

musT

a newsletter from



music therapy

new zealand

Te Roopu Puoro Whakaora o Aotearoa

the new zealand society for music therapy inc
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Chair:	Judy Field
President:	Daphne Rickson
Acting Secretary:	Morva Croxson
Administrator:	Lynn Gestro

From the Chair

by [Daphne Rickson](#)

Greetings everybody!

I hope you are enjoying the last days of summer. It certainly has been a treat to experience beautiful weather in Wellington over the last week.

Since our last MusT the Music Therapy New Zealand Council, ETPP Forum, and the general membership, all continue to further the cause of promoting and developing music therapy in New Zealand. Council were pleased to welcome Judy Field back to the Chair after a period of illness. Productive

meetings were held on the weekend of 14th and 15th of February to look at various issues such as the provision of information packs to music therapy students and new graduates, the music therapists' application to be registered as part of the Health Professionals Competency Assurance Act, developing working relationships with IHC, the continuing development of the website, and so on. Council are making plans to meet with new government representatives, to ensure they are aware of the relevance of music therapy within their respective Health, Education, and Social Welfare departments, and to build positive working relationships for the future.

Council were delighted that Barbara Mabbett and Catherine Gibb were able to accept an invitation to join them for lunch on the Sunday. Barbara and Catherine have given Music Therapy New Zealand significant and generous support over many years in various ways and it was wonderful to be able to thank them in this very small way. Council would not be able to function without drawing on the expertise and experience of people who work in other fields. It was with great pleasure therefore that we welcomed Judy Oakden, social marketer and parent of a child who has autism, to Council. Similarly we need the knowledge and experience of new graduates – young music therapists who know what it is to be stepping out, or leaping, into the field of music therapy, who can share with us the issues they encounter and bring youthful energy to our group. To this end we welcome Carolyn Ayson, and Andrew Tutty as Council members.

Our financial situation in the light of the economic downturn continues to be at the forefront of our minds and operations, but with care we will be able to continue to meet our aims and objectives in the foreseeable future. We will draw on the enthusiasm for music therapy that not only remains but

seems to be increasing. It is a good time to remember the power of music to bring people together and to boost spirits! Council have been pleased to receive several project applications from music therapists and community groups who wanted financial support to develop new initiatives to provide music therapy to specific client groups.

We are pleased to congratulate the Raukatauri Music Therapy centre, New Zealand's only dedicated music therapy centre, as they celebrate their 'fifth birthday'. The centre opened shortly after the first tertiary training programme (Master of Music Therapy) began, and as their Trust Chairman notes, demand for music therapy continues to increase as awareness grows. Well done to all who are involved!

Obituary – Carol Hampton Bitcon

by [Morva Croxson](#)

Carol Bitcon was a strong early leader for the American National Music Therapy Association and visited New Zealand in 1987. She was invited here to tutor within the Accreditation Programme the New Zealand Society for Music Therapy had set up as a qualification process, and she also did seminars for the Auckland and Wellington branches. She worked too in Palmerston North; there was a public day and a day for College of Education students who were first-time participants in the Music Therapy in Education which ran at the College for five years.

The invitation to New Zealand was sparked by the impression Carol made on me at a music therapy conference in Ebeltoft, Denmark, which was attended by about 300 people from Europe and the United States as well as by the early Scandinavian music therapists. Carol gave a lecture-workshop which was

fresh, lively, and informative and it was a welcome respite from the mixed range of presentations one viewed from the perspective of just having completed the Guildhall postgraduate course in London. She went further than the Orff-Schulwerk parameter that was announced in the programme and made the session come alive in a way that resonated with a New Zealander who knew the ethos of one's own country. The same vitality and commonsense attitude was apparent when she did courses for us; we enjoyed her sparkle, her real interest in the balanced development of music therapy as a relatively new profession and her sense of fun.

Carol wrote two manual-type books about her work, the first in 1976 entitled "Alike and Different - the clinical and educational use of orff-schulwerk". It was based on her use of Carl Orff's "school-work" theoretical and practical constructs for music with children. The book emphasised diversity and Carol said in the preface "The Orff-Schulwerk experience is an experience in elemental music. Carl Orff describes elemental as pertaining to the first impulses of human expression." Bitcon quotes Orff as having a spiritual attitude and she describes his "schoolwork" thus: "Music for Children is elemental in the literal sense of that word." It deals with the elements, the basic ground work from which more complex ideas grow. The child learns to feel rhythms, hear melodies and put his own feelings into those rhythms and melodies before he is required to read and rite music" (Bitcon, 1976). She then goes on to describe the power of creativity as it relates to music therapy practice. Later writings acknowledge the influence this philosophy had on her own role as a music therapist and manager.

Growing up in California, Carol attended San Francisco Conservatory of Music and received a Bachelor's Degree in Music and a Master's Degree in Counselling from Chapman College. She was a Registered Music

Therapist, and became Programme Director for the Adolescent Social Development Programme at Fairview State Hospital, Costa Mea, California. Her music therapy career, after she had established the discipline in her workplace, extended to lecturing, consultancy work and providing clinical services. This was directed towards individuals and groups with special needs, "including the need for success and a positive concept of self" (Bitcon 89).

That last quote came from the About the Author section of the monograph "Risk-it Express" published in 1989 in the MMB Horizon Series. The sub-title, "Expression in Creative Practice", gives the flavour of the booklet, which is particularly targeting the teacher or course leader who is what Carol called a "keeper". She says in the Introduction "I've been amused over memories of those who tore their hair, but allowed me to risk and express. I still have a feeling of despair for those teachers who taught only what they themselves had been taught and were so judgmental and not aware of the concept of self or the strength and bonding for care and shared success. When I think of what kind of person I would suggest would most meet the needs of those learning and growing, I think of people who have the potential to provide leadership and question "Why?"

Carol Bitcon would be pleased with the accolade of being called a free spirit in music therapy in America at a time when the model for training and practice was commanded by the behaviourists. She did not decry formal training and co-operative professional practice, rather she sought to extend the thinking of music therapists in leadership positions who lectured or demonstrated good practice to fellow therapists or to management people from other professional disciplines. She was immensely likeable. Her latter years were dogged with increasing curtailment of physical activity through multiple sclerosis. Yet the Christmas message each year was always quirky and

cheerful, a typed letter with some spidery, almost indecipherable handwriting conveying a personal thought. Such a message arrived early January just a week before we heard about her death. Music Therapy New Zealand sent a message of sympathy to her daughter; she was a person with special qualities.

Journal Review: British Journal of Music Therapy, 22 (1), 2008

by Karen Twyford

This edition of the journal offers a real variety of papers which explore the notion of the development of musical identity, a fundamental factor in music therapy work.

The first paper 'Using Electronic Music Technologies in Music Therapy: Opportunities, Limitations and Clinical Indicators' by Magee and Burland, provides recommendations for the use of electronic music technologies (EMTs) in music therapy. The paper draws on recent research by the authors to highlight the perceived benefits of using technology in clinical work. Data was gathered from six UK music therapists in a variety of clinical areas who were experienced in using electronic music technologies in their clinical work. The variety of types of EMTs used is detailed. Rationale for the use of electronic music technologies in clinical work includes enabling a client access and control, promoting identity and participation, providing beneficial opportunities for the therapist and giving opportunities for collaboration with the professional team. The article also considers the limitations of using music technology, particularly in relation to their impact on the therapeutic process as well as the required therapist skills to ensure accurate and appropriate client access. While there are currently no clear practice

guidelines for the use of electronic music technologies, the authors identify which clients might benefit most from their use and also caution Music Therapists to consider their use carefully. The authors advocate that an awareness of developing technologies and skill development of their use should be part of music therapy trainings. This is an interesting paper which sets a precedent for further research in this area, and is essential reading for any Music Therapist using or considering use of EMT in their clinical work.

The second paper entitled 'Avoiding Conflict' by McFerran, Baker, Kildea, Patton and Sawyer, explores the importance of the mother / daughter relationship in the treatment of eating disorders and the role that music therapy can play in the diagnosis of these illnesses. A recent study by the authors involved the analysis of song lyrics written by adolescents with disordered eating in an inpatient setting. The results indicated that music therapy played an important role in providing the adolescents in the study with an opportunity to reflect on their relationship with their mother. The study revealed that the lyrics of the analysed songs reflected a high level of dependency and conflict avoidance. The authors also found that the use of song was useful for adolescents to address issues such as identity formation and family dynamics.

Kenneth Aigen provides an interesting paper entitled 'The Religious Dimensions of Popular Music and their Implications for Music Therapy', which explores the relationship between much contemporary rhythmically based popular music and religion. He believes that it is important for music therapists to understand the varied origins and functions of the music they use to ensure that they do not create religious experiences within clients of which they are not aware. Aigen describes an overlap between the religious and psycho-emotional needs of

clients which he states clinicians must be aware of ethically. He then details research undertaken by Sylvan in 2002 which explored four different popular music subcultures and how members of their communities related to their chosen music, concluding that the music did in fact assume a religious function. Later in the paper, Aigen considers the existence of religion and spirituality in music therapy, and notes that music therapy literature generally explores the spiritual side where parallels are drawn between the therapist role and function of the music rather than the structure of the client experience. Aigen urges therapists to be aware of the possibility of religious states that can be activated in clients when using certain types of rhythmically based music.

Following the main articles, Anthony Meadow provides an essay response to Susan Hadley's book 'Feminist Perspectives in Music Therapy'. He provides a comprehensive essay review of the book and on the whole welcomes it as a timely contribution to the music therapy literature but does debate some of the perspectives of the contributors, all of whom are women. Meadows himself is interested in gender issues in music therapy and questions the exclusion of men from the text. He believes the book has opened up future discussions relating to male and female issues in Music Therapy. Hadley provides a considered response to this essay, upholding decisions made, authors contributions and viewpoints. While I have not read this text I must say it sounds as though it has generated many interesting discussions already.

This volume of the journal also includes reviews of three books. Janet Graham highly recommends 'Music Therapy with Adults with Learning Disabilities', edited by Tessa Watson. The book covers the nature and social history of Learning Disabilities; music therapy with individuals with varied diagnoses; community, culture and group work; and collaborative work with services

and the multidisciplinary team. Katrina McFerran welcomes 'Music Therapy Improvisation for Groups: Essential Leadership Competencies' by Susan Gardstrom. She describes the book which looks at the development of group improvisation skills, as clearly written and believes the target audience would be music therapy students in training. The last book, reviewed by Elaine Streeter, is 'Listening to Music in Psychotherapy' by Mary Butters. Streeter states that the book is stimulating and acknowledges that it raises some important issues for music therapists to consider in their practice, particularly for those working with verbal adult patients.

Subscription Fees for 2009/2010

MThNZ greatly appreciates the support of both music therapists and other interested people in furthering the growth and development of music therapy in New Zealand. Council set the fees for 2009/2010 MThNZ membership at its November 2008 meeting. Annual membership is from 1 April through to 31 March. The fees for the coming year are as follows:

Registered Music Therapist (RMTh)	\$120
Friend*	\$40
Corporate	\$80
Student	\$40

*The Friend category replaces the General membership category to better reflect the support this category of membership gives to MThNZ.

The Raukatauri Music Therapy Centre is Five!

by Alison Cooper



Trustees, volunteers and staff past and present gathered on March 18th to mark the 5th birthday of the Raukatauri Music Therapy Centre. The RMTc team have co-authored a poster presentation which I will take to the Nordic music therapy Conference in Aalborg, Denmark (April 30th – May 3rd) – Cooper., A., Bagley, M., Bailey, A., Choi, H-C., Gang, N-H., & Molyneux, C. (2009). *The first five years: Celebrating the growth of the Raukatauri Music Therapy Centre.*

Alison Cooper
Registered Music Therapist
Raukatauri Music Therapy Centre



Cutting the cake: Hineraukatauri with Trustees of the Raukatauri Music therapy Centre (from left) Hinewehi Mohi, George Bradfield and Campbell Smith.

Changing the Record

by Mary Dunne

Perhaps it's because I am a songwriter myself. Or is there just some music I cannot listen to? Maybe I'm a music snob?

Whatever it is, as the parent of young children, I truly believed that I ought to be exposing my boys to "Kid's Music." You know the kind; that jumpety, hoppety, sugary stuff. I admired those parents who would play little Johnny's favourite CD in the car; who put on that music video for the hundredth time during a Mums' coffee morning. Don't get me wrong; there is a place for these recordings. What child doesn't enjoy repetition? Repetition is good, as are rhythm, rhyme and dynamics.

I was taking note of the advice given in musical parenting books that encouraged parents to join in and enjoy the music experience with their child. More than anything else this was because the child would find your enthusiasm infectious.

Therein lies the problem.

No matter how much I felt I ought to, I just could not be infectiously enthusiastic when it came to kiddy music. If the most important ingredient for a successful educational musical experience for my children was enthusiasm, then it was time to change the record.

How about a bit of Moby? His music has a strong, repetitive beat which is perfect for rhythmic movement and dance. It's unintrusive and will not distract from following instructions during the chosen activity. Some tracks are perfect for a Rhythmic Entrainment Intervention (R.E.I.) exercise, as children play quietly in the background. Check out Robbie Robertson's native North American music if you are keen on R.E.I.

“Sweet Dreams” – one of my favourite Eurhythmics songs – has had the magical effect, many times, of transforming my classroom full of children into “robots”. My fellow country-woman, Enya, helps to slow down movements and give them a smooth quality. “Orinoco Flow” is ideal for eye-tracking using scarves. “Caribbean Blue” is perfect for a dancing-ball-in-a-parachute group activity, as it has waves of sound within the piece.

Having dug out all your instruments (homemade or otherwise) why not play along to Dave Dobbyn’s “Loyal”. Encourage the children to pretend to be in the band and to pay attention to the shading. Playing along appropriately is a good exercise in listening.

I love to watch as young “conductors” guide their imaginary orchestra through Vivaldi’s “Winter,” (it is particularly good fun if one child plays the part of the lead violin). Or how about pretending to be puppets and move along to Pachelbel’s “Canon in D”. Enough classical? Time for The Corrs – “Toss the Feathers” really gets everyone jumping around.

By all means don’t chuck out those beloved kiddies CDs. Like I said, there is a place for them. Me? I think I fancy a little Sam Cook right now with my coffee!

Mary Dunne is a Music Specialist who has been a Music Enrichment Tutor and a member of the Targeted Learning Team at St Albans School in Christchurch. She now shares her love of music with the pupils at the Seabrook McKenzie Centre for children with Specific Learning Disabilities as well as sharing her unique ideas through workshops for teachers.

Friends of Music Therapy New Zealand

Friends of Music Therapy New Zealand (MThNZ) support the growth of music therapy in New Zealand. As MThNZ is a not for profit organisation, it relies on the generous

support of donors and Friends to sustain its activities. Friends of Music Therapy New Zealand can help to make music therapy known in the wider community.

Music Therapy New Zealand supports the development and promotion of music therapy with the aim of making music therapy services available to all people who are likely to benefit from it.

In particular MThNZ:

- oversees professional standards and registration of music therapists;
- develops public awareness and understanding of music therapy;
- encourages and helps fund research;
- works with other relevant professional organisations and government agencies to develop sound policies and practices;
- develops relationships with government and community groups;
- helps fund professional development opportunities;
- provides scholarships for students and other music therapists; and
- explores and promotes employment opportunities for registered music therapists (RMTh).

Your support of music therapy is needed and appreciated. Further information can be found at www.musictherapy.org.nz

Got a good idea? Funding opportunities within MThNZ

Music Therapy New Zealand (MThNZ) encourages new and innovative thinking, in the promotion of music therapy. Council, MThNZ’s governing body, recognises that on occasions innovative projects and assignments can also create further employment and development prospects for

individuals. MThNZ can assist by providing supporting funding. The following overview outlines how people might apply for funding from MThNZ.

The object of Music Therapy New Zealand is to “promote within New Zealand in a manner consistent with the Treaty of Waitangi and sensitive to the bicultural multiethnic nature of New Zealand’s society, the use and development of music therapy in the treatment, education and training and rehabilitation of children and adults with physical, intellectual, emotional or social dysfunction.” All applications are considered from the view of how the project might help this object.

Activities that might be funded include:

- providing a workshop that expands community understanding of music therapy;
- providing a lecture that encourages people to explore the ongoing provision of music therapy in a specific facility or service;
- undertaking a music therapy research project;
- developing resources (such as books, articles, pamphlets or other media publications) that can be used in promoting music therapy, either generally or to specific populations;
- other innovative projects.

If you think you might have an idea worth following through please look on Music Therapy New Zealand’s website www.musictherapy.org.nz for further information or contact the Administrator at info@musictherapy.org.nz Note applications for funding can be made from any interested party but a Registered Music Therapist needs to be involved in all projects.

Registration Board News

The Registration Board will next meet in May 2009. All applications for registration and practicing certificate renewals will need to be received by Monday 11 May 2009 in order to be considered at the May meeting.

Please submit applications to the following address: Music Therapy New Zealand Registration Board, PO Box 10352, The Terrace, Wellington 6143. Application Forms are available from www.musictherapy.org.nz or by emailing the Registrar at petra.press@xtra.co.nz.

Music Therapy New Zealand Registration Board

MThNZ Bookmarks and Brochure

Thank you to all those who have ordered bookmarks and are using them out in the community. Just to remind others the bookmarks are a useful way to introduce people to music therapy and MThNZ. Bookmarks can be ordered from the Administrator by emailing info@musictherapy.org.nz (25 bookmarks for \$10 or 50 bookmarks for \$15).

Music Therapy New Zealand is in the process of updating its introductory brochure on music therapy and MThNZ. We will inform the membership when it becomes available.

Storage of MThNZ memorabilia

For those members who have held positions of officers within Music Therapy New Zealand over the years, you may still hold some information or memorabilia on music therapy worth preserving. This could include old

copies of MusT, old copies of the journal or general snippets on early or founding members of the Society.

MThNZ already has its main body of archival material with Archives New Zealand. We are now looking to store all other relevant, (but not archival) information in a central storage facility for preservation of the history of music therapy in New Zealand, and to relieve some of your wardrobe or garage space!

In the first instance please email the Administrator at info@musictherapy.org.nz using the subject line "storage", detailing what items you hold and are willing to have stored by MThNZ.

Website calendar of events

As part of MThNZ's continual development on public awareness and processes, a calendar of events will soon be available on our website, and we need you to let us know what's on! This will be helpful to RMTh's holding workshops in different areas and to interested parties wishing to attend or support music therapy events. Please contact the Administrator with your events for inclusion in the calendar.

MusT dates to remember

The next edition of MusT is due out at the end of June. Please submit by 5 June 2009 your articles or ideas/ topics of interest you would like included in the June edition.

Usual publish dates for MusT are 31 March, 30 June, 30 September and 31 December. Deadlines for articles are 3 weeks prior to publish dates.