



MusT

A NEWSLETTER FROM THE NEW ZEALAND SOCIETY FOR MUSIC THERAPY INC.

November 2007

New Zealand Society for Music Therapy Inc.

PO Box 10352, The Terrace, Wellington 6143, New Zealand

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Message from the Chair by Judy Field

The last few months appear to have passed at a frantic pace and that seems to be the way of things in this day and age. Within the Society there have been many changes in this short space of time. We have moved through a change in administration necessitating delays and much extra work from Council members, especially the Secretariat. Our sincere thanks must go to all concerned for help in smoothing the change over.

We are delighted to welcome Petra Press who has agreed to continue to work in administration areas when she returns from a visit to her family overseas shortly. Petra is Administration Assistant and Morva Croxson is Acting Secretary. This system is working well and will continue next year. Petra we hope you have a wonderful visit and safe journey and look forward to your return after Christmas.

Those of you who attended Conference will have met Petra during our days in Wellington.

Wellington provided us with sunshine for Conference and that was reflected in the warmth of the atmosphere at Conference itself. Megan Berentson-Glass and her team ensured great facilities and there were many interesting sessions many contributed from students and young graduates. Professor Leslie Bunt from the University of the West of England, Bristol, gave an inspiring key-note address which was much appreciated by conference members and our invited guests, the Hon Annette King, Lady Shirley McKenzie, Dr Elizabeth Hudson, Director of the New Zealand School of Music, and Associate Professor Greer Garden also from the New Zealand School of Music. Leslie also spent time with staff and students at the Master of Music Therapy course, and NZSMT

had an afternoon with him discussing Music Therapy Centres.

In August I met with a team at St Chad's in Rotorua who have offered to help the Council organise the 2008 conference in Rotorua. I was very appreciative of the hospitality and enthusiasm there and am looking forward to future working with the group.

In November we have scheduled a day to begin our new-look strategic planning process. Linda Wilson has started the process for us and forms have been circulated to all members offering the opportunity for everyone to contribute feedback and ideas. We hope you will think about this and contribute any ideas of directions or changes we should be looking at.

It is a time of change and we must make sure we 'get it right'.

Our website is just about ready – another major change for this year and thanks must go to Yid-Ee for all his work and to Catherine Gibbs for advice and help in that area. Administration changes have also meant a change to the Post Box number so take note of that too.

As this is the last MusT before Christmas good wishes for a lovely Christmas and New Year break are extended to all and once again thanks to everyone for the extra work that has happened in 2007.

Judy Field.

We have moved

The NZSMT Post Office Box has changed recently. Please note the new postal address:

New Zealand Society for Music Therapy NZSMT
PO Box 10352, The Terrace, Wellington 6143, New Zealand

New Webpage

A new NZSMT webpage has recently gone on line. It incorporates a number of design changes and an online forum for Music Therapists. Please visit www.musictherapy.org.nz. Thanks to Yid-Ee Goh and his team for all the hard work.

Annual Report from Chair of New Zealand Society for Music Therapy 2006 – 2007 by Judy Field

This report covers the period March 2006 to March 2007. I shall up-date you verbally with relevant matters that have occurred since March this year.

First, it is important to realise that this body has been in need of a fresh voice for itself. The successful establishment of the Master of Music Therapy course at the New Zealand School of Music had been a main focus for many years; we helped draft the curriculum, negotiate the placement of the course at Massey University before the New Zealand School of Music came into being, and we helped in the selection of both Directors. With the high quality of the course now publicly acknowledged, and the welcome emergence into music therapy practice of new graduates in 2006, the New Zealand Society for Music Therapy has to re-visit its planning and policies and adapt them to face new challenges and take new directions. But it is with pride and pleasure that we welcome our new Master of Music Therapy graduates; Alison Cooper, Judy Cooper, Fiona Hearn, Mary Hepburn, Anna Hill and Rebecca Travaglia.

For many years we benefited from the remarkable skills of Barbara Mabbett, an experienced policy developer and editor. It was with regret and gratitude for all her positive

efforts in past years that we accepted her resignation early in 2007 though we welcome her offer to continue to support the Society with her input where needed. She is writing a family history and with a well-earned respite from the important role she played for us we look forward to the completion of that project

Barbara, with others, set us on course for development of strong membership numbers and energies to support the professional arm of the Society, our music therapists' Education, Training and Professional Practice Group, and the elected ETPP Forum of seven members from the Group. The Council's continuing role in creating awareness of music therapy and supporting growth in music therapy practice is vital. Lately we have not been able to fulfil our role in the manner we would like, nor has membership increased this year. Music therapists need jobs, and the national body can help create these jobs by energetic promotion and targeted action.

There are several reasons for this period of "standing still" in some ways over the last two years. First, several changes of Council membership occurred in rapid succession. After Barbara Lewis left for the UK in early 2006 Catherine Gibbs chaired the Council for a short period, and then at the last AGM I was

elected Chair by members of Council. During a period of ill health Barbara Mabbett stepped in as Acting Chair. Stability of direction is important, and it has not been easy to establish that always.

There have also been changes of membership in the ETPP Forum and it is very pleasing to note that this arm of NZSMT is now strongly focused on establishing a firm and progressive professional base for its music therapist cohort. Growing numbers of qualified music therapy practitioners both from overseas people coming to New Zealand, and from our own New Zealand graduates give a positive direction for the future.

Some matters requiring extra administration could not be activated, including the important projection of a national Music Therapy Centre based in the Wellington area. This new initiative has been put on hold. The project was given a special foundation grant from the late Sir Roy McKenzie, and when it is established we had Sir Roy's permission to name it The McKenzie Music Therapy Centre. When our membership numbers have grown and when extra sponsorship helps obtain a more consistent revenue stream we will be able to pick this idea up again.

The Raukauri Music Therapy centre in Auckland goes from strength to strength. Director Yid-Ee Go is now joined by Claire Molyneux for the UK, who is Head of Clinical Services. Marie Bagley, also from UK has joined the team recently, as has Alison Cooper, and now more children can benefit from attending the Centre and receiving music therapy in their school environment.

Rotorua has now employed a full-time music therapist, based at St Chad's Communication Centre with outreach music therapy work from

that base. Edith Klostermann, from Germany and the United States, is the music therapist, and we congratulate the team of enthusiasts at Rotorua who have made this possible.

It is with sorrow that we note the passing of two people important in the history of the Society. Mary Brooks died in April 2006. One of the first New Zealand music therapists to qualify under the pioneer Accreditation Programme, Mary was a wonderful catalyst for music therapy development. She worked with Dr Anne O'Rourke to produce several publications including "A Time for Music- the place of music in the care and support of the elderly", published in 1992, and in 2005 she and Marjorie Orchiston published "With Music in Mind – Theme based Programmes for the Elderly". Work at Te Omanga Hospice was notable, and Mary always had time to enthuse and advise fellow therapists and music therapy students.

In July we mourned the loss of Peter Boag. An important public servant in several fields Peter was involved supporting Mary Lindgren in the very beginning of music therapy in New Zealand. He became a Vice-President, and as Chair of the Friends of the Conservatorium was actively helpful when first we tried to set up a music therapy training programme. He was delighted when the Master of Music Therapy Programme was established, and always kept in touch with our affairs.

May I thank all persons associated with the Council, with ETPP, with the Registration Board, for their help and support during the past annual report period.

*Judy Field,
Chairperson New Zealand Society for Music
Therapy,
23 September 2007.*

Education Training & Professional Practice (ETPP) Forum Annual Report for the Year Ended March 2007 by Heather Fletcher

Members / Meetings

My sincere thanks go to the Forum members, Daphne Rickson, Morva Croxson, Yid-Ee Goh, Kathryn Stevenson, Shelley Spang, Penny Warren and Joan Webster. During the year, Shelley Spang, Penny Warren and Joan Webster resigned from ETPP and Daphne resigned as Convenor. Morva Croxson and myself (Heather Fletcher) were welcomed as co-opted members in July, and Karen Twyford and myself were welcomed as elected members in November. I was subsequently elected as Convenor in March 2007.

The Society bid farewell to Natalie Allen, who

was thanked for her support with the handover to the Executive Officer, Morag Wheeler.

Four meetings were held in May, July, and October 2006, and in March 2007.

General

ETPP Forum has continued to discuss and respond to general questions and concerns regarding the professional practice of music therapy in New Zealand. We have dealt with enquiries from overseas music therapists interested in relocating to New Zealand, and approaches from Aotearoa New Zealand Arts Therapies Association (ANZATA) and the

Allied Health Professionals Association. Submissions have been made to the Ministry of Health, relating to Health Practitioners Competence Assurance (HPCA) registration and Autistic Spectrum Disorder (ASD) Guidelines, and to the Ministry of Education, relating to the Draft Curriculum. We have also supported the development and creation of a number of new music therapy posts around the country. The music therapists Resource Folder has been collated and a draft copy circulated to all music therapists, the Connections template has been updated, and work on the website is close to completion. I would like to thank everyone who has contributed to all these issues and projects.

Communications / Website / Connections

Draft guidelines for the ETPP Communications Portfolio have been completed and added to the Resource Folder.

Communication protocols have been developed and implemented, particularly in respect of e-mails, encouraging a professional approach to communication within the Society.

Yid-Ee and Morag have been working on the development of the website. A budget was agreed in July 2006 and a tender from Mutasis Creative to develop the website was accepted and work is well under way, including re-branding. It has been difficult, however, obtaining new images to use on the website. Many thanks to Yid-Ee and Morag for their work on this project.

Kathryn Stevenson took over as editor of Connections in March 2007, and used funding from a project application to update the publishing template. I would like to thank Kathryn for taking the initiative to do this, and for her continuing work as editor.

Registration and the Health Practitioners Competence Assurance Act (the HPCA)

An application for recognition under the HPCA was sent to the Ministry of Health. Unofficial feedback was received indicating that music therapists may be required to affiliate with similar disciplines, because of the small size of this group in New Zealand. As a result of this, a survey of all music therapists was conducted to try to ascertain, firstly, whether this was something we wished to consider and, secondly, which professional body or bodies we might consider aligning ourselves with. There was a very low response to this survey and further information, is being gathered before a decision is made on how to proceed with this matter. We are particularly seeking an official response from the Ministry of Health.

ACC

ETPP is currently looking into what is required to become "Rehabilitation Professionals" as opposed to "Rehabilitation Coaches".

Mental Health

Shelley Spang continued to hold the portfolio for Mental Health, forging useful contacts and promoting the presence of music therapy in the field. Shelley has subsequently resigned from this post and the post is currently under review, with the view to broadening its scope to cover other areas of health as well.

Special Education

Daphne has continued to advocate for the role and status of music therapy in special education, particularly in respect of the Specialist Service Standards, where music therapists are now listed as providers. In addition, she has also provided support to other music therapists in relation to funding and employment issues. Her work has included liaising with individuals, schools, the Wellington Early Intervention Trust, Group Special Education (GSE), and the Ministry of Education, as well as involvement in research and having a number of papers on the subject published. I would like to thank Daphne for her ongoing work in this area.

The Raukauri Music Therapy Centre (RMTC) created a third music therapist position, which has been filled by British music therapist Marie Bagley. The RMTC continues to promote the profile of music therapy in New Zealand, most notably with the visit of Clive Robbins in October 2007.

Professional Development

The main provision of professional development for music therapists over the past 12 months has been in the form of:

Forum 2006 - where music therapists' needs were identified and suggestions on how these needs might be met were discussed.

Conference 2006 - a half-day song workshop held the day following Conference, facilitated by Julian Raphael.

Conference 2006

ETPP Forum supported the Council and conference committee to organize Conference 2006 in Dunedin. We are grateful to Natalie Nugent and Penny Warren for the hard work they put in to this very successful event.

Forum 2006

Again, Bev Hoskyns was employed to professionally facilitate this event, which was held on Saturday 12th and Sunday 13th August.

Forum 2006 built on the achievements of Forum 2005, and served to keep members focused on the long term aims of the NZSMT. After a very moving tribute to the late Mary Brooks, the following issues were addressed: the resource folder, pay scales, website, music therapy centres, needs of music therapists, including support networks and continuing professional development needs, supervision, leadership, and the needs of the music therapy programme at New Zealand School of Music (NZSM) and conference. Daphne Rickson also facilitated a very useful and interesting workshop on assessment.

Music Therapists Resource Folder

Many documents have been drafted and edited for inclusion into the Resource Folder. The folder remains in draft form, but has been distributed to all music therapists and now includes: Code of Ethics, Draft Rules and Protocols for ETPP Forum, NZSMT Registration Procedures, Guide for Official Visits and Guidelines for Employment, as well as information on ETPP Portfolios, Pay Scales, and certain areas of Professional Practice. I would like to extend my thanks to Daphne, who put together a large proportion of this document.

Brochures

Karen Twyford initiated the development of separate music therapist discipline specific brochures, for disseminating to the public and prospective clients or employers. This work is currently in progress.

Supervision

One of the needs highlighted at Forum 2006 was the need for more trained music therapist supervisors in New Zealand. ETPP have subsequently supported project applications from Karen Twyford and Megan Berenston-Glass to undertake a supervision training course. Congratulations go to Karen and Megan, who have now successfully completed this course.

The Registration Board is currently reviewing supervision requirements and we look forward to their report in due course.

ASD Guidelines

Daphne Rickson, May Clulee and Morva Croxson have been pro-active in contributing to the consultation process for these guidelines.

Draft Curriculum

Daphne Rickson and Morva Croxson submitted a report to the Ministry of Education in this respect. There is grave concern regarding the status of music in schools, and

the implications of incorporating it into "the arts" i.e. that it will be sidelined in favour of other arts disciplines which require less funding and resources.

Music Therapy Graduates

A student pack has been developed by Kathryn Stevenson and approved for distribution to new graduates of the music therapy course at NZSM. Many thanks to Kathryn for her work on this.

Pay Scales

A further survey of all music therapists was conducted to ascertain rates of pay and pay scales currently charged or used by music therapists throughout the country. Work is now underway on drawing up pay scale guidelines based on this information.

Growth of Music Therapy

The theme for Conference 2007 is very apt, in view of the continued growth of music therapy in New Zealand at this time. Marie Bagley from the UK has taken up the third full-time music therapy position created at the Raukauri Music Therapy Centre and Alison Cooper has also now joined the team. Edith Klosterman has come from Germany via the United States, to take up the music therapy post created at St Chad's, and many of the new graduates from the New Zealand School of Music have been able to create paid positions around the country. They are also becoming actively involved in the work of the society with Marie, Edith and Rebecca Travaglia all being welcomed as co-opted members to ETPP Forum in July 2007. Their co-options were largely as a result of their attendance at Forum 2007, which gave them the opportunity to learn about the work of NZSMT, and provided the encouragement they needed to take up the challenge, for which we thank them.

Moving Forward

I only took over as Convenor of ETPP in March of this year, and I would especially like to thank Morva and Daphne for their guidance and support in helping me find my feet in this role. It is a crucial time for music therapy in New Zealand. There is much work being done to increase the status of music therapy, for example with the HPCA, ACC and Special Education. We also need to continue advocating for music therapy in areas such as the National Curriculum, ASD Guidelines and Health. With new graduates coming through, it is especially important that all music therapists are supported in finding and creating work opportunities, and that their skills are fully recognised by employers, service users and the general public. There is also work to be done to progress the proposed music therapy

centre. My time has been limited this year, as I have also had to balance it with my course in Child and Adolescent Mental Health. However, my course finishes this month and I look forward to being able to give more time and energy to leading the new ETPP Forum in the

work ahead.

Heather Fletcher
Convenor
14th September 2007

Tribute to Sir Roy McKenzie b.1923 – d.2007 by Morva Croxson for NZSMT

Music therapy in New Zealand owes its existence and vigour to a great man, a consummate strategist and businessman who combined those rather steely attributes with warmth and compassion for humankind. Where there was need and he could see a commonsense and committed approach to alleviating that need, Sir Roy McKenzie “lent a hand” as he put it.

How did Sir Roy become interested in music therapy? “It was what Nordoff and Robbins were able to do with disadvantaged children that first attracted me to music therapy” he said in a letter to me prior to the Symposium, “Shaping the Future” held in Wellington in April this year to honour Sir Roy. This letter listed the areas he recalled as having been involved in with us, from 1974 when Bill Keith, now Oticon Chief Executive, asked for help in bringing Paul Nordoff and Clive Robbins to New Zealand. Lady Shirley recalls meeting these two men at that time.

This led on to funding Mary Edwards in Auckland in 1978/79 as she worked with music in three schools collectively known as the McKenzie Centre. In the early ‘80s through the J. R. McKenzie Trust Elaine Sharman received an NZ Council of Educational Research fellowship which looked at the effect of music and reading. In 1981 McKenzie grants supported national training courses as we worked towards our Accreditation qualification for New Zealand music therapists.

It was important to fast-track people into music therapy qualifications so four people received McKenzie Scholarships in the early 1980s. I went to the Guildhall as the first scholar, followed there by Marie McCaw. Nigel Cross chose to study in Kansas, USA, and Sally Berg trained at Melbourne University.

Another quote from Roy, “On a personal note, it was the wonderful association with a number of music therapy people that made this involvement so special – Maggie Pickett in 1997 – we joined her a year or two later (in the UK) to see her conducting a hospital course and this led me to visiting St Christopher’s Hospice. Others around at this time – Mary Lindgren, Judith White, Morva Croxson, Arthur

and Alice Fieldhouse, Barbara Lewis as well as a number of others”.

For many years the J. R. McKenzie Trust funded administration for NZSMT- this was a hard area to get financial support for – and when that ceased Roy said “There is no doubt of the value that has been” and proceeded to give us Rangatira shares to ensure that we were able to continue developing music therapy with good quality administrative support.

Then another gift of Rangatira shares, in 1995, set up the McKenzie Hospice Fund, where we could support anything relevant to the hospice movement, as long as 50 percent of the grants supported Te Omanga Hospice. Mary Brooks did a pilot project there and she and Dr Anne O’Rourke wrote a report from that project. Dr O’Rourke also was given a grant from the Roy McKenzie Foundation for the publication of “Music Within: The Place of Music in Special Education”.

When we were in the throes of establishing the music therapy course at Massey University I called upon Roy’s personal generosity for the first time. Donald Maurice then Duncan Joiner were significant players in the university political negotiations that went on, as always, to get this milestone course accepted. It became apparent that some financial underwriting could help, so I phoned Roy asking him to just guarantee \$25,000 to get through the final stage of getting the course through the system. (He had always said “if there is ever anything you particularly believe in that needs help let me know”). The next week there was a cheque for \$25,000 in the mail.

He had the same response when Barbara Lewis and I asked him if we could use some of the accumulating Hospice Funds for high-level administration to get us to the next stage of quality support for music therapists. ‘How much do you need for the next three years?’ was the question. And while endorsing our approach he still sent a cheque for that amount to us – we did not touch the Hospice Fund.

Two further wonderful gestures demonstrate the rich and wide-ranging style of Sir Roy McKenzie’s benefaction to music therapy.

He phoned me one evening “Morva, this woman in Auckland on television who wants music therapy for her daughter who has cerebral palsy- is it all kosher?” On assurance that Hinewehi Mohi and her supporters were doing something special he said “Do you think they need any help?”. “You had better meet them” was my reply. So meet them he did – Hinewehi and husband George came out to the McKenzie home in Lowry Bay, Shirley fed us tea and scones. Hinewehi and George answered gentle yet shrewd questions about their vision, and their business plan, and Roy liked what he heard and observed. Sir Roy and Lady McKenzie became founding benefactors to the Raukatauri Music Therapy Centre in Auckland.

Finally, and this becomes a promise to Roy’s memory, just two years ago, he gave us a

significant bundle of shares to start a Music Therapy Centre Project to establish a national centre with wide-ranging purpose, in the Wellington area. We received his agreement to call it the McKenzie Music Therapy Centre and we will make it happen.

NZSMT made Sir Roy a Life member in 1981. His spirit and inspiration will permeate the future life of music therapy in this country.

To end, his final words in that letter received before the April Symposium.

“The main emphasis (sic for the Symposium) needs to be on what the organisation we helped has and will be doing. We’ve just helped them do a better job.”

Sir Roy, may we live up to your expectations always.

Conference 2007 by Megan Potter

For a first time presenter conference 2007 was a little nerve racking, waiting until my presentation certainly gave a nervous edge to the thought processes! However, once I had presented and after conference was over I was able to reflect more clearly on the highlights of the previous two days.

The music; live, active and reflective. It was great to join together with others in actively making music. Julian Raphael’s drum circle and then the community choir provided both a chance for learning new skills and enjoying being part of something bigger than ones self. It was this music that stood out throughout the conference. The music that was part of the presentations and the active musical playing that we were encouraged to join by Sarah Hoskyns, Julian Raphael and the Community Choir I think reflected the profession of music therapy, the balance between active and academic.

This balance was also hinted at by Leslie Bunt as he invited us to remember the importance of silence. It is silence that makes music complete. This was a good reminder for one working to empower others to create sound, a

challenge that it is perhaps in the silences that sound can be heard.

As always the chance to interact with friends and colleagues, to talk and reminisce as well as gain ideas from each other was particularly stimulating. This gave me a great many resources to take back to my own work as well as reminding me of activities or ways of working that I had forgotten.

The examples of clinical work and research being done in New Zealand, as highlighted by Carolyn Ayson, Alison Cooper and Claire Molyneux, and Daphne Rickson, showed an ever expanding client field and approach to music therapy within our own scope of practice. It was exciting to see research from New Zealand present throughout the conference.

So on reflection conference 2007 was a time of learning and reflection, a time to be challenged in my work and my thinking and a chance to catch up with friends from all over New Zealand. Well done to the conference team for all their hard work and organisation!

Megan Potter

NZSMT Conference – Student Music Therapist by Catherine Wilkinson

As a second-year music therapy student, I was fortunate enough to attend the 2007 NZSMT Annual Conference in Wellington. I would like to express my thanks for the financial help I received from the Archer Grant in order to make this possible. I would encourage other

students to keep this assistance in mind when wishing to attend conferences in the future.

At a music therapy conference, not only can you meet up with your fellow students and other professionals, but you also see and hear

about the music therapy work in a very professional manner. Personally, I find conferences to be an important part of my studies as they continue to inform and challenge my ideas about the work. This was my fifth NZSMT conference and I found all the papers to have important messages to take with me on my journey as a student music therapist.

A good variety of music therapy work meant that the presentations this year had something for everyone and contributed to the growth of music therapy in New Zealand. They were exciting and thought provoking and it was also great to hear from some new graduates. We heard about individual and group music therapy, as well as co-therapy and community

music therapy. All these presentations related well to the conference's title, "From strength to strength: the rise of music therapy".

On a personal note, I was inspired by Leslie Bunt's keynote address. I had been very interested in his work because I had just finished working in an early intervention facility for my clinical placement in early 2007. I also enjoyed hearing about St. Chad's because I had no idea about their contribution to music therapy.

I look forward to the next conference in Rotorua 2008!

Catherine Wilkinson

Clive Robbins – Presentation and Workshop by Daphne Rickson

I was delighted to be able to attend Clive Robbins' presentation and workshop in Auckland on 27th October. An enthusiastic group of music therapists, music therapy students, potential students and 'friends' of music therapy attended, and were inspired by Clive's unfailing skills as a presenter. However, I am sure Clive would not want to be personally credited for the success of the event – he would say it is the music, the 'work', which inspires. The wonderful video and audio examples he shared gave a history and background to the development of Nordoff Robbins Music Therapy approach for working with children who have disabilities and provided an insight into this significant aspect of the music therapy profession. It enthused and encouraged all who attended to develop their own creativity in order to be able to meet children in music and help them "to be all that they can be". We were invited to listen to and

participate in Nordoff and Robbins 'Playsongs', and there was no shortage of takers to sing, dance, and play musical instruments with Clive. In addition, he gave us a clear and concise introduction to important theoretical concepts from the recently released second edition of *Creative Music Therapy: A guide to Fostering Clinical Musicianship* (2007) - a long awaited revision of the 1977 version which continues to be a text sought after by New Zealand music therapists and trainees. I am grateful to have been able to be part of this enjoyable and educative event.

Daphne Rickson

Nordoff, P., Robbins, C., & Marcus, D. (2007). *Creative Music Therapy: A Guide to Fostering Clinical Musicianship with CD (Audio)*. New York: MMB.

To honour Dr Clive Robbins by Morva Croxson

In 1974 two remarkable men visited New Zealand to demonstrate the value of music therapy. Dr Paul Nordoff, gifted pianist and composer, and Clive Robbins, teacher of special needs children, worked with children showing "the music child" in every session they held. Their demonstrations had a remarkable and lasting effect, inspiring New Zealand musicians to consider becoming music therapists and influencing the direction of music therapy practice and training a great deal.

Paul Nordoff died many years ago, but Clive has visited this country many times, with his Carol, his wife and therapy partner for 21 years. Carol became very ill and following her passing in 1996 several of us contributed to a

tribute book "What a Wonderful Song her Life Sang!" which Clive arranged. He then visited with Kenneth Aigen on what he termed "a closure visit for Carol".

On 1st November 2007, in Auckland, I caught up with Clive who has become an old friend. He recalled in detail that last visit ten years, talked of his deep affection for New Zealand and his delight in the music therapy progress he sees here. The Raukatauri Music Therapy Centre is based on Nordoff and Robbins principles, and he spoke glowingly of his previous ten days with Yid-Ee, Claire, Marie and Alison at the Centre and in the schools where there is an out-reach programme. He was full of praise for the Master of Music Therapy Course, and for the dedication of the

people who worked long years to get the course established.

Clive is now 80 years old, has come through some difficult health problems, but is as active and supportive of others as ever. He travels the world to speak at conferences and visit Nordoff and Robbins Centres, has been to Japan and China several times and in the north of China has been asked to help set up a music therapy course. From Auckland he was flying to Sydney where Robin Howat heads a course.

Clive is dedicated to good music therapy practice, centred on the client, and I chuckled

at his conversational description of his abhorrence of "inadequate music therapy practice based on vanity". There was the lovely quote in the New Zealand Herald's "They Said It" column during Clive's stay in Auckland which explained his hearing loss thus; "Too many children had breakthroughs on the cymbals."

It was wonderful to catch up with a very special person who loves this country and wishes us well for the future.

Morva Croxson

Introducing Petra Press

I recently started in an administrative role for the NZSMT following a 'short apprenticeship' after responding to a notice at my daughter's *Chimes* class. I am new to the world of music therapy but have a life-long interest in music and play the clarinet and recorder. I also seem to spend a lot of time playing the percussion 'instruments' my daughter is using ranging from bottle tops to cans and whatever else she lays her hands on.

I live in Lower Hutt but originally come from the town of Frick in Canton Argovia in Switzerland. I divide my time between running a busy household, looking after sixteen month old Leah and my work for NZSMT. I look forward to meeting more members in person so that I come to know more 'faces behind the emails'. If you have any questions please email me: petra.press@xtra.co.nz.

"We Used to Sing and Dance" by Marjorie Orchiston

Sharing music with people who have Alzheimer type dementia.

Although written primarily for those who are working with people with short term memory loss *We Used to Sing and Dance* sets out to provide resource material programme ideas, and suggestions which would be of use to anyone working with the elderly in rest homes, day care centres and hospitals

Topics include programmes based on reminiscence, social comment of bygone years and reference to music of the time, as well as practical suggestions for activities, the use of instruments including the electronic keyboard and music and movement.

Copies are available at a cost of NZ\$25 (includes postage) from Marjorie Orchiston, 8/144 Oriental Parade, Wellington or Email: marjorieorchiston@xtra.co.nz