



Music Therapy New Zealand Conference 2010
Playing in Tune – Working Collaboratively with Music Therapy
Holiday Inn on Avon, Christchurch
October 2nd-3rd 2010

OPENING ADDRESS: Professor Gary Hornby, College of Education, University of Canterbury

Title: Collaboration in the Age of Inclusion: Implications for Music Therapy

The address will briefly outline current theory and practice regarding inclusive education both internationally and in New Zealand. The importance of collaboration with teachers, parents and others in working with children in special and inclusive settings will be considered.

Professor Garry Hornby

BSc., MA., Dip.Ed.Psych. Ph.D, CPsychol., FBPsS

Professor Hornby was born in the U.K. and later worked as a mainstream and special class teacher and educational psychologist in Auckland from 1971 to 1986. He returned to the U.K. to work at the Universities of Manchester and Hull, with two years at the University of the West Indies, before moving to Christchurch in 2002. He is married to a teacher and has two secondary school age sons. His teaching and research is in the areas of educational psychology, special education, counselling, teacher education and parental involvement.



MAIN ADDRESS: Daphne Rickson, New Zealand School of Music, Music Therapy Department

TITLE: But is it really music therapy? Introducing a music therapy school consultation protocol

Children with special education needs are known to benefit from music therapy, and music therapists therefore practise in range of special education settings in New Zealand. However, the Ministry of Education's commitment to developing "a world class inclusive education system" (Ministry of Education, 1996, p. 2) has led to increasing numbers of students, including those who have high or very high special education needs, choosing to be educated in regular schools. The concept of inclusive education has affected the development and delivery of therapy services worldwide. Therapists from a range of disciplines have adapted their practice to move beyond the withdrawal-for-therapy model to an ecological approach where therapy is integrated into naturally occurring school tasks and routines, and collaboration and consultation are increasing. This presentation will include the introduction

of one such model of consultation. However, therapists describe difficulties defining their role within the changing context of the general school environment, especially if they have previously worked in health settings. They acknowledge defending existing practice, and wondering if new ways of working were really ‘therapy’ (Penman & Caswell, 2007). This paper will consider the potential for music therapy to continue to grow and develop as ‘special education’ gives way to ‘inclusive education’; and as music therapists begin to engage in new ways of working that are not easily defined as ‘music therapy’.

Daphne Rickson

MMusTher(Distinction), MHealSc(MenH), LTCL, RMTh

Daphne is a Lecturer on the Master of Music Therapy programme at the New Zealand School of Music. Her clinical practice has predominantly been with children who have special education needs, in positions she created and developed within special schools and units. She is parent and aunt to three young adults who experienced significant barriers to learning due to profound deafness, autism, and cerebral palsy, and who were educated in regular, special schools, and special units respectively. Daphne has therefore been closely involved with parent support and advocacy groups and has served on the Board of Trustees of a special school. She is an experienced researcher, has published widely, and has recently completed her PhD thesis which involved the development of a music therapy school consultation protocol. Daphne served on the International Scientific Committee for the World Congress of Music Therapy (2002, 2005) and is currently Australasian Co-editor for the online journal *Voices*. She has been a member of the NZSMT National Executive and MThNZ Council since 1990, served on the Registration Board (1999 – 2006), and was Convener of NZSMT Education, Training and Professional Practice Forum (2004 – 2006).



Paper: Claire Molyneux, RMTh, MA (Music Therapy, PGCert in Health Science, BA (Hons))

Title: The whole is greater than the sum of its parts: Thinking and working systemically in music therapy with children.

As a music therapist working with children, I communicate frequently with parents and families. Regular review meetings enable progress to be discussed, difficulties shared and goals and objectives agreed. This collaboration is a vital part of the process of working with the child and also brings its own dynamics. The therapist’s experience might be that they feel confident and competent working with the individual child, but less competent and less articulate in their relationship to the parent or carer.

This paper will explore the dynamics of the therapist’s relationship with the whole family when engaged in music therapy with children with special needs. The role of supervision in helping to identify and work with transference, countertransference and systemic dynamics in relation to the family will be discussed. I will also explore the question: How do we decide if therapy should be extended to include working with parents, or even the whole family, to secure the best outcome for the child?

Case study examples from clinical work and supervision will be used to illustrate the presentation.

Biography

Claire is a registered music therapist who trained at Anglia Ruskin University, Cambridge (1995-1996) and joined the Raukatauri Music Therapy Centre, where she is Head of Clinical Services, in 2005. She previously worked in Child and Adolescent Mental Health and special education in the UK. Claire has undertaken further training in Group Analysis and Clinical Supervision.

Paper: Carolyn Ayson (RMT, MMTher, BMus)

Title: The use of music therapy to support the SCERTS model objectives for a 3 year old boy with Autism Spectrum Disorder

This paper will describe the SCERTS (Social Communication, Emotional Regulation, Transactional Supports) model of therapy and how music therapy supported its goals, during the “social partner” level, for a 3 year old boy with Autism Spectrum Disorder (ASD) over the course of one year. The SCERTS model is a comprehensive multidisciplinary approach used to enhance the communication and social-emotional abilities with individuals with ASD (Prizant, Wetherby, Rubin, Laurent, & Rydell, 2006). Individualised goals are developed, and progress towards these goals are monitored and recorded during daily activities, as the programme recognises that most learning in children occurs in the social context of daily activities and experiences. The number of families being able to access the SCERTS model is increasing in the wellington region; therefore it is becoming increasingly important for New Zealand music therapists to understand how they can work with this model. The music therapy sessions referred to in this paper contributed to all “social partner” level goals set by the speech and language therapists implementing the SCERTS programme. Strategies/activities used in music therapy sessions were also implemented in the home environment by the child’s mother, thus using music in daily activities to support goals. By the end of the course of the year the child progressed from the “social partner” stage to the “language partner” stage of the SCERTS model. Although the work described here focuses on the music therapist’s perceptions, the SLT and the parents will be invited to add commentary to the paper during preparation.

Biography

Carolyn gained her Bachelor in Music, majoring in composition, from Victoria University of Wellington in 2003. She then trained as a music therapist at the New Zealand School of Music, from which she gained her Master in Music Therapy in 2007. Currently she is a registered music therapist working at a resource centre for blind and low vision children (BLENNZ), a public primary school and high school, and in private practice in Wellington.

Paper: Andrew Tutty

Title: Working as a trans-disciplinary team member in a special education setting – sharing the knowledge

This paper will discuss my experiences collaborating with other therapeutic disciplines in my work as a Music Therapist and Kimi Ora School. I will look at how my work as a Music Therapist at Kimi Ora School has provided an opportunity to work in a transdisciplinary environment which encourages sharing of ideas between disciplines and allows and other therapist to share and creatively achieve effective solutions in targeting students IEP Goals. Some examples and vignettes will be presented which demonstrate specific collaborations

that have worked effectively by working alongside Speech and Language, Physio and Occupational Therapists. I will also look at the possible conflicts this sharing of ideas might produce.

Biography:

Andrew is a graduate (2006) of the Master of Music Therapy Course, NZSM, coming from a background of a Bachelor of Media Arts (Majoring in Songwriting) from Waikato Polytechnic in 1996, then a wide range of work situations, including regular gigs in bands, to a career focus on music therapy. Andrew works four days a week at Kimi Ora Special School where he started in 2007, also at Thumbs Up, a service for adults with special needs, and at the Rangatahi Unit, an Acute Mental Health Service for Adolescents.

Paper:

Ruth Armstrong, RMTh, MMusTher(Hons), BSc(Hons), BA, MMThNZ.

Edwina Burke, MSc, LCST, Dip IPA, MNZSTA.

Elizabeth Skivington, NZROT, Dip OT(distinction).

Title: Banding Together: The Development of a Transdisciplinary Sensorimotor Programme at a Special School

At Kaka Street Special School, a sensorimotor group programme has been developed through the combined work of the Music Therapist, Speech and Language Therapist, and Occupational Therapist. It focuses on providing sensory experiences for students with a range of very high and complex needs, including severe physical disability, vision and hearing impairments, intellectual disability and Autistic Spectrum Disorders. The programme includes different tactile, vestibular, proprioceptive, visual and auditory sensory inputs. It encourages active participation and communication at both pre-intentional and intentional levels. Students are monitored for body language, vocalisations, facial expressions and eye contact. Music is used to support the sensory activities in order to provide auditory cues, frame the beginning and end of different activities and help students develop anticipation. The use of pulse and regular rhythm may assist students in planning and organising motor movements. In addition, the use of music increases multisensory stimulation and opportunities for sensory integration. Lyrics provide further verbal cues, encouraging recognition and understanding of key words and concepts. The greeting and goodbye songs are used to signal the beginning and conclusion of the session, to increase awareness of one another and to promote social skill development. This programme is new for both the school and the therapists, and its introduction has been a challenging and rewarding process. We believe we are witnessing meaningful changes in both the students and ourselves, and would like to share our experience.

Biographies:

Ruth Armstrong is a Registered Music Therapist working in the Bay of Plenty and Waikato. Since graduating the New Zealand School of Music Master of Music Therapy programme with First Class Honours, she has gone on to establish new Music Therapy positions at Kaka Street Special School in Tauranga and Goldfields School in Paeroa. She has also begun some private work with adults who have special needs, and has supported a beginning Music Therapy student with opportunities for observation and discussion at Kaka Street Special School. Having studied Psychology to a postgraduate level, Ruth has a particular interest in Autistic Spectrum Disorders. She has recently been asked to take responsibility for Music Therapy content on the Click SpecialEDnz website, and has peer reviewed a completing student's Masters thesis for submission. She has published an article in *Voices: A World*

Forum for Music Therapy, entitled “Music Therapy Through Irish Eyes: A Student Therapist’s Experience of Traditional Irish Music,” and is keen to produce more work for publication.

Edwina Burke has been a Speech Language Therapist a very long time. She has worked in South Africa and the UK before coming to work for Group Special Education in New Zealand. She has a Master’s Degree in Human Communication and is a Registered Member of the New Zealand Speech Therapy Association. Edwina currently works at Kaka Street Special School 4 days a week and does ACC work with Head Injured Children and Adults 1 day a week. She mainly advises and supports staff to deliver whole class communication strategies and to run some individual programmes. Her main interests are Total Communication and Literacy. Following a visit to Homai (BLENNZ) School in Auckland and discussions with Ruth Armstrong and Liz Skivington, it was decided to follow the Homai model for a Sensorimotor group. It is the development of this programme that is presented here.

Liz Skivington qualified as an Occupational Therapist in 1973. She began working in mental health services at Sunnyside Hospital, Christchurch, then at Tokanui Hospital, Te Awamutu. Working in the psychopaedic area led to an interest in paediatrics, which has continued for many years. She worked at the Child Development Unit at Waikato Hospital from its inception for seven years until the birth of her first child. At this time, the McKenzie Centre (a preschool for children with special needs) was opening in Hamilton and she became one of the original staff members. She found this a very stimulating work environment and enjoyed the transdisciplinary nature of the work there, becoming the co-ordinator for several years. A move to Tauranga led to some work in a private practice, with the clients ranging from young children with learning difficulties to adults, ACC work, tutoring at BOP Polytechnic and driving assessments. The inception of Education 2000 led to an offer of work at Kaka Street Special School in Tauranga where she has been working ever since. She combines this with one day a week at Goldfields School in Paeroa.

Paper: Heather Fletcher, CAMHS, West Coast DHB

Title: The whole is greater than the sum of its parts – working as a music therapist in a Child & Adolescent Mental Health Service (CAMHS)

This paper examines the way in which music therapy is utilized within the West Coast District Health Board CAMHS. It begins by explaining how the position came about and how it has evolved. It then explores the benefits and challenges of working as part of a multi-disciplinary team and how working in this context influences the music therapist's approach to the music therapy intervention. This may include managing the therapeutic relationship while also taking on a case management role; how music therapy is utilized in relation to other treatment options offered at CAMHS; and how the role of the music therapist may change as clients move through the service. The following case examples may be used (dependent on obtaining informed consent from the young people & their families):

- 1) a boy with ADHD and his family – how the music therapy intervention developed from individual to group then family work and back to individual.
- 2) a boy with Tourette’s – working alongside a case manager to develop a music therapy intervention to help with sleep hygiene & anxiety.
- 3) a boy with ADHD and anxiety – how a music therapy session was used to help a boy reflect on his experiences of the CAMHS adventure therapy camp.

It will conclude by touching on potential new developments on the West Coast with regard to greater collaboration between CAMHS, Child Development and Paediatric Services, and the

role music therapy may play in the assessment and treatment of children & young people requiring these services.

Biography:

Heather Fletcher qualified as a music therapist in the UK. She is currently working as a Registered Music Therapist for the West Coast DHB Child & Adolescent Mental Health Service, providing music therapy interventions for individuals, groups and families, in addition to undertaking comprehensive assessments, mental health risk assessments and case management. She also works part-time as a music therapist in Adult Mental Health. Heather also holds a Graduate Certificate in Child & Adolescent Mental Health and is currently Convenor of Music Therapy New Zealand Education Training & Professional Practice Forum (ETPP).

Paper:

Karen Twyford - Music Therapist – Contracted to Special Education, Porirua Early Intervention Team

Christian Wright – Speech Language Therapist – Special Education, Porirua Early Intervention Team

Title: Who’s learning from who? Collaborating with typically developing peers and parents in work with children with autism: a joint music therapy and speech language therapy initiative

This paper will detail a collaborative initiative which combined music therapy and speech language therapy in a small group setting with two 4 year old boys with autism. It will also consider the notion of utilising peers and parents as co-collaborators in therapeutic work. Following a successful pilot period of three sessions which involved the boys and their parents, the authors considered the introduction of two typically developing peers within the work. The typically developing children were the son (4 years) and daughter (2 years) of the Speech-language Therapist. The typically developing peers were included to observe the ways in which the integration of children with typical communication, social and play skills might impact on children with autism in a creative and largely unstructured setting. Fourteen sessions were undertaken with the children and parents with a goal to increase awareness of and interaction with peers through creative spontaneous play and shared musical experiences. A framework for implementing the sessions was planned and regularly evaluated with particular consideration given to the roles of therapists, peers and parents. This included a process of ongoing reflection and discussion, between the authors and with respective supervisors. Additionally, collaboration including dialogue and interview with the peers and parents was central to the work. This paper will examine the evolving expectations and outcomes that were realised through the process of the work. The working method will be described with specific attention given to the learning processes that can be heightened through working collaboratively with other professionals, parents and typically developing peers and how this can inform future work. Considerations for replicating the work and future research into this type of approach will be discussed.

Biographies:

Karen Twyford is a registered music therapist, working in the Greater Wellington region. She is self employed and works contractually for the Ministry of Education, Special Education School Focus and Early Intervention teams in Porirua, and Kapanui School in Waikanae. Karen also provides student and professional supervision.

Christian Wright is a Wellington based Speech-Language therapist with ten years experience working with preschool and school age children. Christian works part time for the Ministry of Education and runs his own private practice.

Paper: Penny Warren, PG Dip MT(GSMD), BA(Hons), RMTh; Natalie Nugent, MMus (Melb), RMTh

Title: Prioritising clients in music therapy practice: Working in collaboration with organisations

When music therapists have a high caseload they often have to make decisions on how to manage caseloads and particularly if there are limited spaces, clients that are judged more of a priority will be seen first over those that can wait. This paper articulates some of the decisions and thought processes that occur when music therapists have to prioritise clients in their caseloads. Often working in collaboration with employers and various organisations influences the prioritisation of clients having therapy. The authors will draw upon their experiences of working with a variety of populations in music therapy, as well as the music therapy and allied health literature, to discuss numerous issues that music therapists face while prioritising clients. These include the influences of funding, types of clients, ethics and working in private practice versus a salaried position. Discussion will also include different models used with various populations' that music therapists work with, including Early Intervention, Special Education and Aged care. An emphasis on music therapists working in community settings, will also be highlighted.

Biographies:

Natalie and Penny are both Dunedin based music therapists, who are increasingly working together on music therapy related projects. Penny trained at the Guildhall School of Music and Drama, London in 1990 and moved to Dunedin in 1995. Natalie obtained both a Bachelor of Music Therapy in 1996 and a Master of Music Therapy in 2000, both at the University of Melbourne and moved to Dunedin in 2003. Both have worked with a variety of populations, including both adults and children with disabilities.

Paper:

Liz Wallace, Registered Music Therapist, Therapy Professionals Ltd. and Susan McDonald, Speech Language Therapist, Therapy Professionals Ltd.

Title: Tuning up to harmonious communication – a journey to happiness

Liz and Susan will present a case study of collaborative work which focuses on developing the effective communication of a man with an intellectual disability and the people he communicates with. This work included individual music therapy sessions with collaborative goals. A DVD, photographs and other communication resources were created and used in joint meetings and presentations to community support staff at his home and day placement.

Biographies:

Susan McDonald has over 30 years experience as a Speech Language Therapist in health, education and private practice. She has a passion for achieving effective communication. In addition Susan brings her experience as a personal development educator working toward the development of full human potential.

Liz Wallace gained her Postgraduate Diploma in Music Therapy at the University of Melbourne. She has worked for 14 years with adults and children with intellectual and multiple disabilities in health and education settings. Over the last six years she has supervised Music Therapy students from the New Zealand School of Music Masters Degree course and also provides supervision to Music Therapists.

Paper: Neil Jourdan, Registered Music Therapist, Parkside School, Pukekohe

Title: Narrative Assessment and Music Therapy: the use of the Ministry of Education's project, Assessment for Learners with Special Education Needs, to provide prompt feedback on Music Therapy sessions.

The Ministry of Education's project, Assessment for Learners with Special Education Needs, focuses on supporting students who are expected to work long term within level 1 of The New Zealand Curriculum. This project includes development of narrative assessment exemplars for use by specialists, resource teachers, and class teachers (http://www.inclusive.org.nz/throughdifferenteyes/introduce_the_project ; 26/03/2010). The format of narrative assessment can be an effective way to provide continual feedback to teachers, parents and other specialists on progress made within the music therapy program. This feedback is focussed on positive 'wow' moments which highlight the student's abilities and achievements. These moments may result in being effective interventions for a student and be promptly shared with all the team members involved including the family. This can improve the teams approach to that student's overall program which ultimately improves his/her learning, development and/or experience of school and possibly home life. A further result of this continual feedback is that a deeper understanding of the music therapy process and potential benefits results which helps engender a culture of music therapy in the school. This works to our benefit as we, as music therapists, often find ourselves in the difficult position of trying to explain our profession, approach and methodology within the setting of a special needs school which may fiercely orientate itself around more quantitative assessment procedures.

Biography:

In 1999 Neil Jourdan completed his BA(Education) at The University of Johannesburg, South Africa after which he spent three years teaching at Lucas Vale Primary School in South London, England. During this time he became increasingly interested in the use of music, especially drumming and percussion, within the education setting and was awarded a full time drumming and counselling position at the school. In 2003 he returned to South Africa to study Music Therapy and completed his Master in Music Therapy in 2005. He then worked in various schools, both special needs and main stream, as a music therapist and as part of academic support teams. In 2007 he co-founded Rhythmania which promoted the building and use of drums as a teaching medium across the curriculum as well as an effective way to address various social, behavioural and emotional issues students may be experiencing. He has presented workshops and papers at various conferences around Southern Africa (National Association of Professional Teachers of South Africa; South African Association of Learning and Educational Difficulties; Support for Learners, Botswana). In August of 2009 he and his wife, Susan, immigrated to New Zealand where he currently works as a full time Music Therapist at Parkside School in Pukekohe.

Paper:

Alison Cooper B.A. (Hons.), M.Ed., M.Mus.Ther., Registered Music Therapist.
Laura Fogg B.Sc. (Hons.), P.G.Dip. Broadcast Journalism.

Title: The CeleBRation Choir: Community Music Therapy at the Centre for Brain Research.

We all know the power of listening or dancing to our favourite songs. At the end of a long day, turning on the radio and belting out a tune can soon see a bad mood disappear! That is the premise behind the new CeleBRation Choir – yet this is no ordinary choir. Set up in September 2009 by supporters and members of the University of Auckland’s Centre for Brain Research, the choir is the first of its type in New Zealand. The CeleBRation Choir, inspired by London’s Sing for Joy Choir, welcomes people with neurological conditions, carers and volunteers. An initial pilot project was funded by Music Therapy New Zealand’s Mary Lindgren Fund, and the choir is going from strength to strength. A Community Music Therapy and open group model has been adopted, and the choir uses vocal exercises and therapeutic singing to address the social, communication and physical needs of participants. Choir members include people with Parkinson’s Disease, who benefit from vocal exercises, and people with aphasia through stroke or brain injury. It is well documented that people with aphasia may often sing when they cannot speak, so reinforcing recent international research that singing may help to ‘rewire’ the brain. This presentation will outline the purpose and process of setting up the choir, with recommendations for anyone considering a similar project. Selected music therapy literature and neurological research will be highlighted, together with vignettes and reflections from choir members and supporters collected in a service review.

Biographies:

Alison Cooper is a New Zealand trained music therapist, working with children with special needs at the Raukatauri Music Therapy Centre, and adults with neurological conditions in the CeleBRation Choir at Auckland University’s Centre for Brain Research. Alison has also been a teacher in the UK and New Zealand, and is an orchestral conductor for the annual Auckland Primary Schools’ Music Festival, and newsletter editor for ONZA (Orff New Zealand Aotearoa).

Laura Fogg is a science journalist with a special interest in public science communication. She is the Communications and Liaison Manager for the Centre for Brain Research, organizing research collaboration between scientists and clinicians, as well as public science events and lectures. She has a First Class Honours degree in Biomedical Sciences from the University of Manchester, and has worked for the BBC in the UK for six years. She is also a freelance magazine writer, and writes and edits the Auckland Huntington’s disease newsletter as well as the CBR Connections magazine.

Paper: Associate Professor Sarah Hoskyns, BA(Hons), LGSM (MT), FGSM, ARCM, Music Therapist (HPC, UK) RMTh

Title: Collaborative Conversations in Focus Group Research: music therapists reflect on combining research and practice

This paper will present the results of two focus groups, examining the perceptions of music therapists about the combining of research and clinical practice in the training of students. Participants, (who included practitioners, educators and researchers) were recruited from amongst attendees at the World Congress of Music Therapy, Buenos Aires in 2008, and from an established music therapy training programme in Europe in 2010. Key themes from this research were derived from both the independent ‘narratives’ of individual participants and from the collaborative conversations that developed in the course of each of the focus groups.

The author will reflect on the value of these ‘joint conversations’ in music therapy research, on clinical parallels in the multidisciplinary team, and how ideas and meaning can be developed and shared through the process of focus groups. This research forms part of a larger PhD study in music therapy learning and teaching, entitled ‘Educating effective music therapy clinicians and researchers: developing strategies for good practice.’

Biography:

Sarah is an experienced practitioner, teacher and researcher in music therapy and has been Director of the Master of Music Therapy Programme at the New Zealand School of Music since 2005. She was previously Head of the Music Therapy Dept at the Guildhall School of Music and Drama, London (1991-2005) and Research Fellow in Music Therapy at City University, London (1985-88). As a clinician, she has worked with adults in the probation service, in neuro-disability and with young children with wide ranging special needs and their families. She is joint author and editor (with Professor Leslie Bunt) of *The Handbook of Music Therapy* published in 2002 by Brunner-Routledge. Sarah has undertaken research with adult offending clients and other projects in neuro-disability (Huntington’s Disease) and on co-mentoring in music therapy teaching. She is currently developing PhD research into Masters’ education in music therapy. She has had close links with the music therapy professional bodies in the UK: she is a former editor of the *British Journal of Music Therapy* and a previous Advisory Council member of the Association of Professional Music Therapists (UK). She is co-editor of *Country of the Month for Voices: a World Forum for Music Therapy*.

Workshop: Neil Jourdan, Registered Music Therapist, Parkside School, Pukekohe

Title: Techniques on the use of Boomwhackers® within group Music Therapy sessions.

Boomwhackers® are brightly coloured plastic tubes tuned by length to different notes. They were developed by Whacky Music in the United States (www.boomwhackers.com) and have won numerous awards. They are played by either tapping them on your hand, the floor or against another boomwhacker. These simple yet effective musical instruments are versatile, easy to play, robust and hence can be effectively used within a broad spectrum of group music therapy sessions. The workshop will look at various ways in which the Boomwhackers can be used as a tool for group music therapy and will workshop various techniques. Some of these techniques include but are not exclusive to: using Boomwhackers percussively to create melodic rhythms, creating chords with the Boomwhackers to support song, using Boomwhackers in movement activities, and Boomwhackers to facilitate group improvisation, composition and performance.

Neil Jourdan Biography: See paper on earlier page

Workshop: Anaia Treefoot (Dance Movement Therapist) and Rebecca Travaglia (Music Therapist)

Title: The dancing connection: Enhancing child development within collaborative dance movement therapy & music therapy.

The workshop focus is to introduce participants to some fundamental Dance Movement Therapy (DMT) principles, and to explore these principles through movement and music. It will begin by introducing a collaborative case study undertaken by the co-facilitators, of a twelve-year-old female client diagnosed with global developmental

delay, who received brief dance movement therapy treatment within the context of her long-term individual music therapy (MT) treatment. Brief video clips from both the DMT and MT will be shown to illustrate the work. The workshop will then lead into an experiential section. The dance movement therapist will guide participants through a movement process, exploring early developmental movement patterns that are often inhibited or delayed in children with special needs. Participants will gain an embodied understanding of how an integrated sense of self develops partly through this developmental movement process. Participants will be asked to explore how these movements can be supported by music, and how the music therapy process might be used to encourage and support clients' movement, expansion and development.

Biographies:

Anaia Treefoot (BA Women's Studies, MA Clinical Arts Therapy, Whitecliffe College) has recently returned to Aotearoa after a year long internship in New York with Dance Therapy and Early Childhood Development Specialist, Dr. Suzi Tortora. Anaia has also studied Authentic Movement, Soul Motion™ Dance, The 5 Rhythms™, Halprin Life/Art Process and Gestalt Awareness Practice. Anaia has worked with children with Autism Spectrum Disorders and other special needs in New Zealand, including a collaborative piece of Dance Therapy work with Rebecca Travaglia.

Rebecca Travaglia (BMusContemporary Rock, MMusTh, RMT) qualified as a registered Music Therapist from the New Zealand School of Music in 2006. She currently works as a music therapist at the Raukauri Music Therapy Centre in Auckland. Previous work includes with children with special needs and women with eating disorders.

Workshop: Ajay Castelino MMusTher(Hons) LLCM(TD) BE(Hons) RMTh

Title: While My Guitar Gently Plays

The guitar is one of the most popular instruments in today's culture (Krout, 1995). The benefits of the guitar for music therapists is its portability, the ability to use it to play a range of musical styles, the ability to use it to evoke a whole back up band and its dynamic range (Ricciarelli, 2003). This workshop will help improve your collaboration with your guitar. It will focus on practical demonstrations in the following areas:

1. Methods to improve your client's accessibility to the guitar via techniques such as alternate tunings, shared guitar playing and guitar modifications.
2. Methods to improve the use of guitar as an improvisational tool by understanding the guitar fretboard to unlock simple techniques that underpin guitar improvisation.

Biography:

Ajay Castelino is a registered music therapist and guitar tutor. He holds a Master in Music Therapy with Honours [MMusTher(Hons)] from the New Zealand School of Music and a Licentiate Diploma in Electric Guitar from the London College of Music [(LLCM(TD))]. He currently works as a music therapist in the fields of psychiatry and Blind and Low Vision. He also works as a guitar tutor at a private school in Auckland. Ajay has been playing the guitar for 24 years.

Poster: Authors:

Claire Molyneux, MA (Music Therapy), PGCert in Health Science, BA (Hons).
Marie Bagley, PGDip MusTher, Cert in Dalcroze Eurhythmics, BMus (Hons).
Rebecca Travaglia, MMusTher, BMus.

Russell Scoones, PGDip Mus Ther.

The authors are all Registered Music Therapists with Music Therapy New Zealand and work at the Raukatauri Music Therapy Centre, Auckland, New Zealand.

Title: Building secure foundations: Music therapy with pre-schoolers and toddlers.

Music therapy is a strength-based approach that can offer parents the opportunity to see their child in a new light, especially at a stage when many assessments focus on the child's difficulties. Parent and child sessions offer a place for bonding where fragile attachment patterns can be strengthened. This poster demonstrates how music therapy can promote healthy relationships between parents and children with special needs while addressing developmental needs. Collaboration with parents is an important aspect of the work presented. Three case studies of music therapy with pre-school age children are illustrated:

1. Music therapy with a child with autism and her mother.
2. A pre-school group for children with special needs and their parents.
3. Early intervention in a kindergarten setting for a child with autism.

Evaluation and feedback from parents, therapists and early intervention teachers have indicated that music therapy is effective in engaging children and building the relational capacity necessary for learning new skills. Improvements in eye contact, communication skills (verbal and non-verbal), engagement and playful interaction are noted. Collaboration with staff at the kindergarten has ensured that progress for the individual child in music therapy is supported in the general activities and relationship opportunities provided in this setting.

Biographies:

Marie Bagley, P.G.Dip.Mus.Ther., Cert. in Dalcroze Eurhythmics, B.Mus. (Hons.)

Marie is a registered music therapist who trained at the Guildhall School of Music and Drama, London (2004-2005) and joined the Raukatauri Music Therapy Centre in 2007. She previously worked as a music therapist and performing arts teacher in the UK.

Claire Molyneux, M.A. (Music Therapy), P.G.Cert. in Health Science (Advanced Psychotherapy Practice, B.A. (Hons.))

Claire is a registered music therapist who trained at Anglia Ruskin University, Cambridge (1995-1996) and joined the Raukatauri Music Therapy Centre, where she is Head of Clinical Services, in 2005. She previously worked in Child and Adolescent Mental Health and special education in the UK.

Rebecca Travaglia, M.Mus.Ther., BA Contemporary Rock Music

Rebecca is a registered music therapist who trained at the New Zealand School of Music (2004-2006). Prior to joining the Raukatauri Music Therapy Centre in 2009, Rebecca worked with children and young adults in the mental health sector and in special education including the Central Regional Eating Disorder Services in Wellington.

Russell Scoones, P.G.Dip.Mus.Ther., P.G.Dip.Arts Admin.

Russell is a registered music therapist and joined the Raukatauri Music Therapy Centre in 2009. He has been involved in music and disability for more than 20 years and has held a variety of positions as an arts worker and community musician both in New Zealand and in the UK.

Poster:

Alison Cooper, B.A. (Hons.), M.Ed., M.Mus.Ther., Registered Music Therapist (Raukatauri Music Therapy Centre)

Georgina Willy, B.Ed., Teacher (Carlson School for Cerebral Palsy, Auckland)

Title: Give us choices – don't tell us! Music therapy group work with adolescents with cerebral palsy

This poster illustrates music therapy group work with a class of six adolescents and their staff team at a special school in Auckland. The "S.T.Y.L.E." class – "Student Transition and Youth Learning Experiences" (or "Super Trendy Young Legends Extreme!") – supports students aged 18 to 20 years as they approach the transition to adult life. The focus of the music therapy group work is interaction and communication, with group music therapy goals and processes building on the class mission statement: "We work hard, we play hard! We follow the rules, and work as a team!" Rules negotiated between the students and class teacher are also applied in the context of music therapy, particularly "Give us choices – don't tell us!" Individual music therapy goals are based on IEP goals related to the NZ Curriculum key competences. Music therapy experiences – including songs, improvisation and musical games – provide opportunities for choice making, active listening, independent and assisted participation, musical communication and verbal reflection. Every student in the class, regardless of their abilities or limitations, is able to take part as a valuable member of the team. Music therapy adds to the current quality of life of these students by increasing satisfaction within different life domains – for instance improving autonomy and community participation skills – and is enhancing self-esteem and social skills for the future.

Biographies:

Alison Cooper is a New Zealand trained music therapist, working for the Raukatauri Music Therapy Centre, including an outreach contract with Carlson School for Cerebral Palsy, and for the CeleBRation Choir at Auckland University's Centre for Brain Research. Alison has also been a teacher in the UK and New Zealand, and is an orchestral conductor for the annual Auckland Primary Schools' Music Festival, and newsletter editor for ONZA (Orff New Zealand Aotearoa). The Raukatauri Music Therapy Centre is a non-profit charitable trust that provides music therapy for children and young people with special needs.

Georgina Willy currently teaches the senior class at Carlson School for Cerebral Palsy, working with students who are transitioning from school to adulthood. Georgina has a keen interest in the concept and assessment of 'quality of life', and is currently undertaking research to ascertain what this may mean for people with profound multiple disabilities.

Poster:

Karen Twyford, Music Therapist Contracted to Ministry of Education, Special Education, Porirua

Val Bridge, Educational Psychologist, Ministry of Education, Special Education, Porirua

Title – Come together: Using workshops to provide ongoing support and exchange for school and early childhood staff using music with children with special educational needs

Music therapy has been offered as a service within the Porirua Ministry of Education School Focus Team since 2006. Over this time the author has worked within a number of mainstream schools with children identified with special educational needs. Due to the limited provision of the service, the music therapist works with only a small amount of children at any one time. Additionally, consideration is given to the length of direct involvement with a child. For this reason, when involvement commences, schools are encouraged to consider appropriate staff to continue working in a similar way when the music therapist concludes her intervention. The music therapist and identified staff person work collaboratively during the

therapy process with a focus on building confidence (for those with no formal musical qualifications), modelling ways of working and sharing skills and ideas. With limited opportunity for ongoing support the author has developed a programme of regular music workshops, which following a period of therapy with a child, relevant school and early childhood staff are invited to attend. This paper describes the development of the music workshops, including their purpose, focus and content. The inclusion of other Ministry of Education professionals as co-facilitators in the workshops will also be discussed, with reflection on the importance and benefits of team working. Reflections from workshop attendees will highlight the perceived benefits in accessing the service and the resulting impact on continuing work undertaken with the children in mainstream school settings
