation, especially in therapy, might work particularly well for people with severe mental illness because improvisation strengthens and flexes the disturbed sense of agency that often characterizes such mental health challenges.

Conclusions: Through our general and specific contribution, we conclude that enactivism is a good contender for an integrated theoretical framework for music therapy research, but that its potential ought to be directly tested in empirical investigations of improvisation in music therapy.

Simon Høffding is associate professor at the department of sports science and biomechanics at the University of Southern Denmark and researcher at RITMO center for interdisciplinary studies in rhythm, time and motion at the University of Oslo. He is trained in phenomenology and qualitative research and focuses on mixed methods investigations of the experience, physiology and behavior of musicians and audiences.

Brynjulf Stige is professor of Music Therapy at the University of Bergen and leader of POLYFON Knowledge Cluster for Music Therapy. He is the founder of The Grieg Academy Music Therapy Research Centre. His interests include philosophy and theory of music therapy, mental health, and community based music therapy.

Høimyr: Let's face the (health) music(king)! Researching high school students' experiences of participating in school revues in Norway

Guro Høimyr

This paper derives from my ongoing Ph.D. project, which explores Norwegian high school adolescents' experiences participating in a school show (revue) in Oslo and the surrounding areas from a public health perspective. This extra-curricular activity is led by students, with little or no involvement from the school. However, these school shows are a little-explored field of research.

The presentation focuses on preliminary results, seen through Christopher Small's musicking. To music is defined as taking part in any capacity in a musical performance, where the meaning lies in the relationships between the participants. In a school show, the participating students are organized into different groups, such as on-stage performers, backstage workers, and waffle-makers.

A school show might afford positive impacts on the participants' overall health and life quality by getting new friendships, experiencing increased self-efficacy, improved confidence, and enhanced interpersonal skills. However, participation could also evolve stressors that can accompany participation, such as outsidership, the stress of failing, performance anxiety and time management pressures.

I ask: When and how can young people's musicking in school shows be understood as health musicking from a public health perspective? I will discuss two cases from my PhD work, involving participants from two schools. The research methods include fieldwork, observation, and interviews with adolescents aged 15-19 in the academic year 23/24 at several stages in the making process.

The paper will be of interest to practitioners and researchers involved in the field of music and public health.

Guro Høimyr is a trained music therapist, singer and vocal coach from Oslo. Guro has worked with young people participating in school revues and musical theater for many years. She is currently a PhD student at the Norwegian Academy of Music, with the project "School Revues and Public Health."

Jacobsen et al.: Family interplay and interdisciplinarity assessment: A psychometric study

Stine Jacobsen, Jens Anderson-Ingstrup, Gustavo Gattino and Susan Hart

Assessment and identification of children with developmental needs and their interaction with primary caregivers are critical for emotional and social development which is a growing

concern in modern society. However, there is a scarcity of valid observation-based tools that guide the work with family interaction, which is essential for the child's healthy development. Using music and a nonverbal observation-based focus to learn about the essential and important interaction between parent and child can provide unique information and ensure realistic and meaning goalsetting for vulnerable families when administered in a systematic and valid manner.

This psychometric study was part of a collaboration between Aalborg University and a Danish association 'LIVSVÆRK' including 110 trained professionals and 864 participating children, adolescents, and adults. The tools investigated were Neuroaffective Analysis (NAA), Emotional Mentalizing Scale (EMS), and two interaction and observation-based tools; The Marschak Interaction Method of Psychometrics (MIM-P) and Assessment of Parent-Child Interaction (APCI) and they were explored for their validity and reliability when applied for psychologist and pedagogues. The psychometric analyses show that all four assessment methods present relevant sources of reliability and validity for assessing individuals as well as caregiver-child interaction including interrater reliability, internal consistency, test re-test reliability as well as concurrent and construct validity.

The paper presentation aims to highlight the growing need for nonverbal and observation-based assessment tools within social work and to discuss how music can be implemented by other professionals to aid the importance of understanding relationships and interaction in children's healthy emotional and social development.

Stine Lindahl Jacobsen, Ph.D., Associate Professor. Head of Art, Aesthetics and Health, Department of Communication & Psychology, Aalborg University. Clinical and research areas mainly include arts and health, families at risk, effect studies and music therapy assessment.

Jens Anderson-Ingstrup is PhD and MA in Music Therapy. He is assistant professor, coordinator of studies, and educator at the Aalborg University Music Therapy Programme. His areas of interest includes mental health, song and choir work, dementia and realist evaluation of complex interventions.

Gustavo Schulz Gattino, PhD, associate professor at AAU. He is the country representative of Denmark in the European Music Therapy Confederation (EMTC) and the editor of the Portuguese Journal of Music Therapy (RPM). Member of the International Music Therapy Assessment Consortium (IMTAC) and also a member of the Publications Commission of the World Federation of Music Therapy (WFMT)

Susan Hart, PhD, is a Danish psychologist, specialist and supervisor in psychotherapy and child psychology. With a background in child psychiatry, family and adult therapy, Susan is in private practice. She is the originator of NeuroAffective development psychology, an understanding based on modern brain research that she began to develop three decades ago by linking neuroscience with trauma research, attachment theory and developmental psychology

Keith & Zanders: Harmony in Displacement: Exploring the Expressive Power of Music in the Lives of Displaced Youth

Doug Keith and Mike Zanders

Background: In a rapidly changing world marked by migration, conflict, and social upheaval, the voices of displaced youth often remain unheard. This presentation delves into the captivating and poignant realm of music, specifically songs, to illuminate how these young individuals employ music as a medium to articulate and navigate their complex experiences of displacement.

Methodology: Drawing on a diverse range of case studies and ethnographic inquiry, this presentation examines the power of songs to encapsulate the multifaceted emotions and stories of displaced youth. It explores how these youth, facing adversity and uncertainty, turn to music to craft narratives that transcend geographical boundaries, offering a unique lens through which to understand their journeys.

Case presentation: Through poignant lyrics, innovative soundscapes, and compelling performances, we witness the resilience and creativity of displaced youth. Songs become powerful tools for self-expression, identity formation, and solidarity, enabling these young individuals to connect across cultures and generations. This presentation also highlights how music serves as a means of preserving and celebrating cultural heritage, providing a sense of belonging amid displacement.

Discussion: We aim to foster a deeper understanding of their experiences and the transformative potential of music in amplifying their voices. In doing so, we aspire to inspire greater empathy, recognition, and support, reminding us of all of the profound impact of music in shaping our shared human narrative.

Doug Keith is professor and department chair of Creative Arts Therapies at SRH University Heidelberg. There, he coordinates the M.A. in Music Therapy. Doug has studied and published in quantitative and qualitative paradigms; in this phase he is focused on supporting students and young researchers in the qualitative paradigm.

Mike Zanders is an assistant professor and undergraduate program coordinator in music therapy at Temple University. His research foci include topics related to advanced clinical theory, practice, and reflexive research in music therapy with displaced youth.

Keränen: Implementing music therapy in the treatment of acute and persistent pain at Pediatric Pain Center, Finland

Reetta Keränen

Background: Untreated pain in childhood, can cause negative consequences, such as persistent pain, reduced functional capacity and stress that last into adulthood. In 2020 in Finland, the need to develop pain treatment led to establishing Paediatric Pain Center (HUS Helsinki University Hospital, Finland). The center treats acute, long-term and palliative phase pain in children and adolescents, offers consultation services nationwide and does research. Traditionally non-pharmacological pain management has meant psychological and physiotherapeutic methods, but there is also support on the use of music and music therapy. Music therapy has been offered at the Paediatric Pain Center since December 2021.

Methodology: The presentation is based on a master's thesis which purpose was to find out how music therapy could be implemented in the treatment of acute and persistent pain at the Paediatric Pain Center. The research strategy was action research. The data were the therapist-researcher's reflection diary and a qualitative survey aimed to the nursing staff. The data were analysed using qualitative content analysis, first data-driven and then theory-based.

Results: The results were a proposal on the goals and methods in music therapy; a proposal on music therapist's job description; and written information about music therapy for the hospital staff.

Conclusions: Based on the results, music therapy brings a unique addition for the multiprofessional biopsychosocial treatment of paediatric pain. Further research is needed on suitable music therapy methods, effectiveness of music therapy and understanding better the special features of using music therapy for pain management in children and adolescents.

Reetta Keränen, MA, is a music therapist, a practical nurse and a vibrac-practitioner. She works currently as a music therapist at Pediatric Pain Center (HUS Helsinki University Hospital, Finland). Previously she has worked as a music therapist with children in psychiatric care, and as a nurse with children with disabilities.

Knapik-Szweda & Thompson: Long-term music therapy with young autistic children: Mothers' perspectives

Sara Knapik-Szweda and Grace Thompson

Autism is a neurodevelopmental condition that manifests as a distinct developmental trajectory. Parents of autistic children often seek ways to enhance their children's quality of life, searching for therapeutic support to develop their children.

The perspectives of parents of young autistic children, their expectations, and their understanding of music therapy have been extensively discussed. However, in Poland, there is limited knowledge about parents' perception of music therapy. There is a lack of sufficient research regarding long-term music therapy lasting a minimum of 3 years.

The aim of this research is to explore how mothers, of young autistic children perceive long-term music therapy lasting at least 3 years. The study aims to identify any changes mothers may observe in their child's development, family dynamics, or their own parenting roles during or after long-term music therapy. Furthermore, the research seeks to uncover the benefits and challenges they encounter during musical experiences.

The research is grounded in a qualitative analysis of descriptions provided through semi-structured interviews with seven mothers who participated in the music therapy process with their children. The foundational approach for qualitative inquiry is Reflexive Thematic Analysis. The findings reveal that mothers perceived there were developmental changes in their autistic children during music therapy. These mothers underscore the significance of long-term music therapy in promoting the well-being of both the child and the family.

The paper presentation outlines the research foundations, including the process of data analysis, key findings, and a discussion that encompasses research challenges and recommendations for future studies.

Sara Knapik-Szweda is an Associate Professor at the University of Silesia in Poland. Her research interests include Family-Centered Music Therapy and Resources-Oriented Music Therapy. She is the author of numerous articles and the first Polish book – “The Significance of Music Therapy Techniques in Supporting the Development of Children with Autism”.

Grace Thompson is Head of Music Therapy at the University of Melbourne. Grace has worked with children, young people and families for over 20 years within the early childhood intervention and special education sectors. Grace is co-editor of the book “Music Therapy with Families: Therapeutic Approaches and Theoretical Perspectives”.

Knardal & Tuastad: What a wonderful world? Collaboration between a dementia choir and a rock band in building music together towards a concert

Solgun Knardal and Lasse Tuastad

In Norway, a televised series featuring a dementia choir achieved remarkable success. A consequence of the programme's popularity was that the concept of dementia choir was spread around the whole country, also including a local variant in Bergen. From the start, a goal was to break down prejudices of music related to dementia and elderly care. The misconception of exclusively using “old” and known songs for old people was replaced by building the music around the elderly's musical identity. This could include “oldies but goldies”, but also `new` genres like reggae, rap and rock`n`roll. A local rock band was hired as backing band aiming to fulfil the goals of a broad musical repertoire for the dementia choir

in Bergen. In addition to shaping the choir`s musical identity, efforts were dedicated to enhancing its aesthetic quality through vocal technique lessons provided by a vocal teacher. In the paper you will hear stories of this collaborative work building music together towards a concert.

Method: Our paper uses autoethnography as methodologic approach. Ellis et. al. (2011) explains autoethnography as: “an approach to research and writing that seeks to describe and analyse (graphy) personal experience in order to understand cultural experience (ethno)” (p. 1). Our stories will be told through video examples, photographs and vignettes from the project.

Results and discussion: The project will be told in the lenses of a community music therapy view, highlighting core values of inclusion, participation, and social network (Stige, 2010; Knardal, 2018; Stige & Ridder, 2020).

Solgunn Knardal, music therapist, MA music therapy. Working in NKS Olaviken - geropsychiatric hospital. Worked as music therapist since 1998, practitioner with a lot of experience in the field of dementia care. Main areas of interest are younger onset dementia.

Lars Tuastad: Experienced music therapist within the field of correctional services and mental health. Associated Professor at the integrated 5-year program of music therapy in Grieg Academy – Department of Music, Faculty of Fine Art, Music and Design, University of Bergen, Bergen, Norway/GAMUT – The Grieg Academy Music Therapy Research Centre"

Köhler et al.: An Overview and Categorization of Psychometric Inventories Measuring Music as a Health Resource: A Scoping Review

Friederike Köhler, Michael J. Silverman, Suvi Saarikallio, Jessica M. Abbazio and Amy Riegelman

Background: Healthcare is often dependent on evidence derived from quantitative measurement. As such, music-based psychometric inventories are necessary to quantify health-related constructs for various healthcare communities. Although some instruments have been developed in recent years, there is a lack of a systematic overview and categorization of the existing inventories that may hinder dialogue across our discipline.

Objective: The purpose of this scoping review was to identify and categorize psychometric inventories measuring music as a health resource.

Method: This review followed best practices and was reported in adherence to PRISMA guidelines. We extracted data and used a two-phase process to categorize inventories based on our operational definitions.

Results: After screening 815 titles and abstracts, we identified 57 psychometric inventories that met our inclusion criteria. Based on our operational definitions and the full-text reviews,

we categorized the 57 inventories into seven groups: Functions of music (16 inventories); Clinical assessment (nine inventories); Music-based intervention (eight inventories); Music engagement (seven inventories); Musicians' health (seven inventories); Music processing (five inventories); and Perception of self and others (five inventories). The inventories captured and quantified a wide range of experiences in terms of how to approach music as a resource for health.

Conclusions: Although we identified many music and health psychometric inventories in this scoping review, the inventories were highly specified and diverse. We hope our categorizations will encourage music and health researchers to use the inventories, apply them to a broader range of clinical contexts, and use the inventories to inform potential development of new inventories.

Friederike Köhler (Ph.D., M.Sc.) is a clinical psychologist and postdoctoral researcher at the University of Jyväskylä, Finland where she conducts research on the relationship between music engagement and well-being in different populations and contexts.

Michael J. Silverman (Ph.D., MT-BC) is a professor of music therapy and music therapy program director at the University of Minnesota where he is engaged in music therapy clinical practice and research with adults with mental health and substance use conditions.

Suvi Saarikallio is an associate professor of music psychology also at the University of Jyväskylä. Her research focuses on how people use music for emotional regulation and well-being. She approaches music as human behavior regarding youth development, emotion regulation, learning and well-being.

Jessica M. Abbazio (Ph.D., M.L.S.) is the music librarian at the University of Minnesota. Her research in the fields of information science and librarianship has centered on public engagement, outreach, information literacy, and collection development.

Amy Riegelman (M.I.L.S.) is a Social Sciences and Evidence Synthesis Librarian at the University of Minnesota. She co-chairs an evidence synthesis service and is a liaison librarian for several social science departments.

Krüger et al.: «Practice placement as a door-opener to the job market» - Music therapy student's reflections on the value of practice placement

Viggo Krüger, Philippa Derrington, Håkon Gåskjenn and Ingrid Trefall

Background: This paper concerns music therapy students' experiences on the value of practice placement during their five-year music therapy education program, University of Bergen. We present findings from a qualitative research project where we interviewed 10 students. As researchers, we are specifically interested in how music plays a role in the process of gaining an identity as a music therapist, receiving supervision from professional

music therapists who works in interdisciplinary communities of practice (in health care, child welfare etc.).

Method: We used focus group interviews for our study. In the interviews, we focused on the students' experiences concerning topics such as job opportunities, alumni networks, self-care, relations with colleges etc. Inspired by a narrative, episodic interview approach, we chose to follow the participants narratives freely, rather than having a fixed questionnaire. This allowed the students to elaborate on what they regarded important. The data was analyzed using a thematic analysis procedure.

Results: We will present the following main and sub themes.

- Relational competence
- Width vs narrowing
- Developing a professional identity as a music therapist

Discussion: We discuss the findings in relation to sociocultural perspectives on learning. Key concepts such as community of practice, improvisation and identity are in focus. Implications for research and practice are highlighted.

Viggo Krüger work as an associate professor at the Grieg Academy, University of Bergen. He is also research leader for GAMUT (Grieg Academy Center for Music Therapy Research).

Philippa Derrington is a Senior Lecturer and Programme Leader in the Occupational Therapy & Arts Therapies Division. She is also an Associate of member of Centre for Applied Social Sciences.

Håkon Gåskjenn is a music therapy student at the Grieg Academy, University of Bergen.

Ingrid Trefall is a music therapist and research assistant, University of Bergen.

Leandertz & Ala-Ruona: Multimodal Vibroacoustic Music Therapy for Functional Neurological Disorder (FND): Findings from the MTFUND pilot case studies

Mikaela Leandertz and Esa Ala-Ruona

FND is a neuropsychiatric condition caused by impairment of the functioning of the nervous system. Patients experience typically neurological symptoms that are clinically incompatible with pathophysiological explanation. Common subgroups include functional movement disorders (gait disturbances, limb weakness, tremor), and functional seizure disorders (dissociative seizures, non-epileptic attacks). Though not a requirement for diagnosis, prevalent comorbid diagnoses include anxiety and mood disorders. The interdisciplinary overlap between neurology and psychiatry combined with patients' diverse experiences of the diagnosis makes it difficult for professionals to develop treatment plans truly individualised to meet the unique needs of each patient.

Recent literature indicates an interdisciplinary approach through consultation, diagnosis, and treatment of FND. Multimodal approaches to therapy would have strong implications for success in the ability to integrate the care of patients' physiological symptoms and psychological needs.

The MTFUND (Music Therapy for FND) clinical protocol utilises a multimodal music therapy approach, incorporating vibroacoustic therapy and active music therapy methods, utilising flexible interventions to meet the complex and individual needs of patients with FND. In collaboration with a neurologist and a psychiatrist of the central regional hospital, a series of case studies (N=10) were conducted in which the proposed protocol was piloted with patients diagnosed with FND, across different subtypes.

Results and clinical findings from the series of individual case studies will be presented. Findings regarding implementation of the MTFUND protocol and implications for further development will also be discussed.

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Mikaela Leandertz is a certified music therapist and doctoral student at the University of Jyväskylä, Finland. Her research focuses on developing a vibroacoustic therapy and multimodal music therapy clinical model for functional neurological disorder. Her previous music therapy clinical work has been with adults in inpatient care at a rehabilitation hospital.

Esa Ala-Ruona, PhD, is a music therapist and psychotherapist working as an associate professor at the Centre of Excellence in MMBB, at University of Jyväskylä. His research interests are music therapy assessment and evaluation, musical interaction, meaning making and clinical processes. He has an extensive clinical experience.

Lee: Using Music Breathing to improve emotion regulation in an inpatient eating disorders unit: A mixed-method pilot study

Joyu Lee

The prevalence of eating disorders (EDs) is increasing, and a growing number of patients with ED is seeking professional help. Some studies have utilized modifications of Guided Imagery and Music (GIM) in various stages of EDs treatments for individuals and groups, and this is the first Music Breathing research focusing on inpatient eating disorders recovery. This pilot study describes the process and aspects of utilizing a short series of Music Breathing sessions in an inpatient eating disorder setting to promote emotion regulation. The paper is based on the mixed-method results at the University of North Carolina, Chapel Hill, at the Center of Excellence for Eating Disorders Inpatient Unit, during the COVID-19 pandemic.

Joyu Lee is a Fellow of the Association for Music and Imagery (FAMI), a board-certified music therapist (MT-BC), and a professional cellist, who practices in Chapel Hill and Durham, NC, USA. Her expertise extends to various settings, including inpatient, outpatient, and private practice, where she offers comprehensive support for teens and young adults dealing with eating disorders, anxiety, depression, and crisis intervention. Joyu is currently a music therapy PhD student at Aalborg University, Denmark.

Lehmann-Kuit: Embracing one's own music – sharing the song creations and reflections of two autistic music therapy participants and their neurodivergent music therapist

Ann Lehmann-Kuit

Music therapists working with neurodivergent individuals are reconceptualising their approach, moving away from pathology-based interventions to individualised, strengths-based approaches. Song creation – spontaneously singing words and melodies in a flowing stream of consciousness – has documented psychological benefits. For autistic individuals, song creation may tap into innate musicality and individualised passions. There is little research of how song creation is perceived by autistic music therapy participants, despite 55% of surveyed music therapists stating they used song writing and compositions in their sessions with autistic individuals (Kern et al, 2013). There is however emerging research into the psychological benefits of engaging in flow for neurodivergent individuals. This neurodiversity affirming, longitudinal, arts-based study, shares the personal reflections of two autistic former music therapy participants- who chose the pseudonyms Golden and Chester. They engaged in collaborative flow song creation via Zoom with the researcher/former music therapist, co-therapist and two music industry celebrities who supported the process of recruitment, recording and mastering. The arts-based output are music videos of the song creations embedded with both the participants' and the researcher's reflections. Findings suggest that for the autistic individuals involved in this study, engaging in collaborative flow song creation supported their expressive confidence which was identified as a resource to support their mental health.

Ann Lehmann-Kuit is an Australian Nordoff-Robbins trained music therapist with twenty-year's experience. Ann is a casual lecturer and supervisor in the Master of Creative Music Therapy course at Western Sydney University. Her research interests are neurodiversity affirming research, song creation, guitar skills, flow, arts-based research, longitudinal research and performative autoethnography.

Leung: Exploring Parent Experiences of Telehealth Music Therapy for Autistic Children and Their Families in Hong Kong

Leslie Leung

Survey studies have suggested that telehealth approach may increase accessibility of music therapy to clients from underprivileged backgrounds, rural areas, or to those who have mobility challenges. Telehealth may also support and facilitate caregiver participation in their loved one's music therapy sessions which may be helpful in transferring therapeutic outcomes to everyday life. Following the COVID-19 pandemic, the understanding and acceptance of telehealth practice has continued to grow in music therapy, however, little is known about the perceptions and experiences of parents towards this mode of music therapy delivery, especially in Hong Kong where music therapy is still in its development stage.

This presentation will focus on sharing the findings of a qualitative preliminary study of a PhD research project on parent experiences of a telehealth music therapy program for four autistic children and their families in Hong Kong. In particular, parents' perceived values and challenges of telehealth music therapy in terms of parents' roles, child responses, the use of technologies, and developmental outcomes of the children will be presented. The presenter's reflections on working under a family-centred, telehealth context in Hong Kong, and recommendations for future research and practice in telehealth music therapy for autistic children under a family-centred framework will also be discussed.

Lesley is a registered music therapist based in Hong Kong. Her main area of interest is in working with autistic children and their families. She is a PhD candidate at the University of Melbourne with a research focus on family-centred music therapy for autistic children in Hong Kong.

Lindblad: Hand in hand with DeNora and Stern - a theoretical perspective on music therapy in palliative care

Katarina Lindblad

This presentation explores how sociological and psychological perspectives combined can inform the musical choices during music therapy in palliative care with adults. It will also demonstrate how using theory in clinical practice can improve the understanding of the therapeutic process.

Tia DeNora's theories on "affordances" and "appropriations" are widely acknowledged in music therapy settings. Less known is how she elaborates on Goffman's theory on "asylum" and his concepts "remove" and "refurnish" to explore how music supports wellbeing. DeNora (2013) argues that music can either remove the person from a sad or dull mental "place" or refurnish the social context by adding musicking to the situation.

Daniel Stern, on the other hand, is useful both in his theories on the importance of the “present moment” and in his theoretical outline of affect attunement and the development of the self. Just as the small infant needs “perfect attunement”, while the slightly older child also needs attunement that widens the emotional “world” of experiences, music can both support and open for a broader experiential field.

Case examples from music therapy in a palliative care department for adults in a hospital will illustrate how these theories can be used to inform therapeutical and musical choices.

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Katarina Lindblad - music therapist MA, GIM therapist (Bonny method), PhD in musicology.
Special fields music and dementia, music therapy in palliative care for adults. Currently working as associate professor in musicology/music and health, at NTNU Trondheim, Norway.

Metell: Let's draw the music – the affordances of music therapy comics

Maren Metell

How can drawings of musicking scenes help to face the music in music therapy? Drawing became an important methodological approach in my PhD study that, together with disabled children and their families, researched the accessibility and meaning of musicking. Drawings were used to trace the collaborative processes of musicking, transcribing and analysing video material and to share data material and communicate results. Within an ongoing postdoc project drawings are used as a tool to create knowledge about music therapy in medical contexts from a socio-ecological perspective.

Graphic medicine, as the intersection between healthcare and the medium of comics, aims to challenge conventions of scholarship by offering a more inclusive perspective (Czerwiec et al., 2015). Drawings can be considered a way of constructing knowledge (Kuschnir, 2016) and a way of providing explanation and evidence (Goodwin, 2018).

Through reflections which draw on the experiences of working with comics in these two projects, I seek to explore the affordances of drawings as methodology and comics as a medium in music therapy. I suggest how ‘graphic music therapy’ can be a way of understanding and representing processes and dimensions involved in co-creating music in music therapy.

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Maren Metell is currently a postdoctoral research fellow linked to the projects SOUNDING RELATION and IMAGINE at the Grieg Academy, University of Bergen. In her PhD (Nordoff Robbins/Goldsmiths, University of London), she explored, together with disabled children and their families how, when and for whom musicking becomes accessible.

Loth: Rediscovering the music in me; how working in palliative care has changed my relationship to music

Helen Loth

Whilst music has always been at the centre of my music therapy practice, beginning work in an adult palliative service, I found myself using it in new ways. Rather than music serving primarily as a tool within a therapeutic relationship, the music itself was coming to the fore. Consequently, I started to experience myself more as a musician.

The environment in which end-of-life care takes place is of great significance and can affect the experience of dying. Live music can provide ‘aesthetic enrichment’ (Moss, H. 2021) positively affecting health and well-being. Playing instruments and singing in the hallways of the inpatient unit can feel like a performance, and yet it is not. Although performance has a valuable role in healthcare settings, I feel more of a ‘bringer of music’ than a performer. I am playing with constant attention to the effects of my music on the environment, changing and adapting how I play. Doors may be opened for patients to listen, nurses pass by and move their bodies in response to the sounds, family members stop for a moment, then ask me to visit their relative.

Using clinical examples, this paper will reflect on how I have been required to face my own musical identity, to balance my new-found enjoyment of being able to ‘perform’ in a clinical setting and rediscover aspects of my musicality, with ensuring I am meeting the needs of the environment and the people within it.

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Helen Loth was previously Course Leader for MA Music Therapy, Anglia Ruskin University. She has practised in a range of clinical settings including adult mental health and children and families, and currently works in adult palliative and end of life care. Research interests include cultural issues in music therapy practice.

Lydvo et al.: Gjenklangfestivalen – autoethnographic stories about a music therapy festival

Øystein Lydvo, Bjarte Johansen and Lars Tuastad

Gjenklang is the name of a union dedicated to support artist involved in music therapy within the realms of mental health, substance abuse and correctional services.

“Gjenklangfestivalen” has been an annual three-day music festival held at North-Europe’s oldest rock club “Hulen”. In our presentation, we aim to share our experiences from these events, focusing on two research questions:

1. How can we understand Gjenklangfestivalen through the lens of ritual theory?
2. What defines and distinguishes Gjenklangfestivalen?

We use ethnography as methodologic approach. According to Ellis et. al. (2011), autoethnography is: “an approach to research and writing that seeks to describe and analyse (graphy) personal experience in order to understand cultural experience (ethno)” (p. 1). The presenters are all closely connected to Gjenklang and its work with the festival, using this insider knowledge to comprehend Gjenklangfestivalen as a cultural phenomenon. Our narratives will be conveyed through video examples, photographs and vignettes from the festival.

The feeling of breaking free from everyday life and letting loose outside the routine demands of the normal zone, along with the sense of community are some of the things being highlighting in rock festival theories. Considering that Gjenklang shares both similarities and differences with a typical rock festival, our discussion revolves around the distinctiveness of Gjenklangfestivalen from three distinct angels: Gjenklangfestivalen as a platform for health performance, Gjenklangfestivalen as a community of care and Gjenklangfestivalen as a community of activism. Our discussion is illuminated by theory of community music therapy and sociological ritual theory.

Øystein Lydvo: Experienced music therapist within the field of mental health.

Bjarte Johansen: Service User representative and former leader of the experience panel in Polyfon. Involved in several Polyfon supported research projects.

Lars Tuastad: Experienced music therapist within the field of correctional services and mental health. Associated Professor at the integrated 5-year program of music therapy in Grieg Academy – Department of Music, Faculty of Fine Art, Music and Design, University of Bergen, Bergen, Norway/GAMUT – The Grieg Academy Music Therapy Research Centre"

Maclean: The roles of music in psychoeducation in adult mental health: connecting with self, other and learning to mentalize

Emma Maclean

Introduction: Music-based psychoeducation groups in adult mental health community settings build on learning to mentalize frameworks used in verbal psychotherapy (Bateman and Fonagy, 2016). Music may have a role in facilitating an experience of relational actions through playing before reflecting on learning materials. This may lead to increased understanding of the key themes including what mentalizing is, why we have emotions, ways of relating (attachment) and how these relate to diagnoses.

Methodology: Action inquiry (Sharp 2018) recognises that relationships and action are at the heart of any evaluation and ongoing change process.

Methods: Through different iterations of music-based psychoeducation groups guidelines and handouts designed within the service will be strengthened and refined. Case and supervision notes, audio recordings, feedback forms and reflective diaries will be analysed to bring out themes relevant to the role of music as a therapeutic mediator in music-based psychoeducation. Composite case examples will illustrate learning from practice.

Discussion: The role of music as therapeutic mediator in psychoeducation and learning to mentalise groups will be considered alongside theories underpinning the active stance of a mentalisation-informed music therapist and brief interventions within wider ongoing community supports.

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Emma Maclean is a lead for arts therapists working within adult mental health community settings within an NHS Board. She also lectures on the MSc in Music Therapy at Queen Margaret University where she is a doctoral candidate. Interests include collaborative practice and research, personalising measures and community mental health.

Mangersnes & Blichfeldt-Ærø: MustRa – Music Therapy in Radiation Treatment; results from a pediatric pilot study at Oslo University Hospital

Julie Mangersnes and Stine Camilla Blichfeldt-Ærø

Background: A pilot study was performed April 2021 – July 2022, at Oslo University Hospital Radiumhospitalet to explore implementation of music therapy for children and youths undergoing radiation therapy. Music therapy in pediatrics has been a part of the service at other locations within Oslo University Hospital (OUS) for decades, but so far not implemented for as procedural support for the current population. There is also a need for more research on the use of music therapy for this population.

Methods: The pilot study was exploratory, including both quantitative and qualitative data focusing on feasibility, patient/caregiver satisfaction and experience, the use of medication/anesthesia, and interdisciplinary staff perspectives. All patients 1-18 years referred to radiation therapy at OUS in the given period were screened, and 13 patients recruited voluntarily. Adapted music therapy interventions were developed and tested in collaboration with patients and the interdisciplinary team, using a flexible clinical protocol including both receptive and expressive methods. The collected data included intervention variables from log notes, questionnaire forms on patients' and parents' satisfaction and experience with the music therapy service (Likert scale 1-5 and open-ended questions), and focus group interviews on experiences and perspectives from the interdisciplinary team. Quantitative data were analyzed using descriptive statistics, and qualitative data with content analysis.

Results: Results showed a high satisfaction and feasibility of music therapy, and positive impact related to early assessment of psychosocial needs and resources, the transition between locations, use of non-medical coping strategies, and increased interdisciplinary coordination and communication.

Julie Mangersnes, is a music therapist MA-MT, NICU-MT (RBL-model/certified trainer), in pediatrics at Oslo University Hospital. Her research experience is with pediatric oncology patients, adolescents suffering from Chronic Fatigue Syndrome, NICU (LongSTEP study), and as project leader for this current radiation therapy pilot study.

Stine Camilla Blichfeldt-Ærø MT PhD, GIM level II, works as a music therapist at the Department for Child and Adolescent Mental Health in Hospitals, Oslo University Hospital (OUS), Norway. She works in paediatrics, developing the hospital music therapy service over decades. Her PhD thesis (2021), focused on adult cardiac patients, a RCT investigating receptive music therapy during invasive cardiac procedure. Project collaboration between OUS and the Norwegian Academy of Music.

McFerran & Bolger: Investigating the relationship between music therapy and pleasure: Case studies of individuals with anhedonia

Katrina Skewes McFerran and Lucy Bolger

Anhedonia is the inability to experience pleasure or enjoy activities, defined in the International Classification of Diseases, Eleventh Revision (ICD-11), as "a diminished ability to experience pleasure from positive stimuli or a degradation in the recollection of past pleasure". Lack of motivation is usually associated with this state, often described with terms such as apathy and social withdrawal.

In 2023, we had the opportunity to examine whether a brief, daily, guided musicking activity would lead to increased anticipatory and consummatory pleasure for one person with anhedonia. We used an individual case study research design to shape our investigation and the findings from our analysis of qualitative and numerical data supported our premise that the intervention was successful in increasing anticipatory and consummatory pleasure. Further, the descriptive data articulated key characteristics of the actions and experience of that daily music activity. We then progressed to conducting further case study investigations to identify whether this was replicable.

In this presentation we will carefully describe the intervention used and the data analysis of a small number of case studies. If confirmed in subsequent case studies, this research may contribute to explaining why music therapy interventions are helpful for people who have diminished pleasure associated with a range of illnesses, including mood disorders and depression, major depressive disorder, schizophrenia and substance use disorders, as well as being associated with Parkinson's disease and chronic pain.

Dr Katrina Skewes McFerran is Professor of Music Therapy and Director of the Creative Arts Therapy Research Unit at The University of Melbourne. She specialises in music and youth wellbeing, has published 6 books, more than 100 journal articles and presented globally on this topic. Kat has created a Massive Open Online Course with Coursera called 'How Music Can Change Your Life' and has authored a TedX talk on 'Returning from the Darkside with Music'.

Dr Lucy Bolger is Senior Lecturer of Music Therapy at the University of Melbourne. She has worked with people across the lifespan in community and institutional settings, in Australia, Bangladesh and India. She specialises in processes of interpersonal and intercultural collaboration in music therapy with young people and communities and is increasingly interested in mechanisms of action in music therapy. She strives to prioritise lived experience perspectives in her research, practice and teaching.

Mitchell & Putri: Facilitating Conversations about Self-Care with Music Therapy Students: Cross-Cultural Considerations

Elizabeth Mitchell and Kezia Putri

The World Health Organization defines burnout as a syndrome that results from “chronic workplace stress” (WHO, 2019). As music therapists may experience more burnout than other mental health workers (Gooding, 2019), it is imperative that music therapy educators assist students in developing practices for managing stress, including strategies for self-care (Wilhelm & Moore, 2023). However, when self-care is conceptualized simply as individualistic strategies, we risk missing systemic factors, such as discrimination and trauma, which can impede access to self-care (Kunimura, 2022). Furthermore, understanding of self-care’s history, which is rooted in civil rights and feminist movements, has been lost in the Global North as the concept has become a “capitalist enterprise” (Bloom, 2015).

This paper’s authors explore self-care as a cultural construct through cross-cultural dialogue. Drawing upon lived-experiences as music therapy educators and program coordinators—one from Canada and one from Indonesia—they reflect upon points of synergy and contrast between their professional-cultural settings. The Canadian author contests her society’s commodification of self-care to facilitate students’ reflexivity and adoption of sustainable self-care practices. The Indonesian author explores the process of learning about self-care with her students, highlighting students’ diverse experiences and needs, and the interesting fact that the term does not translate directly into Indonesian. Providing a timely reminder of the need for context-sensitive curricula that is relevant in students’ lives (Lee & Miller, 2013), the authors make practical recommendations for teaching students about caring for themselves and one another and the ways in which music can play a role in these processes.

Elizabeth Mitchell, PhD, RP, MTA, is Assistant Professor at Wilfrid Laurier University in Waterloo, Ontario, Canada, where she coordinates the Bachelor of Music Therapy program. She has extensive clinical experience working in mental health settings. Her research interests include community music therapy and intersections between music therapy and music education.

Kezia Putri, MMT, MTA, MT-BC is a lecturer and music therapy program coordinator at Universitas Pelita Harapan, Tangerang, Indonesia. Her interests include the exploration of Indonesian traditional musical resources for therapeutic purpose, and the concept of music, medicine and well-being within the diverse culture of Indonesia.

Moore & Hanson-Abromeit: What makes a music therapist? An examination of therapist behaviors

Kimberly Sena Moore and Deanna Hanson-Abromeit

Developing a music intervention is a multi-phased process that can involve evaluating intervention delivery to help understand successful implementation strategies. Delivering a live music intervention can include verbal, nonverbal, and musical strategies. Here, we

examined a music therapist's (MT) behaviors during implementation of Musical Contour Regulation Facilitation (MCRF). After defining target verbal, nonverbal, and musical behaviors, three research assistants coded a representative sample of four MCRF sessions, tracking frequency of observed behaviors in 15 second intervals (interrater agreement = 80.6%). We conducted descriptive analyses and examined differences in MT behaviors across components of the intervention. Results showed the MT exhibited an average of 694.75 behaviors per 13-minute session, grouped into five verbal, four nonverbal, and seven musical behaviors. Findings suggest the MT continually adjusted behaviors during intervention sessions, with specific differences in nonverbal and musical behaviors. This study provides a systematic approach to categorizing MT behaviors during intervention delivery and may inform clinical training and practice standards of professional MTs.

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Kimberly Sena Moore teaches at Florida Gulf Coast University. Her research focuses on emotion regulation development and her professional work on advocacy, policy, and social media communications.

Deanna Hanson-Abromeit, Associate Professor at KU, leads the baby-Music Intervention Research lab and teaches undergraduate and graduate courses.

Morse: It's OK to act out: The advantageousness of c-countertransference in Analytical Music Therapy

Audrey Morse

Mary Priestley, a founder of AMT, was influenced by the psychoanalytic theory of Heinrich Racker, particularly with regards to his differentiation of countertransference types. Priestley considered concordant identification, or e-countertransference, to be the most beneficial type to use as a clinical guide. However, complimentary identification, or c-countertransference, can also be beneficial for the AMT practitioner. The Melanie Klein Trust defines complimentary identification being when "the analyst identifies with the patient's treatment of him/her, as though the analyst were one of the patient's internal objects, which then leads to the analyst's enactment of this imposed role." A knowledge of object relations is crucial for the Analytical Music Therapist, as it is the basis for the psychoanalytic theory that inspired Priestley. In this presentation, I will demonstrate how the projective

identification process implicit in these kinds of identifications can be a resource for deepening clinical work. This viewpoint is seconded by Tansey and Burke, who state that potential for an empathic outcome also lies in the successful processing of complementary identifications.

Audrey Morse studied music therapy at NYU and obtained her AMT certification from Benedikte Scheiby's institute. She is an AMT trainer at Molloy University and has a private practice in New York. She previously worked in inpatient psychiatry, neurological rehabilitation, and dementia care. She is a psychoanalytic candidate at the Institute for Contemporary Psychotherapy.

Murphy M & Clark: Supervision with guided imagery and music offers graduate music therapists an experiential space for self-reflection and professional development

Melissa Murphy and Imogen Clark

Background: Graduate music therapists face considerable challenges as they transition from the role of student to practitioner. They may experience conflicting feelings of excitement following completion of study coupled with insecurity about establishing themselves as professionals (Seah & Skewes McFerran, 2016). This presentation shares findings from a study that explored the experiences of new graduates who participated in guided imagery and music (GIM) as a form of supervision.

Method: Four participants engaged in a series of six GIM-based supervision sessions and participated in semi-structured interviews. Thematic analysis was used to explore the interview data.

Results: Our findings yielded a central theme of emerging professional development and five inter-related subthemes. Creativity: music listening and drawing played to participants' strengths, evoking alternative perspectives. Experiential learning: an opportunity to understand the client role while receiving facilitator modelling. Personal work: marrying the personal and professional selves. Transformation: awareness of how to be a music therapist as opposed to how to do music therapy. Reflexivity: recognition of deep interpersonal processes within therapeutic relationships.

Conclusions: The music was described as an agent in itself as well as a tool for dialoguing. Music therapy graduates described GIM-based supervision as an opportunity to explore their professional identity through creative and experiential learning. This led to the processing of complex feelings, deep reflexivity and insight into understanding their authentic self in the therapeutic space.

Seah, C. H., & Skewes McFerran, K. (2016). The transition to practice experience of five music therapy graduates. *Nordic Journal of Music Therapy*, 25(4), 352-371

Dr Melissa Murphy (PhD) is a Guided Imagery and Music (GIM) Therapist, Music Therapist, and Educator. She has worked in mental health, aged and palliative care, and the disability sector. Melissa currently works with children and adults with disability in the education system, community settings and in private practice.

Imogen Clark (PhD) is a Music Therapist and Senior Lecturer at the University of Melbourne. Her research with older people and their families focusses on how creating songs, singing, and music listening support exploration of important life events, connection with family and others, and feelings of pride and achievement.

Nebelung: Fix this child! Navigating expectations in music therapy for children and adolescents in challenging life situations

Ingeborg Nebelung

Music therapists are accustomed to working with expectations within the realm of music – the pauses, humor, shifts in tempo and rhythm, modulations, and musical negotiations. They are well-trained for these aspects. However, when it comes to addressing the broader spectrum of expectations placed upon music therapy by clients, caregivers, and institutional leaders – expectations that can be multifaceted and often contradictory – music therapists face a significant challenge.

Consider a scenario where an adolescent adamantly declares, “Beat it – I don’t want any therapy!” while the parent expresses skepticism, stating, “I don’t believe this will work either – we’ve exhausted all other options,” and the institutional leader asserts, “Music therapy is the one and only solution – we believe you can fix this child!” In this cacophony of discordant voices, how do music therapists navigate this wide array of expectations?

Drawing from ongoing Ph.D. research, this paper explores how music therapists, in group interviews, describe their use of clinical skills as both musicians and therapists to negotiate, manage, and reconcile these divergent expectations, ultimately harmonizing the “choir” of voices.

Ingeborg Nebelung works as a music therapist, has focused mainly on children and adolescents. Now she is teaching at the music therapy program at the Norwegian Academy of Music. As a PhD fellow, her research focus is on expectations towards music therapy with children and adolescents in challenging life situations.

Ritte-Shtruzman & Dassa: Facing perceptions regarding advanced dementia - in the light of music therapy

Nurit Ritte-Shtruzman and Ayelet Dassa

Background: The existence of stigmas towards people with advanced dementia (PAD) is a prominent obstacle for understanding their basic needs. The lecture will introduce a phenomenological study that was conducted with the aim of gaining understanding of the phenomena of stigma towards a PAD. It examined the perceptions of three groups who are in a therapeutic relationship with a PAD as part of home care – spouses, geriatric doctors and music therapists.

Method: Nine semi structured in-depth interviews were conducted with participants from the three groups. Data analysis included directed content analysis.

Findings: The findings showed that different beliefs and perceptions comprised existing stigmas towards a PAD among each of the three groups of study participants, which manifested in different ways.

Conclusions: The fundamental difference in the perception of caring for a PAD, is the question of who is at the center of the treatment – is it the actual treatment of the PAD, or the PAD himself, with all of his emotional and spiritual needs? Spouses deal with the increasing sense of burden, while doctors invest the majority of their efforts in supporting and guiding the family. The music therapists manage to stimulate and encourage the PAD to communicate with his surroundings and to re-establish his presence in his environment. It also appears that they are a bridge between their clients and their spouses who seem to have given up on having a meaningful relationship with their beloved spouse that copes with advanced dementia.

Nurit Ritte-Shtruzman, Music Therapist, PhD student at Bar-Ilan University, Israel. An experienced music therapist, specializing in advanced dementia. She supervises students, lectures and instructs families and caregivers.

Ayelet Dassa, Music Therapist, PhD. She is a senior lecturer in Music Therapy MA program at Bar-Ilan University, Israel. She is a supervisor and her clinical experience and research focus on people with dementia and their caregivers.

Ottesen: Giving persons with dementia a voice in research about using song and music in their everyday life

Aase Marie Ottesen

Introduction: Presentation from an action research project: “Meeting through song and music as an integral part of the culture and everyday life for persons with dementia in a nursing home”, carried out in collaboration with a nursing home. The person with dementia, relatives,

employees, and the manager were co-researchers in dialogue-based and co-creative processes.

Purpose: Investigate how song and music can become an integral part of the culture and everyday life in the nursing home. Coming up with recommendations and ideas for the development of a culture and everyday life, where song and music are included. Funded by: Alzheimer's Research Foundation.

Methods: Person-attuned methods were used: songwriting, idea cafes and workshops (Gove et al., 2018).

Results: Through songwriting processes, four songs were composed. Results from this revealed the residents' suggestions and ideas for how song and music can become an integral part of their everyday lives. It led to the start of a choir, weekly dance events and a music club at the nursing home.

Conclusions: By using person attuned methods, person with dementia can have a voice in action research and contribute to the initiation of concrete efforts, so that song and music can become an integral part of their everyday live.

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Aase Marie Ottesen, PhD, Master in Humanities and Health Studies (MHH), RN. Guest researcher, Department of Communication and Psychology, Aalborg University. Research focus is dementia, user involvement, using song and music in dementia care, relational communication and coordination, interdisciplinary collaboration, learning and patients' access to equal care and health.

Ozola & Mārtinsone: Music-based interventions to enhance sleep quality in older adults: Implications for development of a digital intervention

Aija Ozola and Kristīne Mārtinsone

Background: Sleep quality has a significant impact on an individual's physical and mental health, and overall quality of life. In older adults, it declines due to ageing-related physical, psychological and social factors. Although the results of studies are not unequivocally positive, music-based interventions show potential to enhance sleep quality.

Aim: The aim of the study was to identify the conditions for implementing music-based interventions to enhance sleep quality in older adults.

Method: The study was conducted in accordance with guidelines for an integrative review (Toronto & Remington, 2020). Publications between 2018 and 2023 were searched in Scopus, Web of Science, and PubMed. Qualitative thematic synthesis was used to process the data.

Results: 11 studies out of the 310 original search results were included in the review: systematic reviews (n=3), reviews (n=2), randomised controlled trials (n=2), other experimental studies (n=3), study protocol (n=1). The implementation of an intervention was found (1) to be carried out digitally and take into account (2) individual psychological characteristics of patients/clients, (3) musical preferences, (4) characteristics of the music used; (5) providing clear procedure instructions and (6) external support from healthcare staff or informal caregiver was recommended.

Discussion: The review shapes evidence-based background to develop a music-based digital intervention. Findings from research in other populations should be integrated and needs analysis from the viewpoint of older adults and music therapists conducted.

Conclusions: Music-based interventions to enhance sleep quality in older adults requires a personalised approach and well-thought-out conditions in terms of music selection, intervention procedure, support.

Aija Ozola, Mg. sc. sal., is an art therapist with specialization in music therapy, PhD student in Psychology and Assistant in the Department of Health Psychology and Paedagogy at Riga Stradins University, Latvia. Her research interests are related to use of music-based digital interventions in music therapy and health psychology.

Kristīne Mārtinsone, Dr. psych., is a Professor of Psychology, the Head of the Department of Health Psychology and Paedagogy at Riga Stradins University, Latvia, author, co-author, scientific editor of more than 200 publications and 50 books conceptualising a wide range of topics in health psychology, art therapy and other disciplines.

Palmquist: The use of music as a sleep aid

Emil Thisted Palmquist

Music is often used as a strategy to improve sleep, and in the recent years, the research in this field has grown substantially. Sleep is essential for human health and well-being. Nevertheless, sleep problems are highly prevalent both in the general population and especially in people with physical or mental disorders. In this paper, Emil Thisted Palmquist will present data from a feasibility study on music for sleep improvement in adults with acquired brain injuries in a neurorehabilitation setting. The results will be discussed with a focus on the choice of music for sleep, the mechanisms underlying the effect of music on sleep and the interplay between music characteristics and individual music preferences.

Emil Thisted Palmquist is MA in Music Therapy from Aalborg University, Denmark. His research master's thesis investigated feasibility and effectiveness of music listening for sleep improvement in adults with acquired brain injury. With an interest in neurorehabilitation and dementia, he is now working as a music therapist within dementia care.

Pedersen: Reflections on an RCT double-blinded study concerning music therapy in schizophrenia, negative symptoms

Inge Nygaard Pedersen

Due to the Danish Health System and formulated needs for research design developments in Cochrane- and meta reviews, we applied a strict RCT and double-blinded design for a vulnerable target group in this study. I will shortly present the design and the two manuals both including musical activities to face for the participants. The results showed significant reduction of negative symptoms in both groups, although a higher score on the therapeutic alliance and less drop out were found in the experimental group. Discussion and reflection on the advantages and disadvantages of the design applied and perspectives for future research with this target group will follow.

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Associate Professor, PhD, Emerita Inge Nygaard Pedersen, AAU. MA music science. KU. Music Therapy Diploma, Herdecke, De. GIM fellow. USA. PhD, AAU. Founder position, AAU 1981 – 2021. Clinical practice and research in mental health 1995-2023. Retired. Teaching music therapy students Molloy University. Teaching art therapy students. Private practice: Supervision and GIM.

Pessoa: Rehabilitation and Transformation: A Person Centred Approach to Stroke Recovery Through Music and Symbolism

Ana Pessoa

This clinical case study explores the rehabilitation of a stroke survivor with left hemiparesis and a right upper limb amputation, presenting unique challenges to their well-being. Integrating psychodynamic music therapy rooted in Jungian psychology and neurologic music therapy (NMT), this case offers a distinctive perspective on the patient's recovery.

The rehabilitation program included twice-weekly music therapy sessions, incorporating clinical improvisation and songwriting as emotional outlets and means of communication. These sessions enabled the patient to express emotions, fears, and aspirations, restoring their sense of identity amidst their disability.

NMT techniques were employed to enhance the function of the amputated limb, leveraging neuroplasticity to retrain neural pathways, ultimately improving the patient's independence and overall quality of life.

Furthermore, the patient's recurring dragon narrative prompted the integration of a Jungian approach. Symbolism exploration, coupled with fairy tale writing, led to profound personal insights, motivating emotional healing and physical rehabilitation.

This case study underscores the potential of diverse approaches in stroke rehabilitation, encompassing psychodynamic music therapy through a Jungian lens and NMT. The patient's transformation from emotional withdrawal and disability to recovery emphasises the importance of addressing the physical, emotional, and psychological facets of stroke recovery. This integrated approach offers valuable insights for healthcare professionals working with similar cases, highlighting holistic healing and personal growth in adversity.

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Ana Pessoa holds an MA in Music Therapy from Anglia Ruskin University, Cambridge, specializes in ASD, dementia, acquired brain injury and emotional trauma. Ana is the Lead Music Therapist at Hollenden Park Hospital (Kent) and attends the psychoanalysis training program at the C. G. Jung Institute in Zürich.

Petrowitz: „Music was my first love...“- how therapists use music in online sessions

Carina Petrowitz

The presentation will use two video examples to illustrate how music is used in shared music therapy sessions with dementia patients and family caregivers and how the therapists act. The research procedure and first interim results about the therapeutic use of music will be presented.

Background: The study within the framework of the doctoral thesis is to explore therapeutic procedures as well as the use of music in the online setting with dementia patients and their family caregivers based on video recordings. The focus of the investigation is on the demands made on the music therapists and how they deal with them, under the special aspect of online implementation. What are the characteristics of the music therapists' treatment techniques? In which way and in which situations is music used? are questions that should be answered by the research project.

Method: To answer the research questions, a qualitative video analysis is conducted based on the video recording of 18 study dyads. The data is segmented and first the activity of listening to music together is examined in more detail using an exploratory sequential approach.

Content: In the presentation, two video segments are used to show what happens before, during and after the joint music activity and how the therapists act in those situations. This is then used as an example to explain the analytical procedure from the data material to the development of therapeutic characteristics.

The observations from the video segments and the analytical approach can then be discussed.

Carina Petrowitz worked as music therapist in a psychiatric clinic. With start of the international study HOMESIDE, she moved to the Technical University Würzburg-Schweinfurt as a research assistant. She is currently pursuing her PhD at the University Augsburg. Her main research interests are characteristics of therapist behaviour and triadic interaction.

Richards: Where is the therapist's mind in the music?

Eleanor Richards

Music therapy, especially that grounded in shared improvisation, calls for trust in the possibility of intuitive, unworded mutual exchange and in the potential such an encounter may create for change. At the same time, we are also called upon to theorise or analyse clinical events and to discuss them in those terms.

How can we both 'face' and be part of the music in ways that allow us to negotiate the relationship between cognitive discussion and the essentially subjective nature of the musical encounter? What will allow us to inhabit the immediacy of musical meeting without undue dependence upon theoretical thinking and with a capacity to tolerate uncertainty, excitement or anxiety without the urgent need to act on the impulses that arise from such feelings?

The psychoanalyst David Black proposes the possibility of the 'contemplative position', in which both intuitive, improvisatory responsiveness and the supportive framework of theory and technique may come together in a state of mind within the therapist which allows for whole hearted engagement in the moment.

I will consider what particular questions that might raise in a practice in which music, rather than language, is the principal means of exchange, and ask what is needed in our continuing development as music therapists, both in training and beyond, to enable us to sustain this integrated, reflective position within the complexities of the therapeutic encounter.

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Eleanor Richards is an associate lecturer in music therapy at Anglia Ruskin University, Cambridge, and an analytic psychotherapist and supervisor; she has a particular interest in the place of analytically informed thinking in music therapy practice. She has published widely and contributed to a range of international conferences.

Riedl: "Let's face the money!": Scoping review of economic evaluations of music therapy and other music-based interventions

Hannah Riedl

Background: We cannot provide music therapy if we cannot fund it! Deciding which interventions to fund in health care is not only based on an assessment of their effectiveness but on their cost-effectiveness. In music therapy, Economic Evaluations (EE) are scarce.

Hence, we conducted a scoping review on EEs in music therapy and other music-based interventions to provide an overview of the state of the art and highlight the research gaps.

Method: Six databases were systematically searched and hits screened following the PRISMA extension for scoping reviews. We included EE studies and study protocols planning to incorporate an EE of music therapy or other music-based interventions. No restrictions to context, populations or study design were made.

Results: To prepare a scoping review, different types of EE and four types of music-based interventions in health care were defined. From the included studies, we extracted study characteristics such as fields of application, interventions provided, type of economic evaluation, outcome measurements and what costs were included. The evaluated costs and outcomes described in the studies are highly heterogeneous. As a result, the research gaps on EE in music therapy and other music-based interventions are broad.

Discussion: Recently, EEs have more frequently been included in music therapy research protocols. However, interdisciplinary (research) collaboration with health economists is required to gain further methodological and theoretical knowledge of how to include EEs in music therapy research. Our work contributes to this development.

Hannah Riedl, music therapist, trained in Austria at mdw – University for Music and Performing Arts Vienna; current PhD student at Aalborg University; research and teaching at mdw at WZMF – Music Therapy Research Centre Vienna since 2017; research interests: health care system and music therapy; health economics; music therapy history; adolescents.

Robb et al.: Mediators and Moderators of Active Music Engagement to Reduce Traumatic Stress Symptoms and Improve Well-being in Parents of Young Children with Cancer

Sheri Robb, Kristin Stegenga, Susan Perkins, Timothy Stump, Karen Moody, Amanda Henley, Jessica MacLean, Seethal Jacob, David Delgado and Paul Haut

Objective: Few studies have evaluated the mechanisms by which music therapy interventions work. This multi-site trial examined the effects of proximal/distal mediators and moderators of an Active Music Engagement (AME) intervention on young child/parent distress, quality of life, and family function.

Methods: Child/parent dyads (n=125) were randomized to AME or Audio-storybooks attention control. Each group received three sessions with a credentialed music therapist for three consecutive days with data collection at baseline, post-intervention (T2), and 30-days later (T3). Potential proximal mediators included within session child and parent engagement. Potential distal mediators included changes in perceived family normalcy, parent self-efficacy, and independent use of play materials. Potential moderators included parent/child distress with prior hospitalizations, parent traumatic stress screener (PCL-6), and child age. Outcomes included child emotional distress and quality of life; parent emotion, traumatic

stress symptoms (IES-R), well-being; and family function. Mediation effects were estimated using ANCOVA, with indirect effects estimated using the percentile bootstrap approach. Moderation effects were tested by including appropriate interaction terms in models.

Results: No significant mediation effects were observed. Child distress with prior hospitalizations moderated AME effects for IES-R intrusion subscale scores at T2 ($p=0.01$) and avoidance subscale scores at T3 ($p=0.007$). Traumatic stress screener scores (PCL-6) moderated intervention effects for IES-R hyperarousal subscale scores at T2 ($p=0.01$).

Conclusions: AME is a promising intervention to mitigate traumatic stress symptoms and support well-being in parents of children with cancer, particularly for parents who screen high for traumatic stress and whose children are more highly distressed with hospitalization.

Sheri L. Robb, PhD, MT-BC is a Walther Professor of Supportive Oncology in the Indiana University Schools of Nursing and Medicine. Her research focuses on development and testing of music interventions to manage distress and improve positive health outcomes in children and adolescents with cancer and their caregivers.

Roberts: An Investigation of Receptive Music Therapy Methods used Across a Pediatric Hospital

Melina Roberts

Background: Music Therapists working in pediatric hospitals use a combination of ‘active’ and ‘receptive’ methods that are carefully selected to address each patient’s individual needs. While more ‘active’ forms of music therapy are frequently recommended and reported on, these are not always applicable particularly when patients are acutely unwell. Although references to receptive music therapy methods do appear in the current pediatric literature, there still remains a gap in knowledge about the applications of these methods in this setting.

Objective: The current study was conducted to systematically investigate the applications of receptive methods being used by a team of music therapists working within a wide range of music therapy programs across a large pediatric hospital.

Method: Participants were 12 credentialed music therapists working at this pediatric hospital and data collection involved a focus group and individual interviews that took place between 2020 and 2022. The data set was treated to an inductive, reflexive thematic analysis (Braun & Clarke, 2022) and five unique themes emerged.

Results and Discussion: Five unique themes emerged from the data demonstrating that receptive music therapy methods in this setting are: 1) complex to define as they are changeable, multi-faceted and carefully modified for each patient and family; 2) frequently and widely used with patients aged 0-18 years; 3) can address a wide range of therapy goals; 4) are particularly relevant for ‘highest priority’ patients and families; and 5) enable an

extension of music therapy supports beyond the face-to-face sessions with the music therapists.

Melina Roberts has worked as a Music Therapist in Australia since 2001. She completed a master's research degree in 2008 investigating themes in song lyrics written by bereaved 7-12 year-old children. She is employed at the Royal Children's Hospital in Melbourne, Australia and has worked in oncology since 2016.

Ruud: Music as a Cultural Immunogen

Even Ruud

In this paper presentation I will discuss the role of music in everyday life, conceptualized here as a “cultural immunogen”, as a part of the advancement of music therapy into the domain of public health. A cultural immunogen implies the handling of cultural artifacts or artistic expressions within the context of health-related behavior. It is a behavior that translates into some kind of healthy lifestyle. It is a way of living associated with longer life and lower risk of illness. I suggest four major “musically induced antigens” to be explored (1) emotional regulation, (2) agency, (3) music as a social resource, and (4) meaning-making. As multiplicities, they are relating to phenomena like identity, self-efficacy and empowerment, emotions and meanings, and network and belonging, as well as spirituality and transcendence. And we may use the “laboratory” or discipline of music therapy to re-search how these connections operate. In other words, a study of music therapy theory, practice, and professional performance may detail how health musicking may serve preventative and promotive health functions, as well as improve the life quality of modern subjects. The argument is building upon post-structural and posthumanistic thinking, and includes theories developed by Tia DeNora's “slow sociology” and Harmuth Rosa's theory of “resonance”.

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Even Ruud is professor emeritus at the University of Oslo and the Norwegian Academy of Music. Ruud is trained as a piano teacher, musicologist, music therapist, and certified psychologist. His work emphasizes a multidisciplinary perspective that draws on music psychology, the ethnography of music, music therapy, and music education.

dos Santos: Reflexivity in music therapy research

Andeline dos Santos

Reflexivity is an essential component of qualitative research and, some have argued, all forms of research. Through a critical interpretive synthesis of the past two decades of music therapy studies, the researcher examined how authors within this field describe and engage in reflexivity. Individual interviews were then conducted with 15 selected authors representing diverse approaches to reflexivity in the literature. The researcher developed a map of ten distinct approaches to reflexivity. Definitions of reflexivity appear to be rooted in authors' ontological and epistemological perspectives and motivations. For example, a researcher may seek Truth, using disciplined and systematic methods to minimise bias. Alternatively, some researchers may prioritise gaining deeper intersubjective understanding, choosing to establish rapport with participants, and carefully documenting and reflecting on their own responses within these interactions. Other researchers may focus on their own experiences as the central source of insight, opting for reflexivity that involves transparency about their positioning and assumptions while recognising their pervasive presence in the text. The map of approaches to reflexivity in music therapy research facilitates intentional and critical reflection on decision-making processes in research studies, offers clear options for students to understand and apply reflexivity, and encourages conversations about moving reflexive strategies forward.

Andeline dos Santos is a Senior Lecturer in Music Therapy and the research coordinator for the School of the Arts at the University of Pretoria. She is an Associate Editor for the Nordic Journal of Music Therapy. Andeline's research interests include adolescents, empathy, reflexivity, and how epistemological positions shape research processes.

Short: Music enhancing antenatal care for a marginalised cultural group

Alison Short

Attendance for regular antenatal care from early in pregnancy is essential for the health and wellbeing of mother and baby. Delayed antenatal care means that any problems may not have been picked up early enough and hence have become much more serious problems with negative health consequences. A regional health service in urban Australia identified that Pasifika women were typically not attending the available antenatal clinics, and asked for assistance in using music to address this problem, since music was a culturally appropriate social determinant of health for this population. A collaboratively funded and co-designed consultative approach was developed with both the health service and the cultural community, with additional project advisors and a music therapist/ research assistant employed from within the cultural groups. Following ethics approval, six combined focus group/music therapy sessions (each 90 minutes) were implemented in order to understand the needs of the women and to also create and record impromptu music for the clinic waiting rooms, consisting of songs and improvisations. The six individual sessions addressed

different groups within the Pasifika diaspora: Samoan, Maori, Fijian, Cook Islanders, Tongan and a mixed group. Results were recorded and analysed thematically to understand expressed needs, and the recorded music was processed technically for use in the clinic waiting room. This project serves as an example of an mutually engaged community approach to addressing health needs, and is expected to have further applications to other marginalised cultural groups who may be reluctant to engage with health care services.

Dr Alison Short, PhD, FAMI, RGIMT, RMT, MT-BC, is Senior Lecturer in Music Therapy at Western Sydney University and an active member of EAMI. She has over 40 years of music therapy experience and has written and presented extensively as an academic educator and researcher and is a Council Member of the WFMT.

Skånland: Music as the relational x-factor

Marie Strand Skånland

Introduction: What does music do or add to the client-therapist relationship? The relationship between client and therapist – or service user and music therapist – can be understood as essential to the therapeutic outcome in and of itself, and links to common factors in therapy (Wampold & Imel, 2015). As a form of collaborative activity, music therapy is understood as intersubjective and relational (Ansdell, 2015; Trondalen, 2016).

Methods: This paper explores the question How does the specifically musical relationship between client and therapist offers something different or unique? Reflexive, thematic analysis of six joint interviews with FACT (flexible assertive community treatment) service users and their music therapist was conducted, exploring their relationship and social factors in music therapy.

Results and discussion: Music can facilitate a situation where the partners are equally dependent on each other and lay the grounds for mutual appreciative recognition. While the music facilitates concrete relational aspects such as non-verbal communication, collaboration, and interplay, it also offers the less concrete aspect of shared aesthetic experiences. This paper will explore music as the relational x-factor in the client-therapist relationship in the context of mental health care, highlighting the shared phenomenological, aesthetic experience.

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Marie Strand Skånland, PhD, is Head of Research, Associate Professor and a Post Doc. researcher at Ansgar University College in Norway. Topics of particular interest through her research have been everyday music listening, self-regulation and life quality. Her current Post Doc. research explores relationships and social belonging in and through music therapy in the context of Flexible Assertive Community Treatment.

Sjøen et al.: “The ebb and flow of recovery” - The fluctuating boundaries of Community Music Therapy in low-threshold services

Ingvill Trydal Sjøen, Erlend Barratt-Due Solum and Daniel Næsheim

Background: In 2015, Oslo’s first music therapy program at a low-threshold community center for people suffering from substance abuse disorders and mental illness was established at Stedet Sagene. Today three music therapists collaborate to provide a comprehensive music therapy program serving a diverse group of people. The music therapy program at Stedet Sagene provides free music therapy to anyone in need. The participants are introduced to Stedet Sagene through music therapists working in treatment, or they are independently contacting the music therapy program at Stedet Sagene. The music therapists are working on many levels from individual music therapy sessions and closed groups, to open groups, as well as providing free access to band rooms and a recording studio for participants. There is a stage where a monthly open mic, and concerts, are held.

Discussion: In this paper we will examine the boundaries of Community Music Therapy and the different roles of a music therapist supporting individuals’ changing needs within a self-regulated, supportive music community. We propose that access to music is a vital and important civil right in recovery and across the life-span. But this also poses questions: When does therapy end? Is tending to the ebb and flow of therapeutic needs an ongoing collaborative effort, or an individual responsibility? Benefits and challenges of music therapy within low-threshold services are presented, along with the unique opportunities for self-efficacy and growth it presents.

Erlend Barratt-Due Solum MAMT is a music therapist at Oslo University Hospital working in the Division of Paediatric and Adolescent Medicine. He is currently a student at The Nordic GIM Institute and interested in exploring the use of modified GIM and Music Imagery in pediatric care.

Daniel Næsheim MAMT is a music therapist working in mental health care and Community Centers in Oslo. He is interested in new developments in the area of Community Music Therapy in low-threshold services.

Snape: Looking at music therapy homework from the perspectives of clients, therapists, and researchers

Snape

Introduction: Research from cognitive behavioural psychotherapy indicates that people with depression can greatly benefit from homework tasks as part of a therapeutic intervention. It is possible that implementing homework tasks into music therapy could also aid recovery from depression, although this has yet to be widely researched or implemented. The results of a recent randomised controlled trial (Erkkilä et al., 2021) showed that implementation of homework did not reduce depression symptoms more than music therapy without homework. Why didn't it work? The aim of this presentation is to explore how homework was implemented in this study from the perspectives of the clients, therapists, and researchers.

Methodology: Adults with major depressive disorder were offered 12 individual sessions of bi-weekly integrative improvisational music therapy. Participants were asked to complete an online diary after listening to their clinical improvisations at home. Reflexive thematic analysis was applied to clients' diaries, and content analysis was applied to music therapists' and researchers' reports.

Results: Some clients were positively affected by homework, while others were negatively affected. Some music therapists valued homework as a therapeutic method, while others did not. Some researchers wanted to continue research into homework, while others did not.

Discussion: It seems that music therapy homework can have positive or negative effects when implemented into music therapy. In this study, difficulties in benefitting from homework were associated with clients who were prone to rumination and dissociation, therapists who tended to be more spontaneous in their clinical approach, and researchers who preferred quantitative analysis methods.

Dr. Snape wrote her PhD dissertation on the music analysis methods used in music therapy assessment. She is currently carrying out post-doctoral research at the Social Sustainability for Children and Families profiling area and the Centre of Excellence in Music, Mind, Body, and Brain at the University of Jyväskylä, Finland.

Solli: Fortress of music: Improvisational use of groove-based music for patients with psychosis

Hans Petter Paulen Solli

Introduction: Music therapy is recognised as an evidence-based treatment for patients with psychosis (including schizophrenia). A range of music therapy approaches and activities are applied in practice and research, with various degrees of structure and improvisation. However, there seems to be a gap in knowledge about which approaches to musicking affords which effects and experiences. In this presentation I will explore the affordances of improvisational groove-based musicking for individuals with psychosis.

Method: An interpretative phenomenological methodology is applied, and data was gathered through qualitative interviews, participatory observation and recordings of musical interplay.

Results and discussion: A presentation of two cases including first-person accounts and musical examples will illuminate how an improvisational approach to groove-based music can be applied. The discussion will address the role of music as a means to support the whole gamut of recovery-processes; personal, social/relational, and clinical.

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Hans Petter Paulen Solli (PhD) is associate professor in music therapy at the Norwegian Academy of Music and CREMAH Center for Research in Music and Health. He has over 15 years of clinical practice from mental health care, and his research interests includes mental health, recovery and implementation.

Solum: "Tacet" - Experiences from a Music Imagery (MI) group for parents in a Neonatal Intensive Care Unit (NICU)

Erlend Barratt-Due Solum

Introduction: Being a parent in a NICU involves a high risk of experiencing psychological and emotional stress and anxiety. As music therapists in a NICU at Oslo University Hospital (OUS), our work with the families is focused on promoting normal and healthy early parent-child communication, assisting with meaningful and supportive multidisciplinary interventions during procedures, and bringing music into the environment at the unit. Since fall 2022, a weekly Music Imagery group for parents is included as part of the service, aiming to provide rest, emotional relief, therapeutic conversations, and promoting psychophysiological integration of the different stages and developments during hospitalization.

Intervention: A weekly MI group open for all parents in the NICU led by a music therapist trained in MI at The Nordic GIM Institute. The group usually lasts for 30 min. consisting of a short introduction, induction focused on breathing and relaxation followed by music listening. After the music listening, there is room for reflection or relaxation before closing the group.

Case presentation: Music examples and feedback from group participants and staff members are presented. Reflections are shared on the role and potential of a systemic

approach to the treatment of NICU patients, using MI from a resource-oriented family perspective.

Erlend Barratt-Due Solum MAMT is a music therapist at Oslo University Hospital working in the Division of Paediatric and Adolescent Medicine. He is currently a student at The Nordic GIM Institute and interested in exploring the use of modified GIM and Music Imagery in pediatric care.

Stedje: Musical couplehood: the influence of music on relationship quality in couples living with dementia

Kristi Stedje

What role can music play for relationship quality in couples, in which one has dementia? How can music offer support to closeness, intimacy, communication, and hope? Conversely, how can music uncover vulnerabilities and involve a risk of increasing distance in the relationship? And how can we as music therapists meet the needs for relational and emotional support of couples living with dementia?

In this paper, I will reflect upon these questions, and discuss how being together in music may influence couplehood (Weicht & Tolhurst, 2023) in couples living with dementia. The reflection and discussion depart from my Ph.D. work and include a presentation of the results from two studies. One adapted convergent mixed methods study exploring a home-based music therapy program for couples living with dementia and its influence on relationship quality (Stedje et al., 2023), and one qualitative interview study with music therapists reflecting upon their experiences with working with couples living with dementia (work in progress). The Ph.D. study is part of the HOMESIDE project.

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Kristi Stedje achieved her Master's degree in music therapy in 2009, from the Norwegian Academy of Music, Oslo. She is currently a PhD student at the same institution. She is an experienced clinician within the elderly health and dementia care field, one of her main areas of interest.

Storm: Let's face the activity of singing and women's mental health during pregnancy

Sanne Storm

Background/Aims: Depression and anxiety are the most common mental health problems for women during pregnancy and the first year after childbirth, but still overlooked. Evidence exists about how singing activity is supporting mental health in general, however it is unknown how the association is between singing and mental health for pregnant women. This presentation focusing on singing and maternal mental health is part of a large research project researching into Faroese women's mental health during pregnancy and after birth nationwide.

Objectives: One of the objectives in the research study was to explore associations between singing activity and mental health outcomes among Faroese pregnant women.

Method: 424 pregnant women from the Faroe Islands participated in a nationwide research study examining maternal mental health among Faroese pregnant women. Data were collected during pregnancy including three standardized mental health screening tools 1) Edinburgh Postnatal Depression Scale (EPDS), Perceived Stress Scale (PSS), Self-Compassion Scale (SCS), and an extra developed questionnaire including questions focusing on music and singing. The data were collected within the Faroese midwifery and analysed using SPSS.

Results: Statistical results will be presented focusing on the associations between singing and the three standardized mental health screening tools. It will be discussed and reflected upon the possible role of therapy related body- and voice work as maternal mental health promoting activity.

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Sanne Storm, MA and PhD, in music therapy. Working experience: psychiatry and perinatal mental health. An extern lecturer and guest researcher at Aalborg University, Denmark. Member of the International Music Therapy Assessment Consortium (IMTAC). Research interests: voice and singing, inter sectorial research, assessment and perinatal mental health.

Strehlow & Hannibal: Relevance of the therapeutic alliance in music therapy in psychiatric treatment

Gitta Strehlow and Niels Hannibal

Background: This paper explores the concept of alliance and its relevance to music therapy in psychiatry. Music therapy research examining the alliance has only recently increased.

Research findings suggest that alliance in music therapy is evolving, with a high level of attention and a low number of treatment dropouts (Hannibal et al. 2023). Although there are different concepts of alliance, it generally consists of the three elements: Bonding, Tasks and Goals. Alliance ruptures describe disagreement about how the patient and therapist work together and are characterised by a crisis of the therapeutic bond.

Method and Discussion: Following the psychotherapy discussion by Wampold&Imel (2015), the importance of alliance as a common factor is discussed in relation to music therapy. How do bonding, tasks, and goals come into play in music therapy and in music in particular? Are they just non-specific or is there something else in bonding, tasks and goals in music therapy? How can alliance ruptures be described and used in music therapy? This paper will include both theoretical and clinical perspectives.

Conclusion: The concepts of therapeutic alliance and alliance ruptures are of great importance in working with psychiatric patients to ensure the continuation of music therapy.

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Prof. Dr. Gitta Strehlow, psychodynamic, trauma-focused, Mentalization-Based-Treatment training in 2007, 20 years Clinic for Psychiatry and Psychotherapy. Professor for Music Therapy at the Hamburg University of Music and Drama. Interests: theory building in psychodynamic music therapy, psychiatry, concept of alliance rupture and repair.

Niels Hannibal, Associate professor, PhD works at the music therapy education at Aalborg University, Denmark. He has done research and clinical work in psychiatry since 1995. Completed Mentalization-Based-Treatment training in 2014. Interests: dynamics in relationships, implicit relationship patterns, concept of alliance and rupture and repair in relationships.

Taipale et al.: The role of music listening in different stages of the music therapy process for people with anxiety disorders

Marianne Taipale, Emily Carlson and Suvi Saarikallio

Introduction: Anxiety is a commonly diagnosed mental health disorder, but it remains underrepresented in music therapy research. Music listening (ML) seems to be an effective tool for anxiety self-management, but there is evidence that high anxiety levels may complicate the self-regulation process. The links of ML in music therapy and everyday life have received little attention. We studied what type of roles ML can have throughout a therapy process for anxiety treatment, according to music therapists.

Method: The data were collected in the autumn of 2022 by interviewing eight music therapists with clinical experience on the subject. The data were analyzed with the six-step approach to thematic analysis. The results were grouped into three main categories: providing information, individual development and transferred tools.

Results: Results showed three main roles for ML in music therapy for treatment of anxiety. ML is a familiar part of the patients' everyday life and provides valuable information about the patient's inner world and their current state to the therapist. In therapy ML represents safety, promotes conversation, and works as a bridge towards more active methods. ML transfers back to the patients' lives as beneficial tools that have been developed further together in therapy.

Discussion: ML, especially in the beginning of the therapy, seems to function as a low-threshold activity, through which anxious patients can share and reflect their mental state. With the assistance of a music therapist, they can learn to use music more beneficially in their anxiety self-management and develop a healthier musical identity.

Marianne Taipale is a Finnish doctoral researcher in musicology, and a music therapist-to-be at the University of Jyväskylä. Her main areas of study include anxiety treatment with music psychotherapy, and the underlying processes of anxiety management with music both in clinical settings and in everyday life.

Emily Carlson is a senior lecturer in music therapy at the University of Jyväskylä, where she completed her doctoral studies in 2018. Her main areas of research include embodied music cognition, social interaction in music, and music therapy for children with developmental disabilities.

Suvi Saarikallio is an associate professor of music psychology also at the University of Jyväskylä. Her research focuses on how people use music for emotional regulation and well-being. She approaches music as human behavior regarding youth development, emotion regulation, learning and well-being.

Trondalen: An ethical musicality of music therapy

Gro Trondalen

The presentation addresses music as an art form of relational and sounding relations. Music therapists recognize the powerful influence of music on people's lives, be it in expressive or receptive forms. Additionally, music therapists meet ethical challenges in the musical relations itself, in the music therapy practice or research, and in their everyday lives. Music and ethics then link profoundly.

This paper suggests merging the two phenomena, music and ethics, into one concept: ethical musicality. Ethical musicality includes body, relation, time, space, context, involvement, power, responsibility, capability, and hope.

An ethical musicality represents an ongoing calling to us. A call to offer music as a way to surrender, share, act, involve, do good, and care—to become socially engaged music therapists recognizing that musical relations change people's real lives. Therefore, it comes with a calling to humanity in a broad sense. An ethical musicality is an invitation and a welcome to commit to such a musical art form of becoming—offering hope of a good life.

The paper exemplifies with real-life musical examples and will interest people engaged in music and ethics philosophically, theoretically, and/or in real-life musical relations.

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Gro Trondalen, PhD, Music Therapist, Fellow of AMI, is a professor in music therapy at the Norwegian Academy of Music in Oslo, Norway. Trondalen is an experienced music therapy clinician, researcher, teacher and supervisor. She currently holds a practice in Guided Imagery and Music (GIM).

Tuastad & Solli: Alive! Lived life experience through concert lectures

Lars Tuastad and Hans Petter Paulen Solli

Concert lectures can be described as the mix of doing music and lecturing. In music therapy literature there is lot of theory about performances, but it devotes limited attention to the concept of concert lectures. Despite, several music therapists do concerts together with clients who tells stories about processes in music therapy being important for them. The presenters have conducted concert lectures together with service users from the fields of mental health, addiction and correctional services for many years. Such concert lectures invites to face the music and “silent voices to be heard” (Freire, 1999). Users of music therapy can tell their stories through narratives and songs – face to face with the audience.

An autoethnographic approach recognizes the researcher`s own experiences as central because they can provide increased insight into social, political, and cultural patterns that one is familiar with through personal experiences. Stories of concert lectures will be presented, reflected upon and illustrated through video examples and/or live performances.

The concept of concert lectures will be discussed in lenses of narrative- and recovery-oriented perspectives. Themes included in the discussion are possibilities and challenges in doing concert lectures, ethical challenges and possibly implication on the practice field.

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Tuastad, L. (2014). Innanfor og utanfor: rockens rolle innan kriminalomsorg og ettervern. Universitetet i Bergen.

Lars Tuastad (PhD) is associate professor in music therapy at the Grieg Academy, Dept. of Music, University of Bergen and GAMUT research center. He has over 15 years of experience as a music therapist in prison and mental health, and his research interests includes community music therapy, correctional services and rock music.

Hans Petter Paulen Solli (PhD) is associate professor in music therapy at the Norwegian Academy of Music and CREMAH Center for Research in Music and Health. He has over 15 years of clinical practice from mental health care, and his research interests includes mental health, recovery and implementation.

Schwantes et al.: Research and clinical protocols for telehealth music therapy for rural adolescents with type-1 diabetes in the US: A resource-oriented approach

Melody Schwantes, Vanessa Jewell, Dana Brackney, Catie Yodis and Grace Smith

Rural young people living in the United States with type 1 diabetes (T1D) and mental health issues often experience increased healthcare disparities due to their geographical and medical isolation. In addition, they may also experience decreased independence with diabetes self-management, increased risk for suicide and other mental health conditions, and decreased psychosocial well-being. Innovative treatment approaches are required to address these health concerns. We have developed an 8-week telehealth music therapy (MT) treatment plan aimed to improve psychosocial well-being and diabetes self-care behaviors. Our treatment plan is rooted in resource-oriented music therapy to provide the young people with an opportunity to collaborate on their care and assert their personal identity. It also acknowledges music as a an important health resource. Our research and clinical team includes music therapists who have had T1D since childhood and have helped to develop and design this plan based on their personal experiences. This presentation will provide a brief overview of the background of the problem, the research protocol, and the types of music therapy experiences used.

Melody Schwantes, PhD, MT-BC is the Graduate Program Director for Music Therapy in the Hayes School of Music at Appalachian State University. She has been a practicing music therapist since 2001 and received her PhD from Aalborg University. Her research has focused on rural health and health disparities utilizing critical perspectives.

Vanessa Jewell, PhD, FAOTA is on faculty at the UNC School of Medicine and leads a large interprofessional T1D research and wellness lab that focuses on community-engaged research. Her research focuses on diabetes-related health outcomes, access to rural healthcare, and engagement of stakeholders in the research process.

Dana E. Brackney, PhD, RN, CDE, BC-ADM is the interim RN to BSN coordinator in the Beaver College of Health Sciences at Appalachian and has been a nurse specialist with a diabetes focus for 25 years. She is a certified product trainer for insulin pumps and currently practices as an advanced diabetes manager.

Catie Yodis, MT-BC is a graduate student in the Hayes School of Music at Appalachian State University. She has clinical experience working with hospitalized adults and children. Her clinical focus is with adults with neurological conditions.

Grace Smith is a graduate student in the Hayes School of Music at Appalachian State University. She is completing her music therapy internship at Prisma Health in Spartanburg, SC. Her clinical experience focuses on young people with mental health needs.

Ullsten et al.: “Having him close and sing felt so cozy!” Parents rate combined parent-delivered pain management as significantly meaningful during blood sampling

Alexandra Ullsten, Martina Carlsen Misic, Jenny Ericson, Emma Olsson Olsson and Mats Eriksson

Parents as pain management in Swedish neonatal care (SWEpap), is a cutting-edge interdisciplinary multi-centre clinical study with mixed methods informed by music therapy expertise and research. The randomized controlled trial which includes in total 225 families, investigates the efficacy of combined pain management with live parental lullaby singing, skin-to-skin contact and breastfeeding compared with standard care during routine blood sampling of healthy newborn infants.

The primary outcome was infant pain assessed with Premature Infant Pain Profile Revised (PIPP-R). Secondary outcomes were changes in galvanic skin response (GSR) measuring the infant’s sweat gland activity, and the parents’ ratings on a 100 mm visual analogue scale (VAS) assessing their infant’s pain, their own stress, and meaningfulness of the various conditions.

A preliminary analysis on 151 participants (of 225), showed that parents in all groups found it meaningful to provide pain-relief and be involved. The mean VAS-ratings for meaningfulness were 82.1 for the standard care group, 89.5 for the skin-to-skin group and 88.9 for the combined condition. Parent-delivered pain-alleviation was rated significantly more meaningful than standard care ($p=0.036$).

This presentation includes results from the study and implications for music therapy practice. We present video excerpts where parents’ live singing combined with skin-to-skin contact and breastfeeding empowers parents to become mediators in neonatal pain management, learning how to use their nurturing resources to prevent and alleviate infant pain.

Alexandra Ullsten, PhD, Post doc, holds a research and clinical music therapist position at the Central Hospital in Karlstad, Sweden. In 2010, she pioneered the implementation of neonatal music therapy in Swedish healthcare. Her research interests are in pain management and family-centered neonatal music therapy including parent-delivered pain management in neonatal care. Alexandra is the principal investigator of the interdisciplinary multi-centre research project SWEpap - parents as pain management in Swedish neonatal care.

Venkatarangam: Participants' Perceptions of a Receptive Raga Music Therapy Experience: A Mixed Methods Inquiry

Erlend Barratt-Due Solum

The prevalence of anxiety-related issues around the world is inspiring efforts to find non-pharmaceutical and preventive means to help people cope with life's challenges. Musicians, healers and scholars in South Asia have used Raga a series of tonal variations with distinct characteristics linked to emotions (Forney & Machlis, 2003), for its transformational and healing qualities (Sundar, 2005; 2007). There are hundreds of different ragas as part of this Indian classical musical system, each facilitating a unique aesthetic experience. However, there is a gap in understanding as to whether specific ragas could be used cross-culturally and therapeutically to explore and affect various emotional states.

This study is a neurophenomenological analysis interviewing the perspectives of 8 participants after listening to one 15-minute pre-recorded musical performance of classical Indian music (raga) on the sitar (a stringed instrument of Indian and central Asian origin) following a modified guided imagery induction. Participants were also wearing a MUSE EEG headset that recorded brainwaves. (Particular brainwaves have been known to correlate with meditative, calm and sleep-like states). Participants were healthy individuals of diverse cultural backgrounds who had little to no knowledge of raga and the sitar.

The overarching themes as well as subsidiary themes as integrated with the EEG data of the participants will be discussed. The study provides information to further the dialogue concerning integration of raga within receptive music therapy contexts. Receptive interventions that may enrich the therapeutic experiences of diverse populations will be suggested. There will also be a live receptive recorded sitar demo.

Stephen Venkatarangam, MTA, PhD (Candidate) Level III GIM trainee has research interests including the use of raga interventions in non-culturally specific music therapy practice. He strives to represent, diverse and often marginalized musical frameworks. Stephen works in private practice with veterans, at-risk youth, and stroke survivors.

Wallius: The Music We Shared: Collaborative Interviewing - a method for evaluation and research in Family Centered Music Therapy

Rut Wallius

Our clients can be our best mentors, so how can we best use their knowledge to become better music therapists? This presentation draws on experiences from an ongoing PhD project in the field of child protection and the reunification process between children who have been in out-of-home care, and their parents. To explore the children's and parents'

experience of music therapy, an interview method involving the child, the family and the treatment team has been used. Collaborative Interviewing originates from the Norwegian family therapist Tom Andersen (1997) and his method of family therapy in which the peer reflective team plays an important role. A qualitative method focusing on the therapeutic alliance, well known in family therapy but not much used in music therapy. The presentation will include a description of the interview process along with examples and excerpts from interviews.

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Rut Wallius, Music Therapist (RMT-SAM) and trained supervisor is working with families in the field of child protection in the municipality of Botkyrka. Since 2021 she has been a PhD student at Aalborg University, doing research about the reunification process between children in care and their families.

Westle & Maestro-Scherer: Legacy Songwriting for Pediatric and Adult End-of-Life

Lydia Westle and Amanda Maestro-Scherer

Legacy songwriting can provide meaningful opportunities to preserve and honor an individual's identity, which can support patients and families in their grieving and healing processes. This presentation will delve into the application of legacy songwriting as a therapeutic intervention in end-of-life care, focusing particularly on its implementation with pediatric patients and their families, while briefly touching upon applications and differences with adult patients. An overview of foundational knowledge and approaches to structuring legacy songwriting will be shared, along with consented pediatric musical examples. Attendees will be introduced to techniques designed to enhance their comfort and confidence in facilitating legacy songwriting. Throughout this presentation, considerations regarding process versus product and importance of cultural responsiveness will be emphasized. All levels of songwriting and end of life experience are welcomed.

Lydia Westle, MMT, MT-BC, Certified Hospice and Palliative Care Music Therapist Lydia earned her Bachelor's and Master's Degrees in Music Therapy from Temple University and has practiced as a music therapist since 2011. Lydia is proud to work at Children's Hospital of Philadelphia, where she is passionate about working with pediatric patients and families receiving palliative care and end-of-life care.

Amanda Maestro-Scherer, MA, MT-BC, Certified Hospice and Palliative Care Music Therapist Amanda is a music therapist with over 15 years experience and degrees from Berklee College of Music and Saint Mary-of-the-Woods College. Specializing in pediatrics, she's authored chapters on pediatric palliative care and teaches clinical songwriting nationally. She founded Maestro Music Therapy in Ithaca, NY, and is a faculty at SMWC.

Woods: Teaching MT students how to listen besides what to listen to

Davide Woods

Introduction: In the complex task of teaching Mt students, one of the essential elements is helping them to broaden and deepen their capacity to listen to the musical and psychological aspects of the improvisation with their clients.

Reflecting upon this issue together with other Mt teachers the following questions have arisen: How do we develop our listening capacities? Is listening a result of our “negative” capacity and self awareness? Can we define the “quality” of our listening? Is silence one of the core experiences to develop better listening?

Discussion: Based upon the integration between psychodynamic, phenomenological and contemplative perspectives I propose that listening is not a condition but a process not a container but a flow. In this regard I would like to overcome the traditional cleavage between listening to musical or non-musical aspects of the relationship. By doing so I consider listening to the improvised music, bodily presence, environmental sounds, transferal dimensions as continuum of connected layers.

Method: In the attempt to answer some of these questions I have devised a set of experiences and graphical representations which may help Mt students to analyse and develop the listening strategies. These experiential and metaphorical representations can be helpful to distinguish various elements and identify them according to their pertinence and influence upon the attention and listening process. But even more important this is an attempt to bring attention to cultural and conceptual “lenses” by which our listening is happening, in other words on how we listen.

Davide Woods (MA MT) works since 2006 in psychiatry, oncology and palliative care. Teaches improvisation techniques and group dynamics in the MT training course in Florence Italy. In his work he integrates a psychodynamic oriented approach with a variety of techniques coming from improvised jazz music, theatre and mindfulness.

Wong: Let’s Sing Our Stories: Exploring the Lived Experiences of Dyslexic Young People in Hong Kong through Collaborative Group Songwriting

Sunny Yat-Cheong Wong

In Hong Kong, 1 out of 10 children was diagnosed with developmental dyslexia, one of the most common Special Educational Needs. While dyslexia impacts individuals on a holistic level, most dyslexia research in Hong Kong has been focused on the cognitive-linguistics deficits and academic achievements of dyslexic students. Currently, there is a lack of research that explores the lived experience of dyslexic young people in Hong Kong. Informed by resource-oriented and strength-based perspectives, collaborative songwriting has emerged in music therapy research in recent years as an arts-based research methodology,

emphasising participants' voices by involving them in various data collection and analysis stages. This paper will present the findings of a qualitative, Ph.D. research exploring the lived experience of dyslexic young people in Hong Kong through collaborative group songwriting and subsequent individual semi-structured interviews. The lyrics and interviews were analysed using reflexive thematic analysis. The presentation will discuss the research results, highlighting how a group collaborative songwriting process contributes to understanding the lived experience of these young people in the Hong Kong educational context, the role of music in supporting the author's reflections and analysis, and the research's insight toward future music therapy practice and research.

Sunny Yat-Cheong Wong is a registered music therapist and an accredited speech therapist in Hong Kong, who has extensive experience working with children and young people in mainstream school settings. He is currently a PhD candidate at the University of Melbourne, with a research interests on therapeutic songwriting and dyslexia.

Zambonini et al.: Music for Connection Across a Pediatric Hospital

Juan Pedro Zambonini, Karinne Andonian, Andrea Paola Giraldo Soto, Jennifer Rando, Lydia Westle and Mike Mahoney

This symposium will discuss the role of music therapy within a pediatric medical hospital setting in the USA across various units, diagnoses, and stages of life. Each case example is presented from a family-centered, trauma-informed, and resource-oriented perspective drawing themes around connection, safety, emotional awareness, and processing.

The examples will highlight the possibility of music for patients and families to be at the front and center of their healing processes. Perspectives will be shared on the power of music as a creative vehicle to define a therapeutic space of connection. The presenters will include examples from music therapy sessions with patients and families in the following scenarios:

- Perinatal loss support with songwriting
- Regaining skills and family relationships following an acquired brain injury via collaborative musical play
- Processing trauma through instrumental improvisation
- Managing anxiety related to an eating disorder through active music-making
- Legacy building through song dedication and songwriting at the end-of-life

Music, in this context, is understood as a catalyst for safety and the elaboration of profound emotional content.

Juan Pedro Zambonini, PhD, MT-BC. Clinician researcher from Argentina working at the Children's Hospital of Philadelphia, USA. His interests include adolescent mental health, intervention research, implementation science, psychoneuroimmunology, prevention research, and knowledge production in music therapy.

Karinne Andonian, MA, MT-BC, NICU-MT, Sound Birthing Practitioner Music therapist trained in the USA working at Children's Hospital of Philadelphia, USA. Karinne' is in the NICU and Special Delivery Unit for high-risk neonates. She has interests are from a trauma-informed and family-centered lens regarding the role of beauty in preventing PTSD or Postpartum Depression/Anxiety in birthing patients.

Andrea P. Giraldo Soto, MMT, MT-BC. Colombian music therapist trained in Argentina and the USA. She works at Children's Hospital of Philadelphia and is pursuing her doctoral degree at Temple University. She has experience working in early childhood development and hospital settings. Her interests include well-being, positive psychology, research methodologies, and education.

Jennifer Rando, MA, MT-BC Jennifer is a music therapist trained at Drexel University, USA. Currently the only music therapist at The Children's Hospital of Philadelphia – King of Prussia Campus, she helped expand the Creative Arts Therapy to the new adjunct hospital, specializing in adolescent medicine, oncology, intensive care, and behavioral health units.

Lydia Westle, MMT, MT-BC, Certified Hospice and Palliative Care Music Therapist Lydia earned her Bachelor's and Master's Degrees in Music Therapy from Temple University and has practiced as a music therapist since 2011. Lydia is proud to work at Children's Hospital of Philadelphia, where she is passionate about working with pediatric patients and families receiving palliative care and end-of-life care.

Mike Mahoney, MA, MT-BC Mike is a clinically focused music therapist trained in the USA at Drexel University's School of Nursing and Health Professions. He works primarily in Rehab and Surgery/Trauma, with over a decade of experience in Oncology and Neurology also. His interests include intern supervision, clinical uses of technology, and popular culture.

POSTER PRESENTATIONS

Bertelsen: Alleviating severe ECT-related anxiety for patients with depression using specialised playlists

Lars Rye Bertelsen

Background: The poster presents an overview of the RCT. A particular focus on playlists providing a coherent treatment trajectory. Patients report of serious anxiety prior to Electroconvulsive Therapy (ECT), but are not allowed anxiolytics from the day prior to treatment – can playlists provide alleviation? – Let´s Face the Music! A systematic literature review showed few studies using music listening. Results are ambiguous, showing outcome of anxiety reduction from promising, to uncertain. The aim of this trial is to test the efficacy of expert-curated playlists in combination with standard ECT treatment in a custom-made technical set-up.

Methods: An Exploratory Parallel RCT design with three arms, was carried out at Aalborg University Hospital, Psychiatry, with in-patients diagnosed with unipolar and bipolar depression. ECT patients were randomized to one of three arms in a combination of listening to playlists with either nature sounds (arm A: treatments 1-9), or playlists with music, (respectively arm B: treatments 1-5, and arm C: treatments 1-9).

Outcome measures: Validated questionnaires measuring anxiety symptoms (STAI-Y1) (ASS), as well as a non-validated questionnaire on the patient´s listening experience, were applied. Moreover, follow-up interviews were performed with patients and staff.

Preliminary results: Data analysis is not concluded, but clinical experience is promising (unpublished). The main focus is alleviating anxiety, and the study will also investigate possible differences in efficacy between the type of playlist and number of treatments. If proven effective, the intervention can be added to the future standard ECT treatment."

Lars Rye Bertelsen, Ph.D. Student, GIM therapist EAMI. Bertelsen currently holds a part time position as music therapist in psychiatry at Aalborg University hospital in Denmark. Clinical practice in private music therapy clinic since 1999. Bertelsen is co-inventor of the MusicStar app and specializes in designing playlists for arousal regulation. Research interests are music therapy, music medicine and music for Electroconvulsive therapy.

Biegaj: Understanding and evaluating band setting in music therapy with adolescents. Defining the intervention, a systematic review

Mateusz Biegaj

I present the phenomenon of Band Setting in Music Therapy (later referred to as BaSiMT) and, on the basis of conducted review, I answer the questions regarding its significance and impact upon adolescents' health and well-being. In the Background section I present and define adolescence, as well as BaSiMT. The review is written under the methodological guidelines of PRISMA. Eleven studies are extracted, which present heterogeneity of designs, measures, and outcomes. A mixed methods typology of outcomes emerges on the basis of content analysis, providing the following main themes: conscious emotional management, skillfulness, fun, personal growth, perception of self and the others, socialization and personal health. Results indicate that most studies report statistically insignificant effects for health and well-being of the population, yet at the same time all of the qualitative outcomes present important input in understanding the role of BaSiMT for adolescents and indicate possibilities of application and future investigations. There is a need for more studies that use rigorous methods and eliminate the risk of bias. Discussion focuses on comparing the results to other similar reviews' outcomes in order to present a broader spectrum of the phenomenon. Limitations are addressed, as well as ideas regarding application, generalization and future research, emerging from the thoroughly revised materials on the subject and personal experience within the field of band work with adolescents.

Mateusz Biegaj - musician, music teacher, music therapist, creator of a private music school in Wrocław, Poland, currently lives in Strasbourg, France and works at a special, inclusive school in Kork, Germany as a music teacher and music therapist. Passionate about group music making within a band setting.

Bolger: Intercultural music therapy skills sharing: The UoM/CHAI collaboration

Lucy Bolger

Intercultural collaboration in international development is a growing area of practice in music therapy (Bolger & McFerran, 2020). Significant ethical and cultural considerations are required in this area of practice, and there is currently limited published research that explores this work in detail (Bolger et al, 2023). There are currently very few published examples of research in international development music therapy that include collaborator perspectives.

This poster presentation will present the findings of a three-year international research collaboration between an Australian university and Indian healthcare network. The poster will include findings from a progressive program of research studying the experience and impact of incorporating music therapy-informed skills sharing into Community-Based Rehabilitation

(CBR) with community organisations in remote central India, using everyday communication technology for remote support. This intercultural participatory research program incorporated perspectives from families, grassroots CBR facilitators, healthcare managers and music therapists. Findings presented will include insights into the music-therapy informed activities that supported positive outcomes in CBR – for disabled children, their families, and the CBR facilitators who deliver in-person rehabilitation support. This poster will also present the results of a three-year impact evaluation of the collaboration and propose implications for intercultural collaboration in music therapy more broadly.

In summary, this poster will present new research learning about the considerations and impact of intercultural music therapy work to support meaningful and effective grassroots skills sharing.

Dr Lucy Bolger is Senior Lecturer of Music Therapy at the University of Melbourne. She has worked with people across the lifespan in community and institutional settings, in Australia, Bangladesh and India. She specialises in processes of interpersonal and intercultural collaboration in music therapy with young people and communities and is increasingly interested in mechanisms of action in music therapy. She strives to prioritise lived experience perspectives in her research, practice and teaching.

van Essen: Music therapy elements in the treatment of neuropsychiatric symptoms in people with Alzheimer's disease: a research proposal

Koert van Essen

Globally, over 35 million people suffer from Alzheimer's Disease (AD) and due to the ageing population these numbers are rapidly growing. Studies in the last decade showed that music therapy can be effective in the treatment of neuropsychiatric symptoms in people with AD such as apathy or restlessness. However, little is known about the specific music therapy elements that are involved in the treatment of these symptoms. From the theoretical framework of predictive coding, cognitive deficits in people with AD are interpreted in terms of aberrant predictive coding in hierarchical neural networks. Deficits in the accurate predicting of sensory input may lead to neuropsychiatric symptoms. The prediction of music and more specific melodic sequences, however, seems partially unaffected in people with AD which therefore may be an underlying working mechanism explaining the positive effects of music therapy among people with AD. Five studies are scheduled to investigate music therapeutic elements in people with AD. First, a group concept mapping study is planned. This mixed-methods design collects specific music therapy elements from music therapists working with people with AD. The second, third and fourth studies are experimental studies where the influence of melodic expectancy and tempo on arousal regulation is tested in healthy participants and people with AD. The last study consists of the development of a music therapeutic micro intervention where specific music therapy elements and working mechanisms will be incorporated.

Koert van Essen is a PhD candidate at the Open University of Heerlen (The Netherlands) with more than 20 years of experience working as a music therapist in geriatrics. In his PhD research he will be assisted by endowed professor dr. Susan van Hooren and associate professor dr. Wim Waterink.

Fent & Astreinidi-Blandin: REFLE^aCT: Formulating requirements and potentials for music therapy in the context of social inequalities and mental health

Julia Fent and Alexia Astreinidi-Blandin

Introduction: This research project aims to explore how the awareness and consideration of societal factors influencing mental health can enrich music therapy practice and open up new possibilities in working with people with various experiences of discrimination. Experiencing discrimination, for example based on race, origin, sexuality, gender, socio-economic status or a disability/chronic illness, causes psychic strain and can promote mental health problems. In order for therapy to be a safe(r) space for persons with experiences of discrimination, it is important for therapists to face not only musical aspects but be aware of these societal influences on mental health.

Methodology: In this project, an online survey was conducted in German-speaking countries to investigate in how far these interrelations are considered by music therapists. Through qualitative interviews, these perspectives will be complemented by those of persons who address discrimination in their artistic work or apply artistic strategies to maintain and restore mental health and well-being in the face of experienced discrimination. Finally, in collaborative workshops, participants contributing these different perspectives will discuss necessary changes in music therapy practice and theory when taking into account societal influences on mental health, as well as the potentials this offers for music therapy.

Current status: At present, the online survey and the first interviews have been completed and data analysis has been started. At the conference, the first results of the research project will be presented.

The project is carried out with financial support from the German Music Therapy Society (DMtG).

Julia Fent (she/her), music therapist and singer holding a PhD in Gender Studies, is a research fellow at WZMF – Music Therapy Research Centre Vienna at mdw –University of Music and Performing Arts Vienna. Research interests: anti-discriminatory perspectives in music therapy, qualitative and participatory research, and discourse analysis.

Alexia Astreinidi-Blandin, music and family therapist, special educator and musician, is currently working at the WZMF – Music Therapy Research Centre Vienna, mdw – University of Music and Performing Arts Vienna. Research interests: anti-discriminatory perspectives in music therapy, inter- and transcultural perspectives.

Fitzpatrick: Online Group Music Therapy for People Living with Chronic Pain During the Covid-19 Pandemic: A Mixed Methods Study

Katie Fitzpatrick, Hilary Moss and Dominic Harmon

Introduction: Research shows that music therapy (MT) may be beneficial for people with chronic pain. An investigation of online group MT for people living with chronic pain was undertaken during the the Covid-19 pandemic.

Method: This research employed a mixed methods convergent design. Twelve weeks of online group MT for eight participants with chronic pain were provided. Quantitative data were gathered through weekly pre/post ratings, and questionnaires on emotional functioning, self-efficacy, hope, and pain interference in weeks 1, 6 and 12. Exit interviews provided qualitative data and were analysed using reflexive thematic analysis.

Results: Data sets were analysed separately and integrated for interpretation. Quantitative data found improvements in pain-related self-efficacy, but increased affective distress. Weekly pre/post measures saw improvements in pain, mood and stress levels after sessions. Qualitative data highlighted challenges and advantages in the online therapy environment, improvements in mood, music as a tool for coping, and suggestions for enhancing online music therapy delivery. Mixing the data showed congruence in terms of mood and pain improvement after a session, but measures of pain interference, severity, depression and anxiety remained unaffected.

Discussion: Since the beginning of the Covid-19 pandemic, people living with chronic pain have become isolated and unable to access usual supports. Online MT is a potentially supportive intervention in pain management, especially as even prior to the Covid-19 pandemic, chronic pain can be experienced as an isolating condition. The study is limited due to the small sample, however, qualitative findings indicate that further research is warranted."

Katie Fitzpatrick completed her PhD at the University of Limerick (UL) in Ireland exploring the use of music and music therapy for adults living with chronic pain. She co-chairs the international special interest group on music therapy and chronic pain. She is currently Senior Music Therapist at the Pain Management Centre in the UL Hospitals Group.

Flater et al.: Heart rate variability and subjective experience in music therapy in mental health care: an exploratory, participatory study

Bettina Flater, Are Brean, Daniel Quintana, Anne Malerbakken and Silje Rasmussen Sandnes

Background: Heart rate variability (HRV) is the fluctuation in time intervals between adjacent heartbeats, which can be used to estimate parasympathetic nervous system (PNS) activity. PNS activity has been linked with general wellbeing and is also influenced by music (1). Music allows for the freedom to be oneself, and as such, represents a powerful therapeutic tool in music therapy, a field that values subjectivity. The biomedical model is dominant in mental health care (2). Therefore, this project explores the link between subjective experiences and biological data in music therapy sessions.

Methods: ECG data will be collected in music therapist and participant during music therapy sessions for the calculation of HRV. After each session, both will fill out a questionnaire to chart subjective evaluations, which will be compared to the HRV measurements. The project is a participatory study. It includes a primary researcher and two participants as co-researchers, involved in planning of data collection, data analysis, co-authoring an article, and dissemination.

Results: Preliminary data show tentative links between subjective evaluations and HRV. They also show highly individual reaction patterns, as measured by HRV.

Discussion: The freedom of expression that music affords can enrich the therapeutic experience and facilitate agency and subjectivity. This project hopes to complement the value of this with biomedical data.

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Bettina Flater is currently a PhD candidate at the Norwegian Academy of Music. Behind her she has a 20-year-long career as a professional flamenco guitarist. She completed her master's degree in Music Therapy in 2020, and has worked as a music therapist in the mental health sector.

Are Brean, MD, PhD, is a neurologist by training. He is Editor in chief at The Journal of the Norwegian Medical Association since 2015, Associate professor at The Norwegian Academy of Music, past president of The Norwegian Neurological Association and former consultant neurologist at the Norwegian National Hospital.

Daniel S. Quintana is an Associate Professor at the Department of Psychology, University of Oslo. He leads a lab investigating biological systems that link psychological and social factors to health, with a focus on neuroendocrine systems (e.g., oxytocin) and the autonomic nervous system.

Anne Malerbakken has a masters degree in sports science. She is currently a research assistant at Oslo University Hospital. She has lectured extensively and worked on several user panels. She has published several articles and is a passionate advocate for the user perspective in addiction and mental health care.

Silje Sandnes has studied media and communications at Oslo Met, and worked with film, photo,

design and marketing. She has held presentations and concerts at conferences in the fields of mental health, education and music therapy. She is on user and strategy panels for Polyfon at the University of Bergen.

Giordano et al.: Effect of receptive music therapy on anticipatory nausea and vomiting due to chemotherapy, in adolescents affected by cancer: a pilot study

Filippo Giordano, Chiara Rutigliano, Caterina Ugolini, Erika Iacona, Lucia Ronconi, Lidia Raguseo, Nicola Santoro and Ines Testoni

Introduction: Adolescent undergoing chemotherapy (CT) are exposed to pain, anticipatory nausea (AN) and vomiting (AV). The primary aim of this study was to evaluate the feasibility of introducing Receptive music therapy (RMT) during CT and investigating effects on AN, AV, and anxiety, as well as on pain. The secondary aim is to investigate the effects of RMT on coping and HeartRateVariability.

Methods: A pilot, single-group, quasi-experimental study, using a pre-/post-test design was conducted. Ten adolescents affected by cancer were invited to participate in this study. They received 4 individual sessions of RMT in preparation for and accompaniment to CT. State-Trait-Anxiety Inventory Y-1 (STAI-Y1) short-form, a 0-4 likert scale for pain, nausea and vomiting were recorded 30 minutes before and after CM. LF/HF ratio was collected during sessions. PedsQL was collected before and at the end of the trial. A semi-structured remote interview will be carried out by a psychologist researcher.

Results: A significant reduction of pre/post STAI-Y1 ($p < 0,001$), nausea ($p < 0,001$), and vomiting ($p = 0,005$) was observed. A significant reduction between different session of STAI-Y-1 ($p = 0,035$, nausea ($p < 0,001$) and vomiting ($p = 0,005$) was observed. An increase LF/HF during music therapy sessions, and PedsQL score was observed ($p < 0,001$). Themes emerged from interviews confirmed the quantitative results.

Conclusion: Preliminary results show the feasibility of introducing music therapy as integrative therapy with adolescents undergoing CM. Furthermore, MT could be used to manage pain, anxiety, stress, improve QoL, and anticipatory symptoms of nausea and vomiting in chemotherapy as adjunct interventions.

Filippo Giordano: Italian certified Music Therapist, musician, EAMI and AMI Fellow GIM. PhD student in medical music therapy at University of Bari (DiMePre-J). Since 2013 he has been working for APLETI in pediatric palliative care and in the oncological Pediatric Unit of Bari. He is a researcher in medical Music therapy applied to chronic and procedural pain.

Chiara Rutigliano: registered psychoterapist, psychoncologist. She works in pediatric palliative care and in the oncological Pediatric Unit of Bari.

Caterina Ugolini, psychologist, FISPPA Department – University of Padova – Italy

Erika Iacona: Researcher, Department of Philosophy, Sociology, Education and Applied Psychology, School of Human and Social Sciences and Cultural Heritage, University of Padua

Lucia Ronconi: Applied Psychology Behavioural Science Educational Psychology. Skills and expertise: Structural Equation Modeling, Statistical Analysis, Regression Analysis, Multivariate Analysis

Lidia Raguseo: Resident physicians in Pediatric Oncology.

Nicola Santoro: MD, Pediatric oncologist, Chief of Hematology-Oncology Pediatric Unit of University Hospital, Bari.

Ines Testoni is psychologist, psychotherapist and philosopher, professor and director of the Master in Death Studies & The End of Life at University of Padova (Italy). Member of the bilateral table MIUR - Ministry of Health for the teaching of palliative care in degree courses in Psychology. She was also scientific director of the Daphne III “EMPoWER” European Project and is director of the Erasmus Plus project “Death education for palliative psychology”.

Harman et al.: Validation of the PCL-6 as a screener for parents of children with cancer: Implications for music therapists

Elizabeth Harman, Susan M. Perkins, Ahna Pai and Sheri L. Robb

Parents of children with cancer often experience traumatic stress symptoms (TSS) associated with their child's diagnosis and treatment. For a subset of parents, TSS may be severe, requiring intervention. To mitigate the risk of persistent TSS, parents should have early assessment of their mental health needs and access to interventions, like music therapy. The PCL-6 would allow for a quick assessment of TSS, enabling clinicians to identify parents in need of specialized services, like music therapy.

This secondary analysis used data collected during a multisite trial examining a music-based intervention for young children (3-8 years old) with cancer and their parents. This dataset included parental self-report measures of traumatic stress (PCL-6; IES-R), mood disturbance (POMS), and wellbeing (Index of Wellbeing).

Sample. 136 parents of young children undergoing active treatment for cancer at four hospitals.

Analysis. Spearman's correlation coefficient was calculated for baseline scores of the PCL-6 with baseline scores for the IES-R, POMS-SF, and Index of Wellbeing.

Results indicate good convergent construct validity for the PCL-6 with the IES-R (Spearman's $\rho = .656$ ($p > .001$, 95% CI [.545, .745]) and POMS-SF (Spearman's $\rho = .733$ ($p > .001$, 95% CI [.641, .804])); reasonable divergent construct validity for the PCL-6 with the IWB, (Spearman's $\rho = -.416$ ($p > .001$, 95% CI [-.550, -.262])).

These findings provide support for the validity of the PCL-6 as a brief screening assessment

that can be used to improve the tailored delivery of supportive psychosocial interventions, like music therapy, for parents of children with cancer.

Elizabeth Harman, PhD, MT-BC is a T32 Postdoctoral Research Scholar at Indiana University. Her research focuses on developing and testing music interventions that mitigate the impact of medical trauma for children undergoing invasive medical care.

Dr. Susan M. Perkins, PhD is a Professor of Biostatistics and Health Data Science in the School of Medicine at Indiana University and Director of the Biostatistics, Epidemiology, and Research Design Program of the Indiana CTSI. Her research interests include cancer research, health services research, and quality of life research.

Dr. Ahna Pai, PhD is a Pediatric Psychologist and Director of the Patient and Family Wellness Center for Cancer and Blood Diseases Institute at Cincinnati Children's Hospital Medical Center and a Professor in the Department of Pediatrics at the University of Cincinnati. Her research focuses on psychological adjustment and treatment adherence in the context of pediatric cancer and transplant.

Sheri L. Robb, PhD, MT-BC is a Walther Professor of Supportive Oncology in the Indiana University Schools of Nursing and Medicine. Her research focuses on development and testing of music interventions to manage distress and improve positive health outcomes in children and adolescents with cancer and their caregivers.

Holme: Music therapy for adolescents with depression: A musical continuum from clinic to everyday life

Merete Holme

Introduction: This poster will present from the ongoing PhD study «I've got music in me - Music therapy and emotion processes in adolescents with depressive disorder: a feasibility study". The study investigates music therapy as a supplement to standard treatment for adolescents aged 14 to 18 years with a depression in an outpatient clinic.

Background: There are moderate effects of standard recommended treatment for adolescents with a depression. Supplementary treatments are requested. Even if there is a growing body of research on music therapy for adolescents with depression, there is still a lack of studies with a quantitative approach. The present study aims to contribute by investigating the feasibility of doing a larger effect study at a later point. Since difficulties in regulating emotional reactions appear to be central in young people with depression, this will be a focus in the study.

Methods: This study applies mixed methods to examine the feasibility of the music therapy program. Indication of effect of the music therapy will also be examined. The research questions will be investigated by a set of quantitative questionnaires and post intervention interviews.

Discussion: In this presentation I will present some preliminary findings from the data collection, and discuss practice based on resource- oriented music therapy in a clinical interdisciplinary setting. Another question to be discussed is how faces of music can afford qualities to the adolescents in a continuum of musicking in the clinical context and into the context of everyday life. Is an ecological perspective possible?

Merete Holme is a PhD, candidate at the Norwegian academy of music. She has got experience from mental health care with adolescents for the last twenty years, both in an acute institution and in community service. Her background education is music therapy, and a degree in sociology, psychology and music.

Karaszewska: The Use of Music Therapy to Support the Well-being of Patients Receiving Palliative Care

Sonia Karaszewska

Introduction: Apart from the medical aspect, palliative care consists of a specific act of co-presence with the person who is passing away. Thanks to the universality and complexity of the methods used in music therapy, its potential to meet the diverse needs of patients is revealed. In this paper, the author explores the impact of music therapy on the well-being of patients with terminal oncology.

Methodology: An original model of dynamic music therapy is being implemented through an individualized quasi-experiment. The main hypothesis assumes the occurrence of benefits in many aspects of the functioning of palliative care patients, due to planned and systematic music therapy intervention. The data is collected through devices monitoring physiological functions (control of blood oxygen saturation, blood pressure, pulse) as well as diagnostic tools such as the STAI, Beck Depression Scale and POMS Scale and an original tool, based on Visual Analogue Scale characteristics. Simultaneously, in-depth semi-structured interviews with patients and participatory observation would take place. The analysis of the narrative from interviews will be introduced, indicating the patient's perspective in terms of self-realization, sense of autonomy and agency, and thus fulfilment or discovering one's own potential.

Case presentation: The author is conducting music therapy sessions at a hospice in Gliwice.

Discussion: Music therapy in palliative care is little recognized in Poland, despite recent worldwide growth in research. The literature indicates that music therapy can promote relaxation, reduce anxiety, and lower stress levels. It is hoped that introducing music therapy in hospice will improve patient's well-being.

Sonia Karaszewska has graduated from Karol Szymanowski Academy of Music in Katowice. She is a PhD student at the University of Silesia in Katowice. Her research addresses music therapy's potential to support adults struggling with life crises caused by illness or trauma.

Larsson: Music therapy in labor induction and cervix maturation with prostaglandins

Sophie Larsson

Background: Labor induction and cervix maturation are known to be a source of anxiety and stress for many women (Jay, Thomas & Brooks, 2018), which might have negative effects on labor experience and obstetrical outcomes. This mixed-methods study is set to deepen, straighten and test music therapy (MT) intervention, designed for patients undergoing labor induction and cervix maturation with prostaglandins.

Objectives: To investigate the effects of single MT session with a music therapist on anxiety, stress and pain in participants undergoing labor induction and cervix maturation with prostaglandins. To explore the experiences of women undergoing labor induction and cervix maturation, who participated in MT session.

Methodology: This trial takes place in Meir medical center, Kfar Saba, Israel. Hundred participants are recruited and assigned to either an intervention or control group. MT intervention will include relaxation techniques with ocean disk, and live songs of the participants' choice, for the duration of 30 to 50 minutes. The following data is collected before and after intervention: STAI questionnaires, anxiety and pain visual analog scales and cortisol levels. Ten participants will be interviewed after delivery while still hospitalized. Interpretative Phenomenological Analysis will be applied.

Discussion: This trial is a response to the need for support of women undergoing labor induction, and a collaboration between MT, gynecologist and neonatologist, and to best of our knowledge is the first trial to use live music therapy in a labor induction setting. So far 89 participants have been recruited. Results will be presented via poster by June 2024.

Sophie Larsson is a music therapist and PhD candidate at the University of Haifa. Completed internship in a Neonatal Intensive Care Unit at Meir Medical Center, Israel, working with premature infants and their caregivers. In the last 3 years, works with children with special needs integrated in public schools.

Pakdeesatitwara et al.: Music interventions for stress regulation via artificial intelligence chatbot: A pilot RCT in Thai university students

Napak Pakdeesatitwara, Napawan Munpunsa, Keerati Pattamarakha, Atiphat Moonchua, Panida Yomaboot and Konlakorn Wongpatikaseree

Background: Although stress is human's natural response to stimuli, when occurring too often, it can have substantial negative effects causing behaviors such as self-harm or suicide. In 2023, 40% of Thai university students reported constant stress experience and 12% reported history of self-harm. University mental health services in Thailand often struggle to

reach students due to long waiting lists and conflicting schedules with classes. Thus, we developed MindMusic, an AI-powered conversational agent (i.e., chatbot), to guide users toward healthy and intentional uses of music.

Method: This pilot study aims to investigate the preliminary effects of MindMusic on Thai university students using Depression Anxiety Stress Scale-21 and Thai Stress Test. We aim to recruit 52 Thai university students aged 18-22 years old who use LINE Application. A randomized controlled trial design will be implemented to compare the effects of MindMusic and active control group (i.e., psychoeducation). The MindMusic group will use the chatbot for 15-30 minutes per day for seven consecutive days. Each time, the users will learn to identify their needs, then be guided to reflect and formulate their own appropriate music experience.

Results/Discussion/Conclusions: We expect the results to provide data on preliminary effects of MindMusic. Finally, we hope this study will pave the way for future studies and practice of how music therapists can use artificial intelligence and chatbot to support their work.

Napak Pakdeesatitwara is a PhD candidate at the University of Melbourne and works as a registered music therapist in hospitals and health tech startup in Thailand. His practice focuses on elderly and neurological populations. He has published in domestic and international peer-reviewed journals as well as taught in universities.

Napawan Munpunsa is a psychology researcher under Thailand Mental Health Technology and Innovation Center with background in clinical settings and expertise in developing mental health innovations and researches. Her works focused on integrating counseling, psychology and technology knowledge. She has developed an AI-Chatbot and virtual AI mental health supporter.

Keerati Pattamarakha is a psychology researcher under Thailand Mental Health Technology and Innovation Center. With proficient in implementing psychology knowledge into interactive conversations in AI-Chatbot and mental health applications. His work focuses on co-creating mental health innovations with various mental health units in hospitals across Thailand.

Atiphat Moonchua is a psychology researcher under Thailand Mental Health Technology and Innovation Center with experiences in Mental Health Technology projects. Proficient in digital product implementation including application and AI-Chatbot. His works focused on co-creating mental health innovation with various mental health hospital unit in Thailand.

Panida Yomaboot is a clinical psychologist at the Department of Psychiatry, Faculty of Medicine, Siriraj Hospital, Mahidol University, with 18-years-expertise and deep understanding in psychotherapy and clinical assessment. Proven track record of integrating psychology with technology and conducting innovative research in Clinical Psychology, Music Psychology, and Psychological Assessment.

Konlakorn Wongpatikaseree is a Computer Engineering Lecturer specializing in AI applications for mental health, human behavior analysis, and IoT at Mahidol University. Demonstrated dedication, collaborating closely with mental health experts, to drive innovation and research in Intelligent Systems, Deep Technology in Psychology, Healthcare Systems, and AI-Chatbots.

Pakdeesatitwara et al.: Self-administered music interventions: Meta-analysis and thematic synthesis of effects and implementation for MTs and healthcare practitioners

Napak Pakdeesatitwara, Jeanette Tamplin and Imogen Clark

Background: Despite many studies and reviews that have shown the benefits of music therapy, there are times when the services cease or become temporarily unavailable. By building clients' capacity to continue using music in their personal lives, they may achieve sustainable benefits as they can independently and intentionally engage with music in a way that addresses their health needs.

Method: This mixed-studies systematic review investigated how self-administered music interventions influenced the psychological well-being of people with chronic health conditions. We searched seven databases and performed citation and reference checks to find studies that implemented self-administered music interventions for psychological outcomes in adults with chronic health conditions published between January 1990 and March 2023.

Results: In total, we included 21 articles (934 participants). Meta-analyses demonstrated significant effects of self-administered music interventions on post-test (SMD = 0.72) and long-term depression (SMD = 0.51), post-test generic (SMD = 0.55) and disease-specific (SMD = 0.56) psychological quality of life, and post-test mood disturbance (SMD = 0.64). A small effect suggested that self-administered music interventions with multiple in-person sessions guided by a music therapist may reduce anxiety (SMD = 0.37). Thematic synthesis offered a framework and factors that music therapists and healthcare practitioners should consider when supporting their clients to self-administer music interventions.

Discussion/Conclusions: Our review supports the use of self-administered music interventions to enhance psychological well-being in people with chronic health conditions. Clinical implications for practitioners, limitations, and suggestions for future research are provided.

Mr Napak Pakdeesatitwara is a PhD candidate at the University of Melbourne and works as a registered music therapist in hospitals and health tech startup in Thailand. His practice focuses on elderly and neurological populations. He has published in domestic and international peer-reviewed journals as well as taught in universities.

Assoc Prof Jeanette Tamplin is Associate Dean in the Faculty of Fine Arts and Music at The University of Melbourne and President of the Australian Music Therapy Association. She is also Senior Music Therapist at Austin Health and has 25 years clinical experience in neurorehabilitation with acquired and degenerative conditions. Assoc Prof Tamplin is widely published, including co-authored and co-edited books on Music and Dementia and Music Therapy in Neurorehabilitation.

Dr Imogen Clark is a senior lecturer at the University of Melbourne. Her research focuses on music therapy and aging. She has published widely in peer-reviewed journals reporting on diverse research methods including randomized controlled trials, quasi-experimental trials,

systematic reviews, psychometric testing, interpretative phenomenological analysis, and thematic analysis."

Nikolaidou & Psaltopoulou-Kamini: Discovering ‘pieces’ of self: How Music Therapy can support personal identity exploration in psychotic disorders

Maria Nikolaidou and Dora Psaltopoulou-Kamini

Background: As psychotic disorders can be challenging regarding the sense and perception of self, insight and control of reality, research has provided evidence that music therapy can be a helpful therapeutic approach, as communication, self-exploration, emotional expression, structure in thoughts and relationships with others are enhanced.

Aim: The present paper focuses on the case study of K., an adult woman who participated in a music therapy group with adults with chronic psychotic disorders. The aim was to explore how music in combination with other forms of art -such as drawing- in a therapeutical context can support reflectiveness, embodied insight, and critical thinking to the personal identity of an adult woman with chronic psychotic disorder.

Method: Video data from the sessions were processed and evaluated using the 1st and 2nd Nordoff-Robbins scales, to investigate the quality of the therapeutic relationship and the ability to communicate musically in the sessions. Drawings, song lyrics created during improvisations or song writing and reflections of K. in the sessions, were processed through thematic analysis.

Results: Results show evidence of improvement in the quality of the therapeutic relationship and musical communication of K. At the same time, changes in her clinical image were noticed, as symptoms decreased; she was in touch with and expressed emotions, gained insight about conflicts and ‘dissonances’ in her identity and explored changes she wished to make.

Discussion: Music as a therapeutic factor encouraged K. to discover, elaborate and share ‘pieces’ of her personal identity in the group.

Maria Nikolaidou Psychologist BA, Aristotle University of Thessaloniki-Greece Music Therapy Student-Trainee, Music Therapy MA, University of Macedonia-Greece Dora Psaltopoulou-Kamini Music-psychotherapist PhD, MA-CMT, Psychoanalyst Assistant Professor School of Music Studies, Aristotle University of Thessaloniki-Greece.

Dora Psaltopoulou-Kamini, Music-psychotherapist PhD, MA-CMT, Psychoanalyst Assistant Professor, School of Music Studies, Aristotle University of Thessaloniki-Greece.

McGorrian et al.: “Music4Dis-placed Dyads” – Dilemmas in documentary making in music therapy

Tom McGorrian, Elizabeth Coombes and Fabia Franco

Any filmmaker who sets out to make documentaries faces multiple challenges, not least of which is a set of ethical issues inherent in the process. How to portray subjects of the film? What to shoot and what not to shoot? How to edit so that the film is true to its topic and subjects, yet also works as a compelling story for the audiences? Representing people with dignity and empathy are of vital importance too. When working in clinical settings, there are the added issues of client confidentiality that must also be navigated, as well as cross-disciplinary collaborations.

This poster explores a produced film documenting a feasibility project (Music4DisplacedDyads, Principal Investigator: F. Franco). The project implemented and tested a short music therapy intervention. The aim of the project was to reduce negative outcomes of traumatic migration in two generations: refugee Ukrainian caregivers and their young children (less than three years old). The film illustrates the process of organising and delivering the music therapy intervention, including psychological measures of mental health, wellbeing, parenting and physiological stress regulation.

This poster will explore how a documentary methodology can be utilized to help filmmakers as they navigate ethical concerns in filming such sensitive subjects. It also intends to deliver evidence in the form of capturing the voices (through film) of the Ukrainian refugees and expressing their views on music therapy. Consideration was also given to how their input, the process of recording, and having on record such input, might influence practice in the future.

Dr Tom McGorrian is an Associate Professor and the MA Filmmaking course leader at Buckinghamshire New University. His research interests include developing documentary and moving image content with a factual narrative for broadcast and other platforms, particularly directed towards the charitable and voluntary sectors. He has previously made documentary programmes for the BBC, Channel Four and ITV.

Dr Elizabeth Coombes is a researcher and course leader of the MA Music Therapy at the University of South Wales in the UK. Her research work includes working with displaced people, specifically families with young children. She is an advocate for anti-oppressive music therapy practice and curious about the identity of the 21st Music Therapist.

Dr Fabia Franco is an Associate Professor and director of the Music Cognition and Communication Lab at Middlesex University London. Her research spans across developmental science (particularly infancy) and music psychology in the lifespan. Currently leading MusiCare (a RCT on music therapy in ageing contexts) and developments of Music4DisplacedDyads, in support of displaced caregivers and toddlers.

Moore & Hanson-Abromeit: Feasibility of an emotion regulation-focused music intervention for preschoolers: Findings from two studies

Kimberly Sena Moore and Deanna Hanson-Abromeit

Opportunities to manage physiological arousal are important for developing healthy emotion regulation (ER) skills in early childhood. Musical Contour Regulation Facilitation (MCRF) is a preventive intervention designed to promote preschooler ER development through alternating music experiences that allow in-the-moment practice in managing high and low physiological arousal. As a complex intervention, the MCRF requires systematic development that includes exploring its underlying mechanisms and refining and optimizing the intervention. Here we report findings and implications from two feasibility studies: (1) a mixed methods study with eight typically developing preschoolers ($M = 3.9$ years) that examined acceptability, integration, and limited efficacy; and (2) a pilot study with 43 preschoolers in a Head Start program ($M = 3.4$ yrs) that examined intervention intensity. Findings from both studies support continued development and refinement of the MCRF intervention, followed by conducting efficacy and effectiveness trials.

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Kimberly Sena Moore teaches at Florida Gulf Coast University. Her research focuses on emotion regulation development and her professional work on advocacy, policy, and social media communications.

Deanna Hanson-Abromeit, Associate Professor at KU, leads the baby-Music Intervention Research lab and teaches undergraduate and graduate courses.

Murphy K et al.: The Role of Music in Active Addiction, Treatment, Recurrence, and Recovery

Kathleen Murphy, Tony Ollerton and Jarad Weinstock

Background: Music is commonly associated with substance use. A recent meta-analysis reported that several factors contribute to this association, including music format and genre (Wright et al., (2020). There have been several studies examining the impact of music and music therapy on cravings (e.g. Dingle et al., 2015). Gardstrom (2021) notes that engagement with music carries the potential for harm. Each of these papers, primarily reported results from quantitative studies, contribute to individual aspects of the music therapy and substance use treatment including benefits and potential risks. However, there has not been a study in which individuals in recovery were asked to explore their relationship with music and how it influenced their active addiction, treatment, recovery, and recurrence of substance misuse (if applicable).

Method: We interviewed 6 individuals with at least 2 years of sobriety to learn about their relationship with music in their active addiction, treatment, recurrence (if applicable) and recovery. All interviews were transcribed and we are in the process of analyzing the data using inductive thematic analysis. Results and recommendations will be shared.

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Kathleen M. Murphy, PhD, LCAT, MT-BC is an Associate Professor of Music Therapy at State University of New York-New Paltz. She is an active clinician, educator, supervisor, and researcher with over 40 years of clinical experience. She has presented nationally and internationally on a variety of topics related to music therapy clinical practice, education and supervision.

Tony received a bachelor's in music therapy from Utah State University and a master's in music-centered psychotherapy from Immaculata University. Tony holds a PhD in health psychology, specializing in the impact of community-based music experiences on sustained recovery and social identity formation for those in recovery.

Jarad Weinstock is a graduate student studying music therapy at SUNY New Paltz. He graduated with a Bachelor of Music from New York University in 2011 for Music Performance in Jazz Studies and has worked as a live and studio musician in New York and Los Angeles.

Måseide: Establishing Music therapy in a newly started pediatric palliative ward

Silje Måseide

Around 8,000 children are currently under palliative care in Norway. Children in palliative care are a vulnerable patient group, which requires holistic interdisciplinary thinking in order to best meet the complex needs of the child and the family through all phases of the illness.

In this paper presentation, we will look closer on how the music therapist – and the music – finds its place in a newly started palliative ward for children. Nordre Aasen palliative ward for children was established as a project from the Norwegian government in January 2020, as one of the first of its kind.

Establishing the palliative ward has been challenging, and by going into two different case examples we will explore what part music therapy has played in how families in palliative care has come to know the health system in general and the palliative ward in particular.

Silje Måseide, Music Therapist MA, Nurse BA, Hypnotherapist, Currently working as Music therapist at Nordre Aasen palliative ward for children and at Oslo University hospital.

Poongie et al.: Developing a comprehensive understanding of the practices and the opportunities of music technology in the social prescribing of music activities in Scotland

Pulaporn Sreewichian, Gianna Cassidy and Helen Mason

Background: Music has been increasingly prescribed to support health and wellbeing as part of social prescribing (SP) in Scotland, alongside traditional healthcare practices. To optimise the SP of music activities, a deeper understanding of delivery practices, perceived limitations, challenges, and impact evaluation is required.

Aims: This study aimed to develop a comprehensive understanding of the current practices in delivering and evaluating SP of music activities in Scotland, and stakeholders' attitudes toward the opportunities of music technology in this context.

Method: Semi-structured interviews were conducted with stakeholders of SP of music activities and music technology experts (n = 21). Two data analyses were performed: 1) Stakeholder analysis identified the involvement, influence, and collaboration of relevant stakeholders in the SP of music activities; 2) Thematic analysis generated insights into delivery and evaluation practices, challenges, and the perceived potential of music technology in the SP context.

Results: Findings revealed that SP of music activities involves complex stakeholder

collaboration, resulting in varied practices shaped by stakeholders' interests and available resources. Different demographic groups were socially prescribed music activities, with perceived impacts at both individual and community levels. Nonetheless, challenges persist due to stakeholders' perceptions of the benefits of music. Music technology was recognised as a potential facilitator in the context; nonetheless, it requires adequate training, resources, and expertise for effective implementation.

Conclusions: This study contributes to a comprehensive understanding of SP of music activities in Scotland, highlighting the complexity and challenges in current practices, and the potential of music technologies in the SP context.

Pulaporn Sreewichain Poongie is a music psychology researcher with a keen interest in exploring the therapeutic potential of music technologies to enhance health and wellbeing. Currently pursuing a PhD at Glasgow Caledonian University, Poongie's research focuses on the social prescribing of music activities and the opportunities presented by music technology to support this practice in Scotland.

Raittila et al.: Therapeutic change in the music therapy processes of working-age people with depression-related disorders – A mixed method study

Tiia-Liina Raittila, Jaakko Erkkilä and Esa Ala-Ruona

Music therapy is proven to be an effective treatment for depression. It has been indicated to decrease client's levels of depression, anxiety and enhance functioning (Erkkilä et al., 2011). Broader research is still needed as well as recognising the factors explaining therapeutic change. The purpose of my doctoral is to deepen the understanding of therapeutic change and underlying mechanisms that affect one's wellbeing and functioning.

The data will be collected as a part of an RCT-study (n=200) at the Centre of Excellence in Music, Mind, Body and Brain funded by the Academy of Finland. Target group is working-age people with depression related disorders. Participants will receive a six-week intervention consisting of 12 therapy sessions preceding baseline measurement and succeeding two follow-up measurement points at 6 and 12 months. In addition, reflective discussions and questionnaires will be conducted.

The study will consist of three sub-studies. The aim of the first sub-study is to recognize turning points and indicators of change in the therapy processes. The second sub-study will focus on the clients' experiences of these turning points and the third sub-study is considering the differences between those benefitting the intervention the most and the least. These sub-studies together will offer a multidimensional view to the phenomenon of therapeutic change in the field of music therapy.

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Tiia-Liina Raittila, MA, is a music therapist working as a doctoral researcher at the Centre of Excellence in Music, Mind, Body and Brain (MMBB), at University of Jyväskylä. Her main interests are music therapy interventions, therapeutic change in music therapy processes, mood disorder rehabilitation and stroke rehabilitation.

Jaakko Erkkilä is a music therapist and psychotherapist working as a professor and one of the module leaders at the Centre of Excellence in MMBB, at University of Jyväskylä. He is a Head of music therapy clinical training at Roiha Institute. His research interests include effectiveness of music therapy on mental disorders, treatment model development, and clinical improvisation.

Esa Ala-Ruona, PhD, is a music therapist and psychotherapist working as an associate professor at the Centre of Excellence in MMBB, at University of Jyväskylä. His research interests are music therapy assessment and evaluation, musical interaction, meaning making and clinical processes. He has an extensive clinical experience.

Russo et al.: Mind the Gap: Old Sounds for New Research - A Study Protocol - Investigation into the Effects of Monochord Sounds on the Stress Regulation of Healthy Adults

Diandra Russo, Sandra Lutz-Hochreutener, Lebeck-Jobe Sarah, Pöpel Annkathrin and Peter Färber

Introduction: Globally, the prevalence of stress is a major concern, as stress can have a negative impact on both physical and mental health. Music therapy is considered to not only prevent stress but also to improve stress management skills. Especially suitable is the playing of sedative music, which can be characterized as soothing with few changes in pitch, dynamics, or rhythm.

Aim: The goal of the mixed-methods study is to investigate the therapeutic effects of monochord sounds (live played vs. pre-recorded) on stress regulation with a focus on the physiological and psychological interplay between therapist and subject, as well as evaluating specific aspects of the playing style.

Research Questions: The research questions focus on the potential changes in biomarkers assessing stress regulation and the subjects' perception of relaxation and connectedness to the therapist. Exploratory questions evaluate the correlation between bio-signals and the quality of the music.

Design: The study is designed as a two-armed, randomized-controlled crossover study with a mixed-methods design (pre-, peri- post measurements). 62 healthy subjects aged between

25 and 34 years are included. All subjects will receive one session in each of the two conditions in a randomized order.

Outlook and Procedure: Initially, healthy adults will be recruited to create a baseline for further research. To date, the implementation of the two intervention settings, including the collection of physiological measurements, has been tested several times, so that a standardized procedure could be established. Results are expected within the next two years."

Diandra Russo, Bachelor of Music Therapy from Alverno College in Milwaukee, USA; Master in Clinical Music Therapy from Zurich University of the Arts (ZHdK). Co-director and lecturer in the music therapy study programs at ZHdK. Music therapist in private practice in the field of psychiatry and psychosomatic medicine, Aarau, Switzerland.

Sandra Lutz Hochreutener, Graduation in music therapy, Vienna University of Music and Arts; supervision & coaching, University of Applied Sciences and Arts Northwestern Switzerland; doctorate degree, University of Music and Theatre, Hamburg; government approved psychotherapist. Head of study programs (music therapy, supervision), researcher, Zürich University of the Arts; private practice.

Seri: Creating music through musical and communicative accessibilities in music therapy with students with developmental disabilities

I will describe two cases of creating music through innovative use of technological aids for musical and communicative accessibility. These aids were implemented within music therapy sessions with students in a special education school for students with developmental disabilities, enabling them, for the first time, to express their hidden creativity and musicality.

The first case involves a collaborative songwriting process with a class of intellectually developmentally disabled adolescents, who experience different degrees of verbal and written expression limitations, facilitating their expression through written words for the first time. As the music therapist, I aimed to enhance their literate experience by composing a song together. Employing advanced AAC (Augmentative and Alternative Communication) tools and collaborating with the class teacher, each student contributed to a meaningful musical expression, giving significance to their voices.

The entire process led to the development of a working model that could serve as a tool for other therapists. I will describe the model components and the song creation process. Additionally, I will illustrate how the students expressed themselves in writing and composing the song despite their limitations in speech, movement, and communication.

The second case centers around a ten-year-old female student who engaged in music therapy using the "Arcana" guitar – a unique Israeli-developed instrument that facilitates guitar playing through a connected application. This technology enabled her, despite

cognitive and physical disabilities, to engage in guitar-like experiences. Her successful musical improvisations conveyed her personal story and message, providing a glimpse into her inner “music child”.

Dr. Nir Seri is a musician, music therapist, and lecturer at the special education department of Talpiot College, Israel. His clinical experience deals with working with special needs adults, and children in a special education school. He also works with children from different cultural backgrounds. His musical composition and research, deals especially with intercultural music.

Silverman & Levy: “It gave me goosebumps:” Experiences of Adults with Substance Use Conditions in a Recovery-Oriented Group Songwriting Session

Michael J. Silverman and Elijah Levy

Background: The meta-analytic literature has concluded that music therapy can have positive impacts on motivation, treatment readiness, and craving for people with substance use conditions (SUC). However, most of the music therapy and SUC literature is from the objectivist paradigm and lacks the voices and lived experiences of people with SUC.

Objective: The purpose of this study was to understand the lived experience of adults with SUC who participated in a single group-based songwriting session.

Method: A qualified music therapist facilitated 12 songwriting sessions over the course of six months. Based upon Hope Theory (Snyder, 1994; Snyder et al., 1998), participants composed lyrics for a two-verse song identifying agency for and pathways to recovery. A research assistant then individually interviewed 20 participants about their experiences. We used reflexive thematic analysis to analyze results and a separate music therapy scholar provided trustworthiness to ensure the results were credible.

Results: We identified eight themes: Initial skepticism and doubt; An open and connected community; Composing lyrics was therapeutic; The engaging and genuine music therapist; Pride in the product; Mood changes and hope; A distinct approach; and Gratitude and recommendation. We grouped the themes into three broader categories to portray the sequence of songwriting: Anticipating songwriting, Songwriting processes, and Songwriting products.

Conclusions: Results provide situated context to existing literature and offer a nuanced and service user-centric perspective on the lived experience of songwriting germane to adults with SUC on a detoxification unit. Implications for clinical practice, limitations, and suggestions for future research are provided.

Michael J. Silverman (Ph.D., MT-BC) is a professor of music therapy and music therapy program director at the University of Minnesota where he is engaged in music therapy clinical practice and research with adults with mental health and substance use conditions.

Elijah Levy (BA) is a graduate student in music therapy at the University of Minnesota.

Tan: Exploring Group Singing for Older Adults - Therapeutic and Individual Factors: An Integrative Review

The ageing population is a global concern for medical and healthcare systems worldwide. To address this social phenomenon, the concept of healthy ageing and the implementation of community-based arts programmes such as group singing are developed. The present integrative review is used to investigate group singing as a potential intervention to improve the psychological well-being of older adults. It aims to identify how group singing is conducted for older adults and analyse the individual factors and therapeutic outcomes of the process. A systematic literature search was conducted and a total of 27 studies met the inclusion criteria. Analysis and synthesis resulted in six individual factors related to group singing. The review also found that group singing improves the mood, quality of life, and psychological well-being of older adults. To achieve these outcomes effectively, the six individual factors become crucial to the process. By understanding and activating these factors consciously and intentionally, the music therapist can utilise the music in group singing as an effective medium to reach out to this specific age population.

Mei Ling Tan is a music therapist, educator, and an enthusiastic researcher. As a former classroom teacher, she sought opportunities to connect her students to the community through the arts and found joy in communal music-making. She earned her Masters at SRH Hochschule Heidelberg in 2023, and her clinical experiences include working in neurological, school and community settings. Mei Ling has taken part in research projects through the International Research Alliance led by NYU Creative Arts Therapies Consortium and is deeply interested in research involving the voice.

Takada et al.: Differences in the perspectives of registered music therapists and undergraduates majoring in music therapy when observing clinical situations in music therapy -Focusing on the interaction between therapists and clients

Yuriko Takada, Daichi Shimizu and Takeshi Okada

The purpose of this study was to examine the differences between the perspectives of Registered music therapists and undergraduate majoring in music therapy in the context of therapist-client interactions in music therapy situations. As many as 10 students and 10 Registered music therapists were interviewed after observing music therapy scenes. Based on these interviews, two analyses were conducted.

In Analysis 1, the presence or absence of attention paid to the therapist (on the piano), which was not displayed on the screen, was analyzed, while not all students were able to pay attention to it, 60% of the registered music therapists were able to do so. In Analysis 2, we conducted a category analysis of the perspectives emerging from interactions between therapists and clients. As a result, significant differences were found in three in six categories: "Client-oriented musical involvement (single perspective)" ($p=.01$), "Client-

oriented musical involvement (multiple perspectives)" ($p=.01$), and "Focus on the process of interaction" ($p=.01$).

As a recommendation for educational development, it was suggested that it is necessary to learn to "listen" to music in clinical situations and to practice to deepen knowledge through experience about the interactions between therapist and client.

Yuriko Takada, M.A. Lesley University's Graduate School of Expressive Arts. Certified Music Therapist by the Japanese Music Therapy Association. Nordoff -Robbins Music Therapist. Board member of the Japan Society for Creative Arts Therapy. Research Director of the Nordoff-Robbins Music Therapy Training Program in Japan. Professor of Sapporo Otani University.

Varga: Introducing the Controlled Musical Processes Concept

Ágnes Varga

Cognitive control is a complex mechanism, which underlies our ability to pursue goal-directed behaviors. It plays a central role in educational success, work and everyday life activities across the lifespan. Cognitive control intervention may be an important part of habilitation and rehabilitation processes. Several neurodevelopmental disorders have been shown to be closely linked to cognitive control functions: e.g, ASD, ADHD and DLD among others.

Individual differences in cognitive control can be explained by Cohen's (2017) cognitive control model in accordance with Miyake and Friedman's (2012) "unity/diversity" framework, the conflict monitoring theory of Botvinick (2014) and the interference model of Oberauer (2012). Cognitive control performance can be improved through targeted tasks and exercises. A large body of research indicates that musical activities can provide effective tools and a safe and joyful context for this purpose (Jaschke 2018). Even a short-term, but intensive musical training can enhance cognitive control functions (Janus et al.; 2016). The integration of the mentioned theoretical fields will result in a multidisciplinary framework: the "Controlled Musical Processes" (CMP) concept.

The aim of this poster is to describe the association between higher-level cognitive functions and music processing with the help of the CMP concept, and to demonstrate how musical activities can advance cognitive development by facilitating cognitive flexibility. With the help of the results of our recent research I also intend to identify those components that can help us to develop more focused and effective methods for music intervention in education and in developmental and clinical fields.

Ágnes Varga (PhD) is the head of the Music Therapy Programme at Eötvös Loránd University Budapest, Bárczi Gusztáv Faculty of Special Needs Education. As an adjunct professor, she's been teaching at BA, MA and postgradual levels, but she has neither lost touch with the practise: as a professional music therapist and a special education teacher she's been also working at

PRISMA Institute with children with Autism Spectrum Disorder, language or hearing impairments and intellectual disabilities. Her research focuses on music as a driving force of development, she currently investigates how music can be incorporated into cognitive control intervention. Title of doctoral thesis: Influence of musical activities on cognitive control mechanisms.

Wiess: “All we need is compassion” – The use of songs with groups of women, spouses of post traumatic veterans from the army

Chava Weiss

I would like to share with the participants my experience of a unique aspect of music therapy. In the last years I've been working with groups of women who's their husbands suffer from PTSD due to military events in Israel. In recent years, there has been a change in the treatment of people with combat-related PTSD (post-traumatic stress disorder). They are finally beginning to receive recognition from the state , and from society. However, we do not hear about their spouses. They are left behind, transparent, unheard and unnoticed. For the most part, they are the ones who hold together the household, the family, and their spouse, in terms of finances, family, education, etc. In this presentation, I will present a case study that describes the process that included 20 group sessions and was conducted dynamically via music and mainly familiar songs. The purpose of the group meetings was to give participants a place where they could express themselves, support each other, and receive tools for releasing tensions and dealing with their situation. As part of the process, participants were given information regarding trauma, post-trauma, secondary trauma and coping strategies. At the end of the process there was a slight change in participants' way of thinking and the way they perceived their partner and their personal situation. They became stronger, opened up, and above all, learned to ask for support rather than being ashamed and hiding their situation from others

Dr. Chava Wiess is the head of the Arts therapies at David Yellin College in Jerusalem and the head of the Music Therapy Program at David Yellin College in Jerusalem. She is a music therapist who works with children, teenagers and adults who have experienced traumas such as terrorism, war, and uprooting. She is also a member of Mahut, an organization which is part of the Israel Trauma Coalition. In addition, Her fields of research include different aspects of post trauma, resilience and clinical issues in music therapy.

ROUNDTABLES

Aalbers et al.: Music Therapy for Depression: Current Status in Research, Education, Clinical Practice, and Manualization – Quo Vadis?

Sonja Aalbers, Christine Gaebel, Jaako Erkkilä, Suvi Saarikallio, Josephine Geipel and Stefan Koelsch

Introduction: Major depressive disorders (MDD) are among the most prevalent mental illnesses worldwide. Music therapy (MT) is widely used in clinical practice and much has been accomplished in recent years. Nevertheless, the level of evidence and manualization have not yet progressed far enough to establish MT as an effective approach in research, education, and clinical practice. Therefore, we are initiating a roundtable to bring together experts to collaboratively advance the work in the field.

Objectives: The presentations will serve to get a picture of the status quo from different perspectives on MT for MDD. The aims of the subsequent discussion are to identify the key issues and to generate an agenda as a basis for an international collaboration and network on MT in MDD to be established in the near future. The network will serve to advance evidence-based practice, manualization, and teaching in the field through exchange and synergy at the international level.

Planned Schedule: First, Dr. Sonja Aalbers (SA) and Christine Gaebel (CG) will give a 15-minute introductory lecture which will be followed by three times 15-minute lectures by the invited experts. The lectures will be followed by a 30-minute discussion, involving all speakers and the audience. The discussion will be moderated by SA and CG.

Speakers: The following experts will be representing the main relevant areas: Jaakko Erkkilä (research perspective), Stefan Koelsch (neuroscientific perspective), Suvi Saarikallio (child and adolescents' perspective), Josephine Geipel and Stefan Koelsch.

Dr. Sonja Aalbers is a postdoctoral researcher, lecturer, and supervisor in the bachelor's program in Arts Therapies at NHL Stenden University of Applied Sciences, Netherlands. She developed the EIMT programme within her PhD, wrote the Cochrane Review update on music therapy for depression (2017), and is engaged in guideline work. She is chair of the Dutch Association for Music Therapy (NVvMT).

Christine Gaebel works as research fellow, music therapist, and systemic therapist at the Institute of Medical Psychology, at Heidelberg University Hospital in Germany. Her work primarily focuses on the evidence base and manualization of music therapy in the field of major depressive disorder.

Jaakko Erkkilä is a music therapist and psychotherapist working as a professor and one of the module leaders at the Centre of Excellence in MMBB, at University of Jyväskylä. He is a Head of music therapy clinical training at Roiha Institute. His research interests include effectiveness of music therapy on mental disorders, treatment model development, and clinical improvisation.

Suvi Saarikallio is an associate professor of music psychology also at the University of Jyväskylä. Her research focuses on how people use music for emotional regulation and well-being. She approaches music as human behavior regarding youth development, emotion regulation, learning and well-being.

Josephine Geipel is head of the master's program in music therapy at the University of Augsburg and head of the bachelor's program at SRH University Heidelberg. She works in neonatology at the University Hospital Mannheim and serves as an Associate Editor of the Nordic Journal of Music Therapy.

Stefan Koelsch, Department of Biological and Medical Psychology, University of Bergen, is an internationally prominent researcher and musician. He is a brain scientist and bestselling author recruited by the University in Bergen in 2015 as a Toppforsk-Professor. His main research fields are music, neuroscience and experimental psychology.

Ala-Ruona et al: Facing the Music: Standards for Music Therapy Training in Europe

Esa Ala-Ruona, Melanie Voigt, Alice Pehk, Laurien Hakvoort, Melissa Mercadal-Brotons, Marketa Gerlichova and Tessa Watson

Music Therapy education faces challenges; there is an aversion to high-cost subjects and many subjects in the area of the arts and humanities are in danger. Within this context, the European Music Therapy Standards (EMTS) Commission began its work to develop competence- based minimum standards for European music therapy training in 2017. A “bottom-up” process was used with the intention of learning about the entire spectrum of music therapy training in Europe.

A survey was sent to all music therapy training programmes in the member countries of the European Music Therapy Confederation (EMTC). The data was analysed and categorised, and competencies were developed. The project has resulted in suggested competencies for safe and effective practice for those entering the music therapy profession. The work of the Commission has not yet ended, with further issues needing clarification and development.

In this round table, the contents of the standards will be presented briefly. Issues such as diversity, underpinning traditions, terminology, varying conceptual models relating to health and wellbeing, and cultural issues will be discussed. The experiences in working in an international group of music therapists and presenting the standards in international contexts will be described. Together with music therapy practitioners, educators, students, and researchers the presenters of this roundtable will face the impact that these European music therapy standards might have upon music therapy in each country and in Europe.

References

EMTS (2023). Work in Progress: Developing Recommended Standards for Music Therapy Training in Europe. <https://emtc-eu.com/training/training-standards/>

Esa is associate professor at the Centre of Excellence in Music, Mind, Body, and Brain at the University of Jyväskylä, Finland. He is a psychotherapist, music and vibroacoustic therapist, trainer, supervisor, and a core board member of the VIBRAC Centre. Research interests include: assessment, clinical processes, dynamics of therapeutic change.

Melanie Voigt, Ph.D., Musiktherapeutin DMtG, Kinder- und Jugendlichenpsychotherapeutin. Clinical area of practice: children and youth with developmental disorders in the area of social paediatrics. Lecturer for developmental music therapy at the University of Applied Sciences Würzburg-Schweinfurt, Head of training program in developmental music therapy according to Gertrud Orff.

Alice Pehk: PhD, music psychotherapist, BMGIM-therapist, EFT couples therapist, supervisor, creative coach, creativity trainer. Head of the Music Therapy training program at the Estonian Academy of Music and Theatre. Head of the Music Therapy Centre in Tallinn.

Melissa Mercadal-Brotons, PhD, MT-BC, SMTAE. Past-President WFMT. Director, Music Therapy Master's Program (Esmuc, Barcelona), member EMTC Standards Commission. Focus of clinical work and research: dementia. Member: Singular Música i Alzheimer team (Barcelona, Spain); leader IAMM-Special Interest Group, "Music therapy in the context of Dementia: People with Dementia and their caregivers".

Marketa Gerlichova, PhD is a music therapist (from 1996), physiotherapist, special educator, supervisor and assistant professor at the 1st Faculty of Medicine at Charles University and at the General University Hospital. The president of the CZMTA and author of two monographs: MT in Practice 2014, 2020 and Music Heals, 2017.

Tessa Watson is a Music Therapist and trainer at University of Roehampton, with a wide range of clinical experience. She has published widely, contributed to the development of the profession in the UK/internationally, is BJMT Editor and HCPC partner and continues to engage in an active musical life.

Coombes et al.: A Quantum of Solace: how can music and music therapy be source of support for displaced citizens

Elizabeth Coombes, Emma Maclean, Samuel Gracida, Viggo Kruger and Nina Polytimou

Forced displacement has become a global crisis, with 100 million people forcibly displaced across the world, according to the UNHCR. The reasons for these displacements are many and varied, ranging from people escaping persecution and fleeing conflict or natural disasters.

Contemporary music therapy offers a range of methods and practices which can be used to address the psychosocial needs of people displaced across and within borders. In the midst of the complex and overwhelming experience of displacement, music can provide a way of holding space for whatever emotions and experiences need to be expressed. It can also be a

facilitator for enabling people to build resilience, hopefulness and feelings of belonging in their new homes.

This Roundtable will offer perspectives from a wide spectrum of music engagement involving displaced people, ranging from clinical therapy sessions to community-based programmes. It will also include elements of training, co-production and sustainability.

The themes of:

Creating Safe Spaces

Cultural Connections

Identity and Integration

will underpin the panel discussions.

A range of theoretical frameworks and models used in projects will be shared by the panel. The voices of those with lived experience will also form part of the discussion, as will examples of the music created with and for them. In addition, considerations on how to construct, fund and evaluate the work will be explored. It is hoped this creative discursive space will open the way for further debate and development in this important area of music therapy practice.

Dr. Elizabeth Coombes teaches MA Music Therapy ([Opens in a new tab](#)) and MA Art Psychotherapy ([Opens in a new tab](#)). Liz has had scholarly articles published in peer-reviewed journals and has presented about her clinical work in the UK and abroad. She is currently working on her PhD, part of which is a study in Welsh Neonatal units supporting parents to use music with their premature babies. Liz also has research interests in therapeutic music skill-sharing in which she has undertaken work in the UK and abroad.

Samuel Gracida is a music therapist, multi-instrumentalist, business owner and consultant with work experience in Colombia, Germany, Mexico and the US. He is currently working with a team of musicians in Heidelberg on a project to offer music and music therapy to refugee children and young people in Germany.

Dr. Nina Polytimou is an Assistant Professor in the Department of Psychology and Human Development at the Institute of Education, University College London. In her work she investigates how music therapy may support family well-being and how musical experience within families and educational settings affects cognitive, linguistic, and socio-emotional development.

Dileo et al.: Innovations in Music Therapy Pain Management: A Conceptual Model (Panel)

Cheryl Dileo, Joy Allen, Heather Wagner and Elizabeth Harman

Pain is ubiquitous internationally, and pharmacological treatments of pain may be both inadequate and associated with addiction (Eccleston, et al., 2021). At the same time, music therapy has the potential to be an effective intervention for pain (Lee, 2016). In this session,

presenters will discuss a conceptual model for using music therapy for pain management. The model is informed by research, theory, practice, and training and presents a levels approach to pain management that may be useful for adults and children with various types of pain. A range of music therapy methods is described at each level. The presenters will also discuss specific differences between treating children's pain (vs. adults' pain) in music therapy, the role of trauma in the etiology of pain (Fishbain, et al., 2017), and potential mechanisms underlying the use of music therapy. The importance of therapist training and self-awareness will be emphasized when working with persons in pain. Questions from the audience will be addressed by and among panel members.

Cheryl Dileo, PhD, MT-BC is Emerita Laura H. Carnell Professor of Music Therapy, Founding Director of the Arts and Quality of Life Research Center, and Past-President of the World Federation of Music Therapy and National Association for Music Therapy (USA).

Elizabeth Harman, PhD, MT-BC is a postdoctoral research scholar at Indiana University, Indianapolis. Dr. Harman's extensive clinical experience working with critically ill pediatric patients and their families informs her ongoing line of research which focuses on music interventions to mitigate the impact of medical trauma for hospitalized children.

Gattino et al.: Music therapy and anxiety: an international perspective

Gustavo Gattino, Elizabeth Coombes, Gustavo Araujo, Julian Svenstrup and Ulrik Løhde

Anxiety is an emotion characterised by apprehension and somatic symptoms of tension in which an individual anticipates impending danger, catastrophe, or misfortune.

Whether or not anxiety is acute or chronic, it comes with many deeply rooted challenges that can interfere with our levels of functioning and can make simple, once enjoyable tasks seem suddenly impossible. Music therapy has shown substantial benefits for this condition, based on various studies, reports of practice and the testimonies of service users.

Music therapy practices for anxiety are widely diversified and are linked to the characteristics of each person's anxiety, the conditions associated with anxiety and the context of care. In addition, how music is used and understood by the music therapist and the understanding of the models, approaches, methods and guidelines used in the music therapy process directly influence these practices. Music therapy helps not only to reduce anxiety but also to deal with all the symptoms that are associated with anxiety. Likewise, music therapy has been used to help these individuals socialise in the community, where musical interaction has emerged as a healthy agent to facilitate peer relationships.

This international roundtable, with presenters from Brazil, Denmark, Portugal and the United Kingdom, aims to provide updates on music therapy in the context of anxiety based on the most current research on the subject, reflections on clinical practice and the accounts of a user of this service.

Dr. Gustavo Schulz Gattino, PhD, is a music therapist and Associate Professor in the Department of Communication and Psychology at Aalborg University (Denmark). He teaches in the bachelor's, master's and doctoral programs in music therapy at the same university. Gustavo is accredited as a music therapist by the Portuguese Music Therapy Association (APMT). He is the North region coordinator and Denmark's Country Representative in the European Music Therapy Confederation (EMTC). Gustavo is the chair of the publication's commission of the World Federation of Music Therapy (WFMT).

Dr. Elizabeth Coombes teaches MA Music Therapy ([Opens in a new tab](#)) and MA Art Psychotherapy ([Opens in a new tab](#)). Liz has had scholarly articles published in peer-reviewed journals and has presented about her clinical work in the UK and abroad. She is currently working on her PhD, part of which is a study in Welsh Neonatal units supporting parents to use music with their premature babies. Liz also has research interests in therapeutic music skill-sharing in which she has undertaken work in the UK and abroad.

Dr. Gustavo Andrade de Araujo is music therapy in Brazil and works in the private clinical practice. He developed different publications in the field of music therapy and assessment and also related to music therapy and neurodevelopmental disabilities.

Julian Svenstrup is a music therapy in Denmark and developed research on the field of music therapy and mental health.

Ulrik Løhde is a music therapy in Denmark and developed research on the field of music therapy and mental health.

Hakvoort & Gattino: “What’s music got to do with it?” Facing the role of music among different music therapy approaches

Laurien Hakvoort and Gustavo Gattino

Introduction: When comparing different music therapy approaches and models, (how) do they differ in their vision and view on the function of music or musical working mechanisms?

Methodology/Case presentation: In this roundtable several music therapists are invited to discuss the core musical mechanisms that drives their work while reflecting from their respective music therapy approach, scientific foundations, and cultural background. Firstly, music therapist with different educational, cultural and practice backgrounds share their visions in a first presentation with examples of their music therapy practice. The different models will be discussed (and demonstrated musically) in the light of the same clinical case (consider a presentation like ‘the “Gloria” Films’ (Shostrom, 1965)).

Discussion: Secondly the audience is invited to provide their visions and experiences to create and exchange different approaches in music therapy and their visions on the role as well as working mechanisms of music in music therapy. How is music applied to support service user’s needs? Is the music created to shape experiential soundscapes? Does the music trigger specific reactions or behaviors? Is music itself the container for personal growth? Are specific neurologic reactions to music triggered to support development?

Dr. Laurien Hakvoort is a Dutch (neurologic) music therapist and voice major. She is lecturer of music therapy approaches at ArtEZ University of the Arts, Netherlands and at University Palackého in Olomouci, Czech Republic. She is a freelance researcher and published various (inter)national articles and (chapters in) books.

Heiderscheit et al.: Therapist's clinical decision-making: Working in the music and music therapy methods an international roundtable discussion

Annie Heiderscheit, Lucy Forrest, Allison Fuller, Elide Scarlata, Marijke Groothuis, Eugenia Hernandez-Ruiz and Jason Noone

The foundation of therapeutic practice is the understanding the affordances, opportunities, challenges, demands, and risks inherent in the music and music therapy method. Integrating this knowledge with an understanding of the strengths and needs of the client provides the springboard for the therapeutic process. The therapist's orientation and reflexive approach further inform the moment-to-moment clinical decisions in each session and across the arc of the therapeutic work.

The panel of therapists discuss their respective case from a new publication, *Clinical Decision-making in Music Therapy: Case Studies*. In their exploration of music therapy sessions in diverse clinical settings, each therapist provides a brief overview of the case, description of their clinical context, identify their clinical choices and decisions specific to the music and music therapy method, what informed their clinical decisions, and what informed transitions in the music or from one music therapy method-variation to another. Each panellist also shares their reflections of the case and different clinical choices to they could have made related music and music therapy method. The panellists examine what they learned through their work with the client(s) and how this work has fostered their deeper understanding of the client, self as a therapist, the music, and the music therapy method-variations. Discussion of how reflecting on engagement in the music and music therapy methods helps to expand ways of thinking and acting within our clinical work and deepening awareness of how we as therapists respond to the emergent needs of clients.

Dr. Annie Heiderscheit, Ph.D., MT-BC, LMFT is Professor of Music Therapy & Director of the Cambridge Institute for Music Therapy Research and fellow in the Association of Music and Imagery (AMI). She has 32 years of experience as a music therapy clinician and over 20 years as a music therapy researcher.

Dr. Forrest is a registered music therapist (RMT), researcher, educator and clinical supervisor, and ethnomusicologist in Melbourne, Australia. She has worked in cancer and palliative care for more than 25 years, and her clinical and research interests include paediatrics and adults, non/malignant disease, cultural issues in practice and mentoring early-career clinicians.

Dr. Allison (Al) Fuller PhD, RMT (AMTA), NMT Fellow (ANMT), has been a Music Therapist for almost 30 years, with practice and research focus areas including Augmentative & Alternative

Communication (AAC), and Telepractice Music Therapy (TMT). Al coordinates the Master of Creative Music Therapy program at Western Sydney University, Australia.

Elide Scarlata, MA, MT-BC, EMTC President is Professor of Music Therapy & Coordinator of the MA in Music therapy at the Conservatory of Music in Palermo and AMI- EAMI GIM Fellow. She has 18 years of experience as clinician, at this time employed at Alzheimer's Centres, Mental Health Department, Trapani.

Marijke Groothuis, Ba-MT, Ba-ME, MMTh, NMT-F is a lecturer in music technology, publisher, music therapist and educator in Special Needs Education. Her clinical work and research focus on applying music technology in the clinical setting with different client populations. She published articles about this subject and also recently a book.

Eugenia Hernandez-Ruiz, PhD, MT-BC is Assistant Professor in Music Therapy at Arizona State University. Her clinical and research efforts are focused on supporting autistic children and their families, developing parent coaching models of music intervention, empowering survivors of domestic violence, and investigating music therapy student development and music neuroscience.

Dr. Jason Noone is a senior music therapist working in the field of developmental disability. In his clinical and research work he has developed innovative applications of music technology for functionally diverse people using participatory and rhizomatic methods. Elide Scarlata, MA, MT-BC, EMTC President is Professor of Music Therapy & Coordinator of the MA in Music therapy at the Conservatory of Music in Palermo and AMI- EAMI GIM Fellow. She has 18 years of experience as clinician, at this time employed at Alzheimer's Centres, Mental Health Department, Trapani.

Jensen et al.: Practices and development in specialized palliative care in Denmark – the roles of music and music therapists in hospice

Hugo Jensen, Signe Marie Lindstrøm and Marie Falk

Three music therapists face (aspects of) music/musicality from practice in Denmark and invite to discuss the development of specialized palliative care.

1: The expanded model of total pain: Let's face the music as a holistic and complementary/nonpharmacological alleviation of total pain. All professionals in hospice work within the same frame of the holistic "hospice philosophy", including physical, psychological, social, and existential/spiritual aspects of pain and. In 'Recommendations of competencies for music therapists in palliative care' (Lindstrøm & Falk et al, 2020) the authors developed an expanded model of the total pain that specifies how palliative music therapists approach and intervene the different aspects of pain (patients and relatives). Guided relaxation to live music illustrates the clinical approach to the model.

2: 'Micro-entrainment': Let us face the music as physical and emotional actor within the human nervous system. The question of how entrainment in seconds and milliseconds ('Micro-entrainment') can be applied and how this practice might contribute to the palliative

qualities of receptive music therapy with live music is raised through presentation of clinical work and -cases and through a live music example.

3: Indirect music therapy practice and skill-sharing in hospice: Let us face the music of the voice and body of caregivers in hospice and their use of music. Interdisciplinary collaboration in developing spiritual care and implementation of music medicine in a hospice setting. Music example from playlist developed for palliative care.

References

Lindstrøm, S. M., & Falk, M. (2020). *Anbefalinger til kompetencer for musikterapeuter i den palliative indsats*.

Hugo Jensen: Master in music therapy (2017) from Aalborg university. Organist from The Royal Danish Academy of Music (2006). Diploma Graduate in Psychology, University College Copenhagen (2016). Trainee GIM therapist (level II, 2020). Certified PAMI-instructor, Person Attuned Musical Interactions (2023). Working in dementia care and a hospice since 2017.

Marie Falk MA in music therapy (2012) from Aalborg University. MA in Music Performance, Cellist (2001) at The Royal Academy of Music, Aarhus. Music therapist at three different hospices since 2013. Course in Music Therapy Entrainment by Cheryl Dileo (2016). Course in Modern Pain Research by Smertevidenskab (2017). Chair of the Danish Society for Music therapy (Dansk Musikterapeutforening).

Signe Marie Lindstrøm: Master in music therapy (2006) from AAU. Working at hospice since 2008. Teacher therapist at the MT training AAU (since 2016). Regular guest teacher in Specialty courses (family MT, voice MT and palliativeMT) for music therapists in Italy and Spain (since 2015) Trainee GIM Therapist (level II, 2023).

Johansson et al.: Music therapy and media: “The Dementia Choir” - potentials and challenges of disseminating professional knowledge on TV

Kjersti Johansson, Karette Stensæth, Tone Kvamme, Jelena Golubovic and Kristi Stedje

The highly successful documentary series “The Dementia Choir” premiered on Norwegian national television in January 2023, creating a significant shift in public opinion and influencing the political agenda concerning dementia care. In short time the series has raised consciousness about dementia in the public and led to establishing of new dementia choirs across the country.

Centre for research in music and health (CREMAH) contributed to the series in several ways, providing professional advice and a music therapist to be the choir’s pianist and an internal advisor for the production. Music therapy researchers and clinicians affiliated with CREMAH offered professional knowledge on the health benefits of music for people living with dementia in the planning phase, and were also interviewed in the series. Additionally, a group of CREMAH researchers conducted a pilot research study on the choir participants, parallel to the production.

In this roundtable we reflect on possibilities and challenges of media collaboration. We share and discuss experiences from our different roles in the series as well as practical and ethical considerations related to disseminating knowledge through media, doing research and serving as a pianist /music therapist in a TV-series. We also present results from the Dementia Choir study and discuss how media can fuel practice and research development, as well as societal/systemic consequences of the series as per today.

Dr Kjersti Johansson, PhD, Norwegian Academy of Music, researcher in dementia care. Kjersti was clinical trial manager for the Norwegian team on the HOMESIDE study.

Dr Tone Kvamme, PhD, Norwegian Academy of Music, researcher in dementia care. Tone was supervising the music therapists on the HOMESIDE study.

Luik et al.: An overview of Music Therapy Supervision in EMTC countries

Malle Luik, Catherine Clancy, Katarina Lindblad, Beate Roelcke, Hanna Hakomäki and Özgür Salur

Background and aim: Music Therapy Supervision is an extremely important discipline in training music therapists. In 2021, the EMTC supervision action team decided to investigate the general situation of music therapy supervision in European countries affiliated to the EMTC. This round table aims to share the variety of received information around Europe, identifying similarities, common trends, good examples, challenges and conclusions of the music therapy supervision amongst EMTC member associations.

Method: Members of the EMTC supervision action team prepared a questionnaire and sent it to member associations of the EMTC including questions about the requirements and standards for professional music therapy supervision in each country. The received data was analysed using quantitative and qualitative methods.

Results: The results of an initial survey were presented at the EMTC General Assembly in Liepaja, Latvia, in May 2023 and showed a great deal of variation in music therapy supervision across European countries. First results will serve as a stimulus for discussion, including data about understandings of the definition of supervision, requirements and standards of music therapy and supervision training programmes, the use of music in supervision, the fee of supervision, published articles, etc. in different countries.

The supervision action team sees a need for a unified approach to develop and strengthen supervision because it serves as a quality control of music therapy provision and provides accountability to society. The next step of this process includes the development of proposals and recommendations for EMTC member associations regarding music therapy supervision.

Malle Luik - obtained her academic degrees in music education (MA), psychology (MSc) and music therapy (PhD). She has worked as piano/music teacher, psychologist and music therapist

in different institutions. Malle is also trained as a professional creative supervisor. She manages the work of the Music Therapy Clinic (Tartu, Estonia).

Beate Roelcke - became music therapist in 1986. After work in psychiatry she changed to neurorehabilitation and obtained a Masters degree in clinical music therapy. Further education in systemic family therapy, neurological music therapy and supervision. She works in neurorehabilitation and as co-head and lecturer at Zurich University of the Arts.

Catherine Clancy - PhD, SMTAE, is Country Representative for Spain in the European Music Therapy Confederation (EMTC). As a music therapist, she works with small children with severe disabilities (Nexe Fundació); coordinates the community music project "An Orchestral Morning" (Apropa Cultura); and is a tutor in the ESMUC Music Therapy Master.

Katarina Lindblad - music therapist MA, GIM therapist (Bonny method), PhD in musicology. Special fields music and dementia, music therapy in palliative care for adults. Currently working as associate professor in musicology/music and health, at NTNU Trondheim, Norway.

Hanna Hakomäki- PhD, music therapist, family and couple psychotherapist, supervisor. Almost 40 years of experience with disabilities, special education, and child psychiatry. A music therapist and a psychotherapist at the Helsinki University Hospital, Child Psychiatry, Finland. Main areas of interests: music psychotherapy with traumatized children and their complex family systems.

Özgür Salur- MA, studied music therapy at the University of Jyväskylä and received mindfulness trainer's training at Oxford University Mindfulness Centre. Currently, he is representing Türkiye in the EMTC and is presenting, writing and teaching about music therapy and mindfulness internationally with Müzik Terapi Akademisi and in several Turkish universities.

Murphy K et al.: Music Therapy, Spirituality, and Substance Use

Kathleen Murphy, Jorg Fachner and Jonah Pomerantz

There is an interconnection between music, spirituality, altered states of consciousness, and substance use. We will explore the ways in which music therapy practice, the Bonny Method of Guided Imagery and Music, and altered states of consciousness are used to help individuals in substance use treatment and recovery develop their spirituality. We will begin with an overview of spirituality and its place in substance use treatment and recovery. Next research findings from a recent survey describing how music therapists address spirituality within their treatment. Ways in which BMGIM may be useful in helping individuals in recovery find connect with a higher power will be discussed. Intentions, imagery foci, and music selections will be shared. Finally, after a short overview on how the brains of the traveler and patient synchronize in a GIM session we will discuss how such measures may help us to understand the concept of peak experiences and inform retraining of drug-related cue experiences in, as well as treating dependence as an acquired and contracted state of consciousness that can be altered with music therapy. Discussion will follow.

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Kathleen M. Murphy, PhD, LCAT, MT-BC is an Associate Professor of Music Therapy at State University of New York-New Paltz. She is an active clinician, educator, supervisor, and researcher with over 40 years of clinical experience. She has presented nationally and internationally on a variety of topics related to music therapy clinical practice, education and supervision.

Dr. Jörg Fachner is Professor for Music, Health and the Brain and Co-Director of the Cambridge Institute for Music Therapy Research at Anglia Ruskin University, Cambridge, UK; He is researching music and consciousness states, music therapy in addiction, depression, and in neurorehabilitation treatment; currently investigating hyper-scanning as a means of art therapy process research.

Jonah Pomerantz is a Music Therapy Master's Student at SUNY New Paltz, Class of 2024. Jonah also received a BFA in Jazz Upright Bass at The New School for Jazz in New York City. His Master's Thesis examines how music therapists treat the spiritual needs of individuals with addictions.

Nielsen et al.: Let's face the Music. How are we Music therapists doing in the Nordic countries?

Maiyanne Sølvi Nielsen, Anna Takamäki, Marie Falk and Christine Wilhelmsen

In this roundtable, the chairs of the four Nordic countries, Danmark, Finland, Norway and Sweden's national organizations will map out the current situation in each country regarding music therapy education, work life situations, and how we as music therapists are secured via unions and part of the National organizations. Each participant will have 15 minutes to outline these questions. We will then discuss how we can inspire and maybe help each other in composing the future for the coming generations across our national borders, also taking in suggestions from the audience.

Marie Falk, MA Music therapist and chair of the Danish Society for Music therapy. (Dansk Musikterapeutforening)

Anna Takamäki, Doctoral Researcher, MA Music Therapist and chair of the Finnish Society for Music therapy (Suomen Musiikkiterapiayhdistys RY)

Christine Wilhelmsen, Phd student at Norway's Music Academy and chair of the Norwegian Society for Music therapy (Norsk Musikterapiforening)

Maiyanne Sölvi Nielsen, MA Music Therapist and chair of the Swedish Society for Music therapy (Förbundet för musikterapi i Sverige FMS)"

Short et al.: Converging community choirs and music therapy practice: Building musical communities for health and wellbeing

Alison Short, Lauren DiMaio and Debbie Bates

This roundtable situates four perspectives on community choirs within a continuum of musical engagements assisting with health and wellbeing. Community choirs build social capital, enhance wellbeing, provide support and address psychosocial needs. The collaboratively funded Harmony in C community choir aimed to build social capital and enhance multicultural health literacy for anyone affected by cancer (staff, patients, carers, community members). This 8-week mixed method project was implemented under the guidance of music therapy staff, providing three public performances. Validated survey results from 17 highly engaged participants indicated effectiveness with increased wellbeing, plus participants reported breaking cultural taboos to talk about cancer, also reflecting on how the music made a difference. The Grief Choir is a music therapy bereavement group that combines community choral singing, activism and grief support. This 16-week N=9 mixed method project facilitated by two credentialed music therapists compared a verbal grief support group to the grief choir. Participants reported that the grief choir provided support via a positive relationship to music, giving them valued insights about their grief. Long-term effects of musical relationship, purpose and positive performance memories were maintained. Beyond these two choirs, two music therapists frequently engaging in community choir activities contribute their reflective experiences as musical participants, linking this convergence of perspectives to highlight the sense of agency and belonging commonly experienced in choirs. Common themes and differing perspectives are explored within the roundtable, to further understand the nature and dynamics of community choirs in supporting health and wellbeing in the community.

Dr Alison Short, PhD, FAMI, RGIMT, RMT, MT-BC, is Senior Lecturer in Music Therapy at Western Sydney University and an active member of EAMI. She has over 40 years of music therapy experience and has written and presented extensively as an academic educator and researcher and is a Council Member of the WFMT.

Dr. Lauren DiMaio, PhD, MT-BC, is a United States music therapist that cares deeply about end-of-life issues, grief, ethics and music therapy education. She has facilitated 5 different grief choirs so far and incorporated them into her work as a professor at Texas Woman's University with practicum students.

Dr. Debbie Bates, PhD, MT-BC, is the Music Therapy Manager for Arts and Medicine at the Cleveland Clinic and provides support to adult patients undergoing Blood and Marrow Transplant. She is an adjunct music therapy professor at St. Mary of the Woods College and Augsburg University. Her interests include professional ethics, supporting professional development, and teaching research.

Stewart et al.: Primary Considerations in Music Therapy and Trauma Treatment: Reviewing Fundamental Principles

Kristen Stewart, Andrew Rossetti, Michael Zanders, Annie Heiderscheidt and Frank Bosco

Music therapy treatment perspectives in working with trauma and posttraumatic stress disorder has received increasing attention in recent years due to broadening public awareness of issues, needs, and events, advances in science and technology, and heightened local and global media exposure. With this heightened sensitivity and increasing awareness, there is a necessary and growing urgency to prepare ourselves, as individuals and as therapists, to address the broad range of presentations through which experiences of trauma may both surface and occur within any professional music therapy setting. While research and clinical practice standards have begun to integrate new available knowledge to strengthen clinical impact, many music therapists struggle to decipher and integrate the burgeoning amount of information on trauma into clear knowledge and resource tools that can be used within diverse scopes of practice. The purpose of this roundtable is to clarify and crystalize current understandings of trauma and trauma-related issues in music therapy. Fundamental principles of trauma and trauma treatment will be reviewed by expert music therapy panelists to address primary issues in music therapy and trauma treatment across core areas, including definitions and terminology, theoretical foundations, conceptual frameworks and models of treatment, socio-cultural considerations, and key elements in working with complex trauma. In addition to individual panelist presentations, this roundtable will provide specialized moderator-curated and audience-solicited question and answer periods to promote open forum scholarly discussion and invite collaborative exploration of common misconceptions.

Kristen Stewart, MA, LCAT, MT-BC, is the Assistant Director and Clinical Director of the Louis Armstrong Department of Music Therapy in NYC, and a PhD candidate at Temple University. She holds two post-graduate certifications in trauma and trauma treatment and has extensive clinical experience in medical and psychiatric treatment settings.

Andrew Rossetti, PhD, LCAT, MT-BC is the Director of Oncology within the Louis Armstrong Department of Music Therapy in NYC. His practice centers in radiation oncology and extends to the infusion suite, surgery, and the neonatal intensive care unit. He specializes in treating emotional trauma and its sequelae.

Frank Bosco MA, LMT, RPP, SEP, LCAT, MT-BC, is a certified music, trauma, Gestalt, and massage therapist, and co-founder/director of Sound Health Studio in NYC. He has maintained a full-time private practice since 1980 and has integrated a wide range of somatic and psychotherapy practices including Neuro-Muscular Technique and Polarity.

The Gamut Group: A GAMUT of music therapy: A discussion of scope, range and coalition of a transdisciplinary international music therapy research center

The Gamut Group

The term gamut provides i) a fitting acronym for The Grieg Academy Music Therapy Research Centre (GAMUT) at the Faculty of Fine Arts, Music and Design, University of Bergen, and ii) a visionary categorization of the scope and range, or gamut, of the endeavors of researchers affiliated with the Center. GAMUT is a twin centre, with its roots in the University of Bergen and NORCE, an independent research center conducting research in the areas of climate, energy, environment, health, social sciences and technology.

The origins of the term gamut are found in medieval Latin and stem from the word gamma ut from the Greek letter Γ (gamma). The phrase gamma ut was at that time used to refer to what was considered at that time the complete range of musical notes (from G an octave under middle C). However, over time, the term gamut has become a synonym for the completeness of a range of values from one extreme to the other. For its purposes as a visionary and source of inspiration at GAMUT, this roundtable will create an opportunity to consider, not only the partial scope and range at our Center, but to acknowledge the global gamut of ways of facing the music in music therapy.

This roundtable will offer insight into the scope and range of projects that are ongoing at GAMUT and a discussion of the different ways that internal and external coalitions evolve in a transdisciplinary and international music therapy research center such as GAMUT.

Thompson et al.: Music therapists working with families ‘face the music’ with a metaphorical holiday playlist

Grace Thompson, Tali Gottfried, Sara Knapik-Szweda, Kirsi Tuomi, Imogen Clark, Eva Phan Quoc, Claire Flower, Eugenia Hernandez-Ruiz, Amy Howden and Rut Wallius

At the 2012 Nordic Music Therapy Conference, a group of music therapists who described their practice as being ‘with families’ gathered together to share their approaches and discuss key issues. Over time, this group created a community of practice originally named the ‘Music therapy with families network’, and which now has evolved into the concept of a ‘hub’ to represent a meeting place for ideas, activity, and professional support.

This roundtable brings together a panel of experienced practitioners and researchers who will reflect on their evolving understandings of the practice of music therapy ‘with families’. Presenters include members of the ‘hub’ with a diversity of music therapy practice with families across the lifespan, from infants to older adults. Each presenter will select a song as a metaphor to illustrate a key aspect of their practice with families. The song might represent an important outcome, or a principle underpinning practice, or a theoretical perspective.

We recognise the professional nurturing that takes place at conferences when music therapists take a ‘holiday’ from their regular work, and we link this concept to the ways that some families share music together when travelling on vacation. During the roundtable, we will co-create a ‘playlist’ that can be shared with delegates. The roundtable panel will also invite the audience to reflect, discuss, and add songs to the playlist. By doing so, we aim to ‘face the music’, and use these songs as an ongoing resource to scaffold our continued reflective practice.

Grace Thompson is Head of Music Therapy at the University of Melbourne. Grace has worked with children, young people and families for over 20 years within the early childhood intervention and special education sectors. Grace is co-editor of the book “Music Therapy with Families: Therapeutic Approaches and Theoretical Perspectives”.

Tali Gottfried, PhD, is a faculty member and academic coordinator at Herzog College. Her clinical and research work focuses on families, using music as a bridge in parent-child relationship. Tali developed the Music-Oriented Parent Counseling (MOPC) model, and she is a co-developer of the MEL Assessment.

Rut Wallius, Music Therapist (RMT-SAM) and trained supervisor is working with families in the field of child protection in the municipality of Botkyrka. Since 2021 she has been a PhD student at Aalborg University, doing research about the reunification process between children in care and their families.

Eva Phan Quoc is a Research Associate and Lecturer at the University of Music and Performing Arts, Vienna. Her clinical and research areas are attachment-based music therapy, early childhood, and family settings. She has been intensively involved in coordinating activities of the international network “Music Therapy with Families Hub”.

Claire Flower is Consultant Music Therapist at Chelsea and Westminster Hospital, London, working with young children and families. Claire is also Music Therapist for Together in Sound, a partnership project between Anglia Ruskin University, Cambridge, and Saffron Hall, offering groups to people living with dementia and their companions.

Imogen Clark (PhD) is a Music Therapist and Senior Lecturer at the University of Melbourne. Her research with older people and their families focusses on how creating songs, singing, and music listening support exploration of important life events, connection with family and others, and feelings of pride and achievement.

Kirsi Tuomi, PhD, is a music-, Theraplay- and Attachment focused family therapist and supervisor. She has worked over 20 years as a therapist with attachment traumatized children, adolescents and their families. Kirsi has developed Nurture and Play (NaP) for foster families – intervention based on music therapy, theraplay and mentalization.

Sara Knapik-Szweda, MT-C, PhD, is an Associate Professor at the University of Silesia in Poland. Her research interests include Family-Centered Music Therapy and Resources-Oriented Music Therapy. She is the author of the first Polish book titled 'The Significance of Music Therapy Techniques in Supporting the Development of Children with Autism'.

Eugenia Hernandez-Ruiz, PhD, MT-BC, is Assistant Professor in Music Therapy at Arizona State University. Her clinical and research interests are focused on supporting autistic children and their families, developing parent coaching models of music interventions, empowering survivors of domestic violence, and investigating music therapy student research skills development.

Amy Howden is a music therapist and doctoral candidate with the University of Melbourne. Her work is centred on authentic parent-infant experiences with music across hospital and community contexts. Amy's research explores the combination of reflection and songwriting with parents whose baby has experienced a hospital admission after birth.

SYMPOSIA

Campbell et al.: Bridging the gap between auditory and tactile music experiences: applications, contexts and experiences of vibroacoustic therapy

Elsa Campbell, Esa Ala-Ruona, Mikaela Leandertz and Reetta Keränen

Vibroacoustic therapy has been applied in several contexts to address various clinical needs for the past three decades, especially in the Nordic countries, the USA and the UK, but increasingly in Central Europe and Canada. Despite relatively limited knowledge on its underlying mechanisms, clinical experience shows another side to its development. As a tactile music therapy approach applied in various constellations depending on the setting and clinical needs, vibroacoustic therapy offers an alternate approach to auditory musical experiences. It supports exploration of embodied experiences through sensory stimulation, enhancing clients' contact with music and offering further opportunities to work towards clinical goals. Five clinical cases will be presented covering the application of vibroacoustic therapy across all age spans and in fields such as pain and rehabilitation, child psychiatry, psychosomatics/neurology (functional neurological disorder), and neurodegeneration (dementia), followed by a discussion of the similarities and differences in practice within these fields. The role of music in vibroacoustic therapy and applications of tactile sound vibration in active music therapy practice will be discussed. Further, using vibroacoustic therapy to integrate physiological, psychological, emotional and interpersonal experiences will also be thematised.

Elsa Campbell: Postdoctoral researcher (tenure track) and lecturer at mdw – University of music and performing arts Vienna; Head of WZMF – Music Therapy Research Centre Vienna; Coordinator of the VIBRAC Skille-Lehikoinen Centre for Vibroacoustic Therapy and Research. Clinical experience in dementia care, with previous work also in chronic pain and comorbid mood disorders.

Esa Ala-Ruona, PhD, is a music therapist and psychotherapist working as an associate professor at the Centre of Excellence in MMBB, at University of Jyväskylä. His research interests are music therapy assessment and evaluation, musical interaction, meaning making and clinical processes. He has an extensive clinical experience.

Mikaela Leandertz is a certified music therapist and doctoral researcher at the University of Jyväskylä in Finland. Her research interests include vibroacoustic therapy, clinical assessment and evaluation, applied clinical research, rehabilitation, and music psychotherapy. Her previous music therapy clinical work has been with adults in inpatient care and rehabilitation in a hospital setting.

Lund et al.: Towards harmonization: Exploring the synergy of Music & Health, Music Medicine and Music Therapy

Helle Nystrup Lund, Lars Ole Bonde, Stine Camilla Blichfeldt-Ærø, Hanna Hakomäki and Alexandra Ullsten

This symposium aims to explore the dynamic relationship between music & health, music medicine and music therapy featuring five presentations and a panel discussion. The updated “Health musicking” model by Bonde, Ruud & Stensæth (2023) is presented. The model highlights the way we perceive the role of music in well-being and music therapy. The model will be used by each presenter, shedding light on the complexity of the field and with examples of merged approaches of today. The challenges of integrating approaches such as music medicine with psychodynamic approaches are discussed. The discussion aims to enhance our understanding of the landscape of music in health and therapy.

Helle Nystrup Lund, PhD, holds a research and clinical music therapist position in psychiatry, Aalborg University Hospital, Denmark. Lunds work includes a broad range of methods including improvisation, song writing and music listening. She is co-inventor of the MusicStar app. Lunds ph.d. investigated music for sleep in depressionrelated insomnia through a RCT study. Her interests include music therapy and music medicine.

Lars Ole Bonde, Prof. Emeritus, Norwegian Academy of Music, Center for Research in Music and Health, Oslo, Norway. Research in musicology, music therapy and music and health. Bondes current research areas are Community Singing, Music therapy for people with dementia, Music and Public Health - and opera. Numerous scientific publications covering musicology, music psychology, music therapy, music and health.

Stine Camilla Blichfeldt-Ærø MT PhD, GIM level II, works as a music therapist at the Department for Child and Adolescent Mental Health in Hospitals, Oslo University Hospital (OUS), Norway. She works in paediatrics, developing the hospital music therapy service over decades. Her PhD thesis (2021), focused on adult cardiac patients, a RCT investigating receptive music therapy during invasive cardiac procedure. Project collaboration between OUS and the Norwegian Academy of Music.

Dr Hanna Hakomäki, music therapist, family and couple psychotherapist, supervisor. Almost 40 years of experience with disabilities, special education, and child psychiatry. A music therapist and a psychotherapist at the Helsinki University Hospital, Child Psychiatry, Finland. Main areas of interests: music psychotherapy with traumatized children and their complex family systems.

Alexandra Ullsten, PhD, Post doc, holds a research and clinical music therapist position at the Central Hospital in Karlstad, Sweden. She has pioneered neonatal music therapy in Swedish healthcare. Research interests are in pain management and family-centered neonatal music therapy. Ullsten is leading the interdisciplinary multi-centre research project SWEpap - parents as pain management in Swedish neonatal care.

Dileo et al.: The Uniqueness of Hospice as an Area of Clinical Practice in Music Therapy As Examined Through Case Studies

Cheryl Dileo, Mariagrazia Baroni, Elizabeth Harman, Heather Wagner and Filippo Giordano

Music therapy in hospice settings has expanded rapidly within the past 20 years; however, it has become clear that specialized and advanced training is needed to prepare clinicians for this unique area of clinical practice. This uniqueness can be attributed to several factors, such as levels of practice, music therapy methods used, urgency of the work, the distinctive roles of the music therapist; the range of cultural and religious considerations; the use of ritual; the range of medical needs addressed; the age ranges of patients; the varied settings of therapy; the diverse theoretical underpinnings; the uniqueness of transference, countertransference and boundaries, the situatedness of the patient within the context of the family and the allegiance of the therapist to both; and the need for therapist self-care because of the extreme emotional demands of the work.

Within the format of a symposium, the chair will provide a brief description of the various factors that contribute to the uniqueness of hospice work. The symposium participants will each present a short case example and give a brief commentary that illuminates the unique clinical considerations of the case. Following the case examples, there will be questions and a discussion with the audience and presenters. At the end of the session, the Chair will present a brief summary with implications for the training of music therapists.

Cheryl Dileo, PhD, MT-BC is Emerita Laura H. Carnell Professor of Music Therapy, Founding Director of the Arts and Quality of Life Research Center, and Past-President of the World Federation of Music Therapy and National Association for Music Therapy (USA).

Elizabeth Harman, PhD, MT-BC is a postdoctoral research scholar at Indiana University, Indianapolis. Dr. Harman's extensive clinical experience working with critically ill pediatric patients and their families informs her ongoing line of research which focuses on music interventions to mitigate the impact of medical trauma for hospitalized children.

Filippo Giordano: Italian certified Music Therapist, musician, EAMI and AMI Fellow GIM. PhD student in medical music therapy at University of Bari (DiMePRE-J). Since 2013 he has been working for APLETI in pediatric palliative care and in the oncological Pediatric Unit of Bari. He is a researcher in medical Music therapy applied to chronic and procedural pain.

Thompson et al.: The art of peer review and author response in music therapy publications: A workshop with the NJMT team

Grace Thompson, Imogen Clark, Andeline dos Santos, Josephine Geipel and Stine Camilla Blichfeldt-Ærø

Peer review is a widely accepted format for evaluating a manuscript's quality and suitability for publication. The Nordic Journal of Music Therapy (NJMT), published with Taylor & Francis,

is required to have every manuscript undergo independent peer review. The process begins with the Editorial team, and expands by inviting two or more independent colleagues with relevant experience to provide feedback to the author/s. The NJMT has opted to keep the identity of both the peer reviewers and the authors concealed. Keeping these identities anonymous is believed to promote a more open exchange of opinions free from various power dynamics and conflicts. When it works well, peer review is an opportunity for rich dialogue that supports the author/s to better articulate their findings and perspectives. Publisher surveys have found that authors consistently report that their final version is better quality than the one they originally submitted. However, our Editorial team wishes to explore the experience of the peer review journey, and not just the authors' satisfaction with the end result.

This workshop will be led by members of the NJMT Editorial Team who will share and analyse deidentified examples of reviewing practices, responses from authors to reviewers, and other Editor perspectives. Workshop attendees will have the opportunity to further develop collegiate reviewing practices that also uphold high standards of research reporting. We will share plans for further resources to support reviewers and authors, and invite workshop attendees to provide feedback on these resources and share their own tips and experiences.

Grace Thompson is an Associate Professor in Music Therapy at the University of Melbourne. Her research focuses on fostering relationships and social connection through accessible music making. Grace is author of the book "Goal processes in music therapy", and co-editor of "Music Therapy with Families: Therapeutic Approaches and Theoretical Perspectives".

Imogen Clark (PhD) is a Music Therapist and Senior Lecturer at the University of Melbourne. Her research with older people and their families focusses on how creating songs, singing, and music listening support exploration of important life events, connection with family and others, and feelings of pride and achievement.

Andeline dos Santos is a Senior Lecturer in Music Therapy and the research coordinator for the School of the Arts at the University of Pretoria. She is an Associate Editor for the Nordic Journal of Music Therapy. Andeline's research interests include adolescents, empathy, reflexivity, and how epistemological positions shape research processes.

Josephine Geipel is head of the master's program in music therapy at the University of Augsburg and head of the bachelor's program at SRH University Heidelberg. She works in neonatology at the University Hospital Mannheim and serves as an Associate Editor of the Nordic Journal of Music Therapy.

Stine Camilla Blichfeldt-Ærø MT PhD, GIM level II, works as a music therapist at the Department for Child and Adolescent Mental Health in Hospitals, Oslo University Hospital (OUS), Norway. She works in paediatrics, developing the hospital music therapy service over decades. Her PhD thesis (2021), focused on adult cardiac patients, a RCT investigating receptive music therapy during invasive cardiac procedure. Project collaboration between OUS and the Norwegian Academy of Music.

Zambonini & Navea: Results of a Music Therapy Feasibility Trial for Hope, Resilience, and Stress Reduction with Adolescents with Psychiatric Emergencies

Juan Pedro Zambonini and Madeline Navea

Background: This presentation includes the results of a non-randomized feasibility trial for adolescents experiencing a psychiatric emergency and admitted to the Emergency Department Extended Care Unit (EDECU) of the Children's Hospital of Philadelphia, USA. The protocol was designed based on the 7C's of Resilience (Ginsburg & Jayblow, 2005) and Hope (Snyder, 1997) theories, which center on elements such as competence, confidence, connection, character, contribution, coping, and control, pathways (Ginsburg & Jayblow, 2005) and agency (Snyder, 1997).

Method: Feasibility was examined using template analysis of interview transcripts, medical record notes, and a research diary. Additionally, limited efficacy was tested with pre-post statistical analysis of data gathered on stress using the Visual Analogue Scale (VAS) and Heart Rate Variability (HRV), as well as the self-reported Children's Hope Scale (Snyder et al., 1997) and 7Cs of Resiliency Tool (Barger et al., 2017).

Results: The results will include elements of feasibility such as acceptability, implementability, practicality, fidelity, and limited efficacy.

Discussion/Conclusion: Considerations for the implementation of similar theory-based, real-world experimental studies will be discussed, including limitations and practical modifications related to the study design. Additionally, articulation with current theoretical constructs related to resilience, suicidality, and psychoneuroimmunology will also be discussed.

Juan Pedro Zambonini, PhD, MT-BC Clinician researcher from Argentina working at the Children's Hospital of Philadelphia, USA. His interests include adolescent mental health, intervention research, implementation science, psychoneuroimmunology, prevention research, and knowledge production in music therapy.

Madeline Navea is a student at Drexel University and research assistant for Drexel's Weight, Eating and Lifestyle Science (WELL) Center and the University of Pennsylvania's Anxiety and Depression Lab. Her research interests lie within the realm of suicidality, non-suicidal self-injurious behaviors, and eating disorders in young adults.

WORKSHOPS

Beer et al.: Therapeutic Relationship at the Core of Trauma-Informed Music Therapy: Musicking for Resilience and Recovery

Laura Beer, Jacqueline Birnbaum, Joy Allen, Moshe Bensimon, Nadine Cadesky, Rachel Ebeling, Jasmine Edwards and Heather Wagner

Music therapists around the world are acknowledging and embracing a trauma-informed approach in their work. In this workshop, presenters bring music experiences, international perspectives, and discussion points to collectively expand our understanding of the therapeutic relationship in trauma-informed work. We will address deeper levels of responses and focus on the therapeutic relationship as a core component of trauma-informed practice. Attendees will engage in musicking as a way to explore the therapeutic relationship and we will discuss how to use music to promote a client's move towards resilience and explore pathways to empowerment. Presenters will also touch upon the importance of adopting a trauma-informed lens, various theoretical frameworks, and effective strategies. Understanding trauma-informed music therapy as an anti-oppressive force is essential to the work; we will weave in nuances of cultural identity and dynamics as core components of the therapeutic relationship.

A trauma-informed perspective allows us to intentionally develop empathy and create music with our clients that is a shared and transformative experience. Presenters, each of whom has a unique identity and role in our profession, bring their expertise and knowledge of trauma-informed music therapy. Our collective music skills combine to offer attendees an opportunity to broaden their self-awareness as part of intersubjective work, and to enhance awareness of how we can respond musically in our work with clients.

Laura Beer, PhD, MT-BC (she/her), is an Associate Professor of Music Therapy at Colorado State University. She has certification in Rhythm, Breath, & Lullaby work and is a Nordoff-Robbins trained music therapist and is the co-editor of *Trauma-Informed Music Therapy: Theory and Practice* with Jacqueline Birnbaum.

Jacqueline Birnbaum, MEd, MA, LCAT, MT-BC, Level III Nordoff-Robbins Music Therapist, worked for 33 years at the NYU Nordoff-Robbins Center. She has presented on Creative Music Therapy internationally. Published books include one of her work with a traumatized child, and *Using Music in Child and Adolescent Psychotherapy*, co-authored with Laura Beer.

Joy Allen, PhD, MT-BC is an accomplished clinician, researcher, and educator with extensive experience in psychological health, pain management, and trauma informed education and supervision. In addition to serving as Chair, Music Therapy, Dr. Allen is the Founding Director, Music & Health Institute, Berklee College of Music.

Moshe Bensimon, PhD, is a music therapist and an Associate Professor at Bar-Ilan University, Israel. His fields of research include victimology – posttraumatic stress disorder among victims

and music therapy with post-traumatized victims; music therapy and addiction; and aggression, crime, and music. He has published numerous research articles and book chapters.

Rachel Ebeling, B.J, MBA (she/her) is co-founder and executive director of The Angel Band Project. She is responsible for program operations and focuses her time on advocacy for and expansion of music therapy services supporting victims of sexual assault and intimate partner violence.

Jasmine Edwards, MA, LCAT, MT-BC (she/her) is a Doctoral Fellow within NYU's music education program with a specialization in music therapy. She has served as an adjunct faculty member for several universities and is trained in NICU-MT, First Sounds: Rhythm, Breath, Lullaby, and Austin Vocal Psychotherapy.

Eckhoff: The music therapist meets gender diversity

Ruth Eckhoff

Introduction: In this workshop we explore our personal attitudes and experiences with gender diversity; norms, privileges, sanctions. Our conventions tells us to think binary, that there only two genders, female and male – this thinking permeates our practice as music therapists. How to deal with clients struggling with gender incongruence? How to face family members or colleagues who are in such a situation, it might even be a theme for yourself as music therapist or student. This population has many challenges; voice and body dysphoria, fear of expression, reduced quality of life / social life, outsiderhood, mental and physical health issues, higher rate of suicide, misuse of drugs, and low income.

Methods: Musical improvisation, drawing, verbal reflection. **Formats:** Individual, small groups, plenary (IGP).

Theoretical orientation:

Results: Participants have reflected on personal experiences in meeting gender diversity, how these experiences may be helpful for music therapy client work. They have shared some personal and professional experiences and hopefully are a little more knowledgeable to meet this population.

Discussion:

What knowledge and what skills do music therapists need in order to be competent to work with children, adolescents, adults or elderly persons living with gender incongruence? How to increase awareness and consciousness on gender diversity and minority issues. What goals for music therapy are fruitful? What methods to use? What are possibilities and limitations for music therapy

Ruth Eckhoff is university lecturer at the Norwegian Academy of Music, senior music therapist, Integrative therapist and supervisor, project leader. Ruth has a partner who is a transperson, this has inspired her to create this project and contribute to music therapy in the field of gender diversity. Working experience: Mental health, special education primary school, private practice.

Gaden & Overå: The Art of Balancing - a workshop on music therapy, musicianship and musical identity

Tora Söderström Gaden & Monika Overå

As music therapists and researchers, we are deeply engaged in the various potentials that lie within music. We often enter the field of music therapy because of our own joy and connection to music and playing. However, that vital and personal connection to music may change and even be threatened in our music therapy practice, where our clients often become the sole focus of our musicianship.

We invite you to a collaborative workshop where we address this dilemma and related questions. We will share some of the strategies we developed when working in a pediatric hospital and facing challenges in balancing the daily provision of music to several patients while keeping our own musical spark alive. Participants are invited to take part in practical exercises and group discussions on how to maintain and develop our own musicality and joy of music.

A part of the workshop is to co-create a list of tips and resources to share among the participants. The reflections and practical experiences from the workshop may also form a basis for further discussion on facilitating sustainable music therapy practices and work-life balance when facing expectations of increased productivity and efficiency within treatment and healthcare settings.

Tora Söderström Gaden, PhD, holds her doctoral degree from University of Bergen, and completed her music therapy training at the Norwegian Academy of Music. She currently works with music therapy within the context of substance use and harm reduction. She also has clinical experience from pediatric and neonatal care settings.

Monika Overå, MA-MT, is a Ph.D. Research Fellow and Head of the Music Therapy Master's Program at the Norwegian Academy of Music. Overå has clinical experience from substance abuse treatment and paediatrics and is currently finalizing her training in the Bonny Method of Guided Imagery and Music.

Gottfried et al.: Let's face the parents - using musical and non-musical techniques when working with parents in music therapy

Tali Gottfried, Kirsi Tuomi and Stine Jacobsen

The therapeutic work with parents in music therapy is a unique field, which has been developing considerably in recent years. This workshop was developed by three experienced practitioners and researchers, who are continuously investigating this field in their own lived experience and as certified supervisors. In this workshop, we aim to experience and investigate core theoretical perspectives, as well as music therapy techniques, that are used by music therapists in the process of working with parents. We will first have a short

presentation of main topics of parenting and music therapy. Therapeutic goals such as: mentalization, synchronicity, increasing family communication, and emotional regulation – will be presented briefly, to allow a space for the participants to experience different musical and non-musical ways, to achieve these goals. The participants will be invited to work in small groups, experiencing musical techniques (such as: voice work, improvising, song writing and listening to music) and non-musical techniques (such as: mentalization, counseling, dialogical approach) to match each desired goal, exploring what works when working with parents within a therapeutic alliance. Resonating with the idea that there is no “right way” on working with parents, we invite people to “face the parents”, by exploring, developing, and reflecting on ways to address therapeutic goals in working with parents in music therapy, by active participation in our workshop.

Tali Gottfried, PhD, a faculty member and academic coordinator at Herzog College. Her clinical and research work focuses on families of children with developmental delays, using music as a bridge in parent-child relationship. Tali developed the Music-Oriented Parent Counseling (MOPC) model, and she is a co-developer of the MEL Assessment.

Kirsi Tuomi, PhD, is a music-, Theraplay- and Attachment focused family therapist and supervisor. As a therapist she has worked over 20 years with attachment traumatized children, adolescents and their families. She has developed Nurture and Play (NaP) for foster families - intervention based on music therapy, theraplay and mentalization.

Stine Lindahl-Jacobsen, PhD, Associate Professor, Aalborg University, Denmark. Head of Art, Aesthetics & Health Section, Head of Arts and Health, Developer, trainer & researcher in Assessment of Parent-Child Interaction (APCI). Clinical & research areas include families at risk, child protection, arts and health, effect and assessment studies."

Groothuis & Werger: Playing with technology as just another instrument

Marijke Groothuis and Carola Werger

In this workshop we will work hands-on with the iPad and Cosmo, playing as a musician on these devices. Applying this to specific goals such as expression, turn taking, decision making, clinical reasoning will be used to connect these skills to the (participants') clinical practice.

The field of music therapy is undergoing a shift in practice towards digital media and music technology, broadening our perspectives on music-based interventions, needed to connect and make inclusion and participation possible for all clients (Crooke & McFerran, 2019; Hahna et al., 2012; Magee, 2014; Viega, 2018; Whitehead-Pleaux & Tan, 2017). Guided by the clinical reasoning model (Werger, Groothuis & Jaschke, 2021), we will be working on deepening our knowledge of using Garageband on the iPad as a Digital Audio Workstation and as a music instrument for improvisation and songwriting. Also we will work hands-on with the Cosmo and Native Instruments MK3, both music technologies which can be used for different client populations for goals like turn-taking, decision making, memory training and improvisation.

These hands-on exercises will be combined with personal cases from participants' clinical practice.

Reflecting on this learning experience will help incorporating music technology into daily clinical practice and facilitate a meaningful transfer to the professional learning community.

Marijke Groothuis, Ba-MT, Ba-ME, MMTh, NMT-F is a lecturer in music technology, publisher, music therapist and educator in Special Needs Education. Her clinical work and research focus on applying music technology in the clinical setting with different client populations. She published articles about this subject and also recently a book.

Carola Werger, Ba-MT, Ba-ME, MLI, NMT-F is head of the Music Therapy Department at ArtEZ, lecturer in music therapy improvisation, music therapist and music educator in a private practice. Her focus and research are on developing educational concepts and applications for music therapy professional training, including music technology.

Hakvoort & Gilboa: Let's face our mistakes: A workshop for sharing mistakes in music therapy

Laurien Hakvoort and Avi Gilboa

Background: In the past few years we have initiated various opportunities for music therapists (MTs) to face their mistakes and share them with others. In our recent book (Gilboa & Hakvoort, 2022), we share many such cases and vignettes, and much theoretical material about the subject.

Goal: In this workshop we want to continue this momentum, and to provide a space for MTs to face their mistakes and to share them with others.

Method: We will use musical-creative techniques to enable a supportive atmosphere that encourages participants to step up and share mistakes with others. After listening to several participants, we will reflect on the work we did and connect it to theoretical ideas that we have developed in our book "Breaking strings". Doing this we intend to encourage participants to keep on facing their mistakes with others in their working environments.

Conclusion: The aim of the workshop is multiple. We want to encourage music therapists to feel comfortable with facing their mistakes and sharing them. We want them to ask questions such as how do you share mistakes? How do mistakes influence your client(s)? What caused you to make mistakes in your music therapeutic interventions or techniques and how can others learn from them? How did the musical or music therapeutical relation influence or trigger the mistakes you made and how could you shape this understanding in useful information for colleague music therapists? We believe that understanding mistakes and sharing them can support our profession in its continuing development.

Dr. Laurien Hakvoort is a Dutch (neurologic) music therapist and voice major. She is lecturer of music therapy approaches at ArtEZ University of the Arts, Netherlands and at University

Palackého in Olomouci, Czech Republic. She is a freelance researcher and published various (inter)national articles and (chapters in) books.

Prof. Avi Gilboa is head of the music department and the music therapy program at Bar-Ilan University, Israel. He has experience with various clinical populations and is involved in many community-based music therapy projects. He published many articles and co-edited a book about mistakes in music therapy with Dr. Laurien Hakvoort.

Hartmann et al.: The Sound Cradle - Practice workshop for music therapy processes in rocking monochrome sounds

Dorothea Hartmann, Caspar Harbeke, and Silke Hausser

In this workshop you will be introduced to monochrome sounds in a practicable way with the help of the sound cradle. It is a semicircular sound furniture for music therapy in which you, lying or sitting, can perceive the monochrome sounds of the attached strings vibro-acoustically. It also allows the vestibular sense to be addressed.

Uniform acoustic structures consisting of one tone, several of the same tone, chords or tone mixtures enable a quick immersion into a feeling of security. The music therapist Timmermann (1989) ascribes to the structures of the monochord “the innate instinct of the soul”. The German music therapist Prof. Hans Helmut Decker-Voigt is currently doing outstanding research and publishing especially on treatment with monochrome instruments, such as the sound cradle. We use his method of “Music Therapy Deep Relaxation (MTE)” 2009 in our workshop as self-experience.

The function of being sheltered and experiencing self-examination in the security of the sound cradle, the mindful vibro-acoustic resonance experience, reinforces the therapeutic process work by explicitly addressing the vestibular sense during cradling. This supports healing regression processes and the vegetatively felt sense of safety in an uncertain world (Porges 2017, 2021).

In the setting of individual treatment, the sound cradle serves as a “transitional object in the intermediate space” (Winnicott 1974). Corrective experiences in trauma-related disorders can be implied in a good inner place with the method of Imaginative Trauma Therapy (Reddemann 2021).

Dorothea Hartmann (1967), Dipl.-Montessoripädagogin, Musiktherapeutin FH, alternative practitioner-psychotherapie, anthroposophische Musiktherapeutin- sie hat mit dem Soundcradle 25 Jahre in ihrer eigenen Praxis mit Kindern und Erwachsenen, sowie in Multiple Sclerosis Wohnheim und Seniorenheimen gearbeitet.

Caspar Harbeke (1960) Deutschland Bad Zwesten, Architekt, Entwickler des Soundcradles, Gründer von Allton, Gründer und Dozent der Musicresonance-Akademie in Deutschland.

Silke Hausser (1958) Germany Bad Zwesten, art therapist, clinic for psychosomatics, graduate in health management, Therapy client advisor Allton.

Helander: Helping the Helpers: Are we facing the music?

Sarah Helander

What do you need in order to take care of yourself today? This workshop focuses on help for the helpers, with a starting point in sharing experiences from and practices used in supporting humanitarian aid workers. Part of my work in the humanitarian field is providing debriefing, well-being sessions, and capacity building for volunteers and professionals working in emergency settings and/or with displaced communities. It is important to address the psychological and psychosocial needs of those caring for others and to provide a space for reflective practice. Such discussions can include self-care practices, work/life balance, developing coping skills, and strengthening mental health, as well as promoting dialogue for the need to develop mental health protocols for professionals. This workshop provides an opportunity for the participants to take part in a well-being session, and to reflect on their own experiences and practices of self-care.

Sarah Helander holds a MA in Music Psychotherapy from Aalborg University. She is a Certified Neonatal Intensive Care Music Therapist, with additional training in trauma treatment. She has multicultural clinical and research experience, especially within the hospital setting, in emergency settings, and with displaced communities. She has published and presented internationally.

Jeffrey & Short: The music of the voice in Active Voice Yoga: A reflective approach for enhancing wellbeing

Lene Jeffrey and Alison Short

Active Voice Yoga is a new voice and meditation approach, being examined through user experiences and potential music therapy practice application, via a current doctoral research project.

Meditation is a self-reflective mind-body practice, increasingly accepted as a tool for psychological wellbeing. In music therapy practice the use of meditation, chanting and mantras is limited by a lack of research, training and formalisation of user-friendly methods. Utilizing the researcher's knowledge of Hindustani music, this accessible method has been designed for the distinct purpose of inducing greater somatic awareness and self-reflection. The foundational research on its use was applied in a study with 11 university students from a range of faculties over a seven-week program.

This workshop is closely linked to research results, which uncovered a range of positive wellbeing experiences, and will explore the use of the voice as a musical instrument and vehicle for vocal resonance, self-awareness, and meditation. Facilitated by the main researcher, the workshop focuses on a range of interactive voicework activities utilising single-syllable Sanskrit mantras and English language affirmations. Supported by Indian classical instrumentation, it will provide opportunities for experiential learning, discussion, and further resources.

As demonstrated in research by Manocha and others on the effects of the application of a mental silence definition of meditation, AVY similarly has potential to generate a state of 'pure attention and bliss' and a range of enhanced attentional and regulating attributes. AVY is a reflective music therapy approach, where the music is the key to bringing about positive wellbeing changes.

Lene Jeffrey, RMT, is a lecturer in music therapy at Western Sydney University with extensive experience in working with autistic children and young people. With a background in Hindustani vocal music, her interest in voicework and meditation for promoting self-reflection and wellbeing is a theme in her doctoral research.

Dr Alison Short, PhD, FAMI, RGIMT, RMT, MT-BC, is Senior Lecturer in Music Therapy at Western Sydney University and an active member of EAMI. She has over 40 years of music therapy experience and has written and presented extensively as an academic educator and researcher and is a Council Member of the WFMT.

Langaite & Ballon: The PAIKA band: empowering adolescents through music

Ieva Langaite and Jef Ballon

The Paika band is an inclusive band project designed for children and adolescents aged 10 to 20 who are dealing with mental health issues, emotional challenges, or social difficulties. The project was created by music therapist Ieva Langaite and social worker and bass guitarist Jef Ballon, both working in the Psychiatric Ward for infants, children, and adolescents In University Hospital in Brussels, Belgium.

Its goal is to promote connection between peers, promote creativity, and activate and motivate chronically ill children and teenagers. While this project is nestled within the psychiatric ward, it aims to prevent or shorten hospital stays by helping children and teenagers before, during and after their hospitalisation. Music by itself allows the participants to bond, to learn to attune, and support each other, while simultaneously letting them discover their sense of self — this is true even for patients with very different (musical) backgrounds.

In this workshop, participants will be invited to get to know and experience the PAika band project themselves. Not only will they get to know the process of creating a band and its structure, but participants will also experience the method behind it and be able to play

together. Additionally, we will discuss together how band projects can serve as a catalyst for positive change within psychiatric care and can empower adolescents facing mental health challenges.

Ieva Langaite is a Lithuanian music therapist living and working in Brussels. After her studies at the interuniversity program of the LUCA School of Arts and KULeuven, she started working as a music therapist at the Psychiatric Ward for infants, children, and adolescents in the University Hospital of Brussels.

Lindblad: What do we listen for? Choosing recorded music with care

Katarina Lindblad

This is an interactive music listening workshop. Music listening is central in many music therapy methods, used for reminiscence, life history work, relaxation, imagery, and many other purposes. The music can be chosen by the client/patient themselves or by the music therapist, depending on the aim of the therapy and the client's/patient's needs, likes, and abilities. But which music is the "best"? For which purposes? On which grounds do we make our musical choices?

In the workshop we will share our "favorites", pieces and songs that we have found useful in different situations. We will listen to them together in the room and discuss our experiences, considering both the parameters within the music such as melody, tempo, rhythm, sound, and dynamics, but also style and genre and how that interacts with identity.

The discussion will be based on the music psychology perspective that a musical experience is always an interaction between both the music itself, the person(s) and the situation. We will also explore together if and how we can use the BRECVEMA theory on the mechanisms through which music stirs emotions (Juslin, 2019), and the taxonomy on which factors in the music that promotes which types of therapeutic experience whether it be safe, explorative, or challenging (Wärja & Bonde, 2014).

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Katarina Lindblad - music therapist MA, GIM therapist (Bonny method), PhD in musicology. Special fields music and dementia, music therapy in palliative care for adults. Currently working as associate professor in musicology/music and health, at NTNU Trondheim, Norway.

Lindvang & Beck: Let's face nature! How can music (therapy) contribute to our resonance with the 'more-than-human-world'?

Charlotte Lindvang and Bolette Daniels Beck

The nature crisis has emerged as one of the biggest challenges of our time and we need to face that human activities on the planet have led to widespread ecological breakdown, climate change and species extinction, calling for a fundamental mind shift and a profound cultivation of our senses to restore our relationship and reciprocity with the planet.

This workshop seeks to explore the interconnectedness between humans and nature and the role of music in moving away from an anthropocentric perspective and towards a more holistic and sustainable worldview. We consider it as an urgent task for all sciences and professions to engage in creating a paradigm shift. With this workshop we would like to open a dialogue among colleagues of how we as music therapists can contribute to this transition.

The workshop will begin with a short speak from the facilitators to frame the focus and outline the structure of the workshop. In this workshop participants will have the possibility to share, explore and express different aspects of nature connectedness/embeddedness. With movement, voice improvisation, music listening and expressive arts, the group will collaborate on how music as a therapeutic mediator can promote reverence and empathy for and connection to nature, including 'other-than-human' forms of life. Participants are invited to bring something from nature, a stone, a piece of wood, a plant, a feather etc.

Charlotte Lindvang, Music therapist, PhD, Associate Professor Aalborg University DK, Institute of Communication and Psychology. Member of CEDOMUS (Center for documentation and research in music therapy) and member of the research group TEN (Time, Existence, and Nature connectedness). Certified GIM therapist (EAMI) as well as Psychotherapist (MPF).

Bolette Daniels Beck, Music therapist, PhD, Associate Professor Aalborg University DK, Institute of Communication and Psychology. Affiliated with the Music therapy Research Center in Psychiatry (MUFIP). Member of CEDOMUS (Center for documentation and research in music therapy). Member of the research group TEN (Time, Existence, and Nature connectedness). Certified GIM therapist and trainer (EAMI). Co-author of "Resonant learning in music therapy". Research interests: refugees, trauma, psychodynamical theory, embodiment, (eco)spirituality.

Lund & Bertelsen: Exploring MusicStar: A Music Medicine Innovation

Helle Nystrup Lund and Lars Rye Bertelsen

This 90-minute workshop offers a comprehensive exploration of MusicStar, a pioneering music app developed by Danish music therapists in psychiatry at Aalborg University Hospital. The session is structured with a 30-minute segment devoted to a presentation followed by 30 minutes of interactive group exercises. The workshop includes 30-minutes of relaxation facilitated by music from the MusicStar.

The workshop initiates with an introduction to MusicStar, elucidating its origins and theoretic foundation in the taxonomy of music by Wårje and Bonde, involvement in various projects, and the updated research findings. MusicStar is used in psychiatric contexts, in ‘Culture on Prescription’, in rehabilitation for refugees, in hospice and dementia care.

Attendees are divided into groups, each furnished with a MusicStar app and a series of questions. Questions serve to catalyze discussions in groups and explorations into the pragmatic aspects and potential therapeutic benefits of MusicStar.

To conclude, participants engage in a 30-minute relaxation exercise, guided by MusicStar’s curated playlists. This affords attendees a personal opportunity to experience the therapeutic utility of MusicStar.

We invite you to join this engaging session including theory, practice, and relaxation, exploring MusicStar as a music medicine option and accessible tool in music therapy.

Helle Nystrup Lund, PhD, holds a research and clinical music therapist position in psychiatry, Aalborg University Hospital, Denmark. Lunds work includes a broad range of methods including improvisation, song writing and music listening. She is co-inventor of the MusicStar app. Lunds ph.d. investigated music for sleep in depressionrelated insomnia through a RCT study. Her work is centered around music therapy and music medicine.

Lars Rye Bertelsen, Ph.D. Student, GIM therapist EAMI. Bertelsen currently holds a part time position as music therapist in psychiatry at Aalborg University hospital in Denmark. Clinical practice in private music therapy clinic since 1999. Bertelsen is co-inventor of the MusicStar app and specializes in designing playlists for arousal regulation. Research interests are music therapy, music medicine and music for Electroconvulsive therapy.

Macfarlane et al.: Facing the music with offender patients: exploring three novel improvisational models of forensic music therapy for traumatized patients

Clare Macfarlane, Stella Compton Dickinson and Laurien Hakvoort

Introduction: People living with posttraumatic stress suffer hypervigilance, hyperarousal, with inability to focus and sustain attention, as well as dysregulation of emotions. Trauma when left untreated impacts negatively on neurological functioning, sometimes leading to impulsive and dangerous behaviours, thus impairing effective relational strategies and emotional regulation.

Words often fail to support these clients in their recovery. Three clinically tested music therapy models have developed to help those who have committed violent offences due to their mental illness. Facing up to understanding themselves better is supported through musical improvisation that is specifically tailored to meet the needs of these clients, thereby ameliorating trauma symptoms, tension/aggression and even developing victim empathy.

Methodology: This workshop explores three different musical improvisation interventions and its generalizability to different clients.

Workshop presentations: Clare Macfarlane shares how music therapy improvisation is shaped to support interhemispheric integration through body percussion and improve focused and sustained attention (MACT®) in her Short-term Music therapy Arousal and Attention Training (SMAART; Macfarlane et al., 2019) as part of a first step trauma intervention for adult male prisoners with PTSD.

Laurien Hakvoort provides an intervention to trigger and contain tension and aggression regulation through musical improvisation as practiced with people with severe mental health problems in a forensic setting (Compton Dickinson & Hakvoort, 2017).

Stella Compton Dickinson presents Cognitive analytic music therapy, which has jointly-created musical improvisation as the central active ingredient of change (H1), thereby improving relating to others who became more sociable, less intrusive, and withdrawn (Kellet et al., 2018).

Clare Macfarlane is a registered music therapist and double bass and cello major. She worked many years as music therapist in forensic psychiatry and pioneering music therapy in the penitentiary psychiatric center in the Netherlands. She specialized in trauma treatment and is the founder of Short-term Music therapy Arousal and Attention Training (SMAART) as pre-EMDR intervention.

Mahoney: Music Technology for Everyone: Clinical Interventions with Apple GarageBand iOS

Mike Mahoney

For three years, this presenter has taught the course “Technological Applications in Music Therapy” to the Master’s students at Drexel University in Philadelphia, PA, USA. In this interactive workshop, the presenter will lead a group discussion about the main themes of the class, and demonstrate practical skills using the no-cost music recording app GarageBand iOS for the Apple iPad.

Discussion Topics (30 Minutes):

- Naming and working through the barriers – often age-, culture-, and/or gender-related – that prevent some music therapists from considering technology-based interventions
- Exploring the benefits and shortcomings of music technology in clinical practice
- Ethical considerations, including cultural appropriation and client privacy

The presenter will additionally demonstrate detailed, step-by-step skills in GarageBand iOS. The participants will use these to develop music therapy interventions for clients of varying levels of ability, and with or without a preference for technology-based music.

Skills Demonstrated with Group Discussion (60 Minutes):

- Basic app navigation
- Rhythm composition using an on-screen sequencer
- Virtual, touchscreen-based instruments
- Voice recording with effects to enhance and manipulate the voice

Numerous clinical examples will be provided by the presenter as well.

Participants are encouraged to bring an Apple iPad (or iPhone) with GarageBand installed. Optional: Headphones or earbuds that connect to the iPad with a wired connection (not Bluetooth).

Mike Mahoney, MA, MT-BC Mike is a clinically focused music therapist trained in the USA at Drexel University's School of Nursing and Health Professions. He works primarily in Rehab and Surgery/Trauma, with over a decade of experience in Oncology and Neurology also. His interests include intern supervision, clinical uses of technology, and popular culture.

Møller and Mikkelsen: Nonverbal communication through music, play and rhythmic contact - an approach that can be transferred to pedagogues

Anne Steen Møller and Anne Mikkelsen

Group of clients: Adults with severe physical and mental disabilities. Some of them are cut off from the world, they are not able to express their needs for attention and to share impressions and actions.

Pedagogues: They have a crucial importance for clients' well-being, but very often they lack time and inspiration to create attachment in the relationship. Also, they may feel unfamiliar with using music and playful activities.

Practice: Our innate communicative resources – music, play and physical contact, – are basic needs for all people. This is our focus in the meetings with each person. We minimize the world and present very simple ways of interacting through one of these resources.

Participants in the workshop will experience different ways of building up close relationships with people with a variety of diagnoses and developmental age between ½-5 years. Short videoclips will be shown.

Topics: Being and doing are the two forms of state of mind when we are awake. They are both important for our physical and mental well-being. Toys, instruments and utensils create joint attention, we try them out in different kinds of exercises.

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Anne Steen Møller (MA in Musictherapy) has worked as a musictherapist in the Village of Soelund, Skanderborg since 1987. 240 people with severe mental and physical handicaps live here. In 2021 she published her book, "Music, play and life" which describes how we can find ways to build close relationships with each person.

Anne Mikkelsen (MA in Musictherapy) has worked as a musictherapist at the institution Sødisebakke in Mariager since 2007. Sødisebakke is an institution for 120 people with severe mental and physical handicaps.

Oskarsson: "The Pattern of the family" - a music therapeutic approach with family constellations

Søren Oskarsson

In this workshop You can do an imaginative work with your own origin family. We use instruments to orchestrate the family and to work through a musical roleplay. The instruments symbolize the family members.

Description: Family Constellation is an effective and powerful method to recognize family entanglements, in the family of origin as well as in the present family. Most often unexpected, solution oriented interventions bring relaxation and understanding in deep human problem situations and allow love to flow again between the members of the family system. Systemic Family Therapy has been developed by a German therapist, Bert Hellinger. In this therapeutic approach we consider the individual not as a separate unit, but as part of a greater whole, a family system.

The origin method is built on theories from family therapy and systemic theory. I have taken the ideas further on and use musical instruments to symbolize and to let the members in the family express themselves. The method can be used to work with a whole family or to work with an individual in the group in connection to the family. The method can also be used in supervision.

Examples of important tasks:

- connections between family members (interplay)?
- what position do I have in the family (orchestra)?
- What kind of instrument do I need to express my self?
- Am I an ensembleplayer or a soloist?
- What space do I need?
- What happens if I change my position, my instrument, dynamic ...?

Søren Oskarsson is educated music Teacher, Director of music. Music Therapist, MA, and educated Supervisor. Working since 32 years with Adults, Families and children in psychiatric outpatient Clinic with Music Therapy. Former Teacher and Supervisor in Music Therapy training program, Royal college of music, Stockholm, Sweden.

Thompson: Understanding the ‘players’ contributing to goal processes in music therapy

Grace Thompson

Music therapists work in a wide variety of contexts such as medical, educational, community, and private practice. This workshop will offer participants an opportunity to critically reflect on the ways they approach goal processes in music therapy, and the ‘players’ (or factors) that can influence the way the therapeutic focus is identified. Rather than simply focusing on the needs of the person based on their diagnosis, or on the outcomes from an assessment phase, the workshop activities will illuminate how the intertwining qualities of the therapist, the context, and the client/participant can shape music therapists’ practice.

The workshop content is based on findings from a large, international, qualitative study exploring how music therapy educators and supervisors identify therapeutic goals with and for the people they work with. The way music therapists document practice goals not only communicates the intention for the work, but might also provide an opportunity to advocate for the scope of practice to various stakeholders. Music therapy goals therefore must also ‘face the music’ to ensure that the creative act of sharing and making music is centred.

This workshop will invite participants to analyse examples of goal processes used in different contexts, and try-out alternative formats for goal writing. Workshop participants will have the opportunity to reflect on their own practice, and work through a model for approaching goal writing that can be used to support both music therapy supervision and personal reflexivity.

Grace Thompson is an Associate Professor in Music Therapy at the University of Melbourne. Her research focuses on fostering relationships and social connection through accessible music making. Grace is author of the book “Goal processes in music therapy”, and co-editor of “Music Therapy with Families: Therapeutic Approaches and Theoretical Perspectives”.

Tuomi: Let’s take care of ourselves

Kirsi Tuomi

We therapists are concentrated on taking care of others needs and well-being when working with our clients. The work is burdening, often both psychologically and physically which may cause different stress-based symptoms. Therapeutic work requires alert and aware mind

including reflective capacity and ability to be present in here-and-now -moment. This is fully possible only if our own well-being is on good enough stage.

This workshop is about experiencing. It is about breathing, moving, and stretching slowly, using our voice resonance, and finally just relaxing. Breathing techniques, Voicefulness and singing bowl relaxation method are combined in a meditative way with flow. There will be no requirements or pressure on your doing, just come as you are. The focus is on your body-mind connection in a gentle and self-compassioned way. At the end of the workshop, we will have a short moment to reflect the experience together.

Please take your own pillow if possible and wear warm and cozy clothes.

Kirsi Tuomi, PhD, is a music-, Theraplay- and Attachment focused family therapist and supervisor. As a therapist she has worked over 20 years with attachment traumatized children, adolescents and their families. She has developed Nurture and Play (NaP) for foster families - intervention based on music therapy, theraplay and mentalization. Kirsi is also a trained Peter Hess singing bowl relaxation method practitioner, restorative yoga and relaxation and meditation practitioner. With her husband they have a wellbeing centre at their home Myllytalo which is situated in Hämeenlinna Finland.

Wagner & Allen: The Resilience Framework for Trauma-Informed Music Therapy

Heather Wagner and Joy Allen

When approaching clinical practice through a trauma-informed lens, music therapists acknowledge that all clients may have experienced/are experiencing trauma. Thus, music therapists working in all clinical areas must recognize the signs and symptoms of trauma, and be prepared to provide and adapt music-based experiences to meet the resulting and emerging needs. In particular, music therapy interventions must be attuned to the clients' level of trauma intervention, while also flexible to the stages of the therapeutic process.

This workshop is designed to deepen understanding of the Resilience Framework for Trauma-Informed Music Therapy (Sokira, Allen, & Wagner, 2022) and clinical work with clients impacted by trauma in a collaborative, reflexive process. Using clinical examples and music experiences, participants will apply this framework to guide assessment and treatment decisions, and to reflect on the implications for safe, culturally responsive, and ethical practice. Reflective opportunities for clinician self-awareness and sustainable well-being will be emphasized throughout.

Heather Wagner, PhD, MT-BC (she/her) is an educator, clinician, and supervisor. She is the music therapy program coordinator at Southern Connecticut State University, United States. She has extensive clinical experience in medical, rehabilitation, and mental health settings, with an integrative approach to health. Heather is a trainer and fellow of the Association for Music and Imagery.

Joy Allen, PhD, MT-BC (she/her) is an accomplished clinician, researcher, and educator with extensive experience in psychological health, pain management, and trauma informed education and supervision. In addition to serving as Chair, Music Therapy, Dr. Allen is the Founding and Acting Director, Music & Health Institute, Berklee College of Music.

Zanders: Being in the world: An existential music therapy perspective

Mike Zanders

This workshop explores how musical elements, through improvisation, can be examined from an existential perspective. Existentialism offers a dynamic approach to music therapy, focusing on concerns deeply rooted in the individual's existence. At its core, existential music therapy delves into questions like 'Who am I?' and, significantly, 'Who am I musically?' It encompasses the entire person and explores their musical journey through the past, present, and future, rather than merely capturing a snapshot of a particular moment in time. By adopting an existential approach, music therapy becomes a relational and collaborative experience, engaging the individual, the therapist, and the music in a meaningful and transformative way.

Mike Zanders is an assistant professor and undergraduate program coordinator in music therapy at Temple University. His research foci include topics related to advanced clinical theory, practice, and reflexive research in music therapy with displaced youth.

RESONANCE PANEL

Thursday June 27 after the keynote presentation by Julie Kolbe Krøier

Ulla Holck (chair), PhD, Associate professor in Music Therapy, Department of Communication and Psychology, Aalborg University, Denmark

Jelena Golubovic, PhD Research Fellow, Music Therapy, Norwegian Academy of Music/ Center for Research in Music and Health, Oslo, Norway

Esa Ala-Ruona, PhD, Associate professor in Music Therapy, Department of Music, Art and Culture Studies University of Jyväskylä, Finland

Friday June 28 after the keynote presentation by Lena Uggla

Bolette Daniels Beck (chair), PhD, Associate Professor, Department of Communication and Psychology, Aalborg University, Denmark

Viggo Krüger, PhD, Associate Professor, The Grieg Academy Music Therapy Research Centre, UiB, Norway

Hanna Hakomäki, PhD, Music Therapist, Child Psychiatry, Helsinki University Hospital, Finland

Saturday June 29 after the keynote presentation by Stefan Koelsch

Gustavo Gattino, PhD, Associate Professor, Department of Communication and Psychology, Aalborg University, Denmark

Laurien Hakvoort, PhD, Music Therapy department at ArtEZ University of the Arts, The Netherlands

Katarina Lindblad, PhD, Associate professor, Department of Music, Norwegian University of Science and Technology, Trondheim, Norway

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