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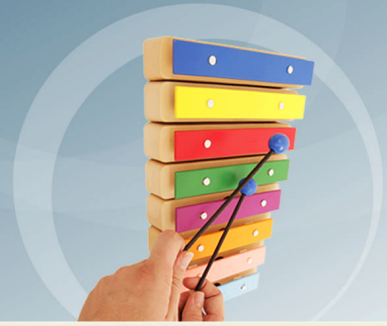
a newsletter from



music therapy  
new zealand  
Te Rōopu Puoro Whakaora o Aotearoa

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## From the Chair

by Judy Field

Although we are now into another year we have already had one Council meeting and another one is not that far away. At each meeting we notice how the profession and Society change and grow, and the Society in particular is challenged as to how it can support, and maybe enable, the increasing number of music therapists to provide high quality music therapy programmes throughout the country. As the new graduates from the training course and overseas therapists add to the number of professionals available to provide therapy programmes, the Society watches for opportunities to help music therapists become more accepted by organisations as providers of valid and effective ongoing treatment. There are areas where the Society can respond to queries about music therapy but information being spread through workshops and visits from music therapists could increase general knowledge which may ultimately lead to practice opportunities. This spread-

ing of information could also help add numbers of enthusiastic people to the Society's membership base.

Even though it seems early in the year, planning is well underway for Conference. The Rotorua group have organised a comfortable venue and the call for papers has gone out on the website with a closing date of 28 March 2008. Conference is a chance for us to share information and hear about current research in the music therapy world. Mark the weekend of 27 and 28 September, with a Professional Development Day for music therapists being added on Monday 29 September, in your diaries and send in registration forms early to take advantage of the "early bird" rate.

The major planning exercise, facilitated by Linda Wilson, which was started in November last year has resulted in a comprehensive strategic plan with a definite path forward.

Timelines have been set and Linda is still facilitating the methodical achievement or implementation of each goal. We are so

grateful to Linda for her efficient ongoing work in this area.

The new website is operating and some documents and information can be downloaded. The New Zealand Society for Music Society will have a new look and identity which will be launched officially later this year. Our grateful thanks go to Yid-ee Goh, Catherine Gibbs and Tim Gummer for all their work on the website and associated activities.

Although this is the first MusT for 2008 it has been a very busy first quarter. I know the rest of the year will move in some new and we hope progressive directions. We have a priority to increase our membership base and any assistance we can get with this from existing members will be very much appreciated.

Judy Field.

## New Zealand Society for Music Therapy – Annual Conference 2008

by Edith Klostermann

27 and 28 September 2008

Kia Ora from Rotorua!

On behalf of St Chads Communication Centre and our local Conference Committee I am excited to invite everyone to the next Annual Conference of the New Zealand Society for Music Therapy. For the first time, this year's conference will be held in beautiful Rotorua. The venue is the Novotel which is located on the lakefront of Lake Rotorua in the heart of the city

The title for this year's conference taking place on 27 and 28 September is "Cultural Diversity – Making Sound Progress". This is very fittingly described on the NZSMT website as a theme which encapsulates ideas about cultural partnership, including the relevance of music therapy practice and research in the present social and economic environment. It relates to any aspects of cultural identity and practice where music is used. Music therapy can identify pathways from the past and present which will enhance the future."

The keynote speaker has been confirmed as Ellie Salcin-Watts who is just back in New Zealand after working in Bosnia-Herzegovina for several years. She has vast experience working in a variety of cultural environments.

Should this not be reason enough to register for conference right away, consider everything else you can experience while you are here: Māori culture, geothermal earth forces, spa rejuvenation, thrills and adventure as well as the great outdoors with 16 lakes, exciting mountain bike trails and numerous walking tracks in the Redwoods.

We are looking forward to seeing all of you here in September!

Edith Klostermann (MM, MT-BC, RMTh)

on behalf of everyone involved in organising this conference

### Note:

Registration forms will be attached to the next issue of MusT and will also be available from the NZSMT Administrator at [petra.press@xtra.co.nz](mailto:petra.press@xtra.co.nz).

## St Chads Communication Centre Trust – Rotorua

by Margaret Parker



### WORKING IN OUR COMMUNITY FOR PEOPLE WITH DISABILITIES

#### A COMMUNITY OF MUSIC - VISION TO REALITY

Since its founding as an independent centre in the mid-1970s by Lucilla Quin QSM, music has played a key role in St Chads' programmes for people with disabilities. A woman of vision and determination, Lu believed in the power of music to provide opportunities for communication, learning, and wellbeing. Contact with Nordoff and Robbins, and their visit to St Chads during a New Zealand tour, reinforced those beliefs. This important legacy of music has been appreciated by the Rotorua community and developed by the St Chads Trust since its formation in 1982.

The original property built in 1925 was part of the Anglican Church and was purchased by St Chads Trust from the Waiapu Diocese in 1982. It now stands as a landmark building in Rotorua. In 2005 a building development programme was undertaken,

substantially increasing space for client activities.

Under the direction of Jean Hedley (Music and Creative Expressions Coordinator) since 1987, aspects of music therapy have been incorporated into St Chads' programmes. Jean trained as a teacher in the UK, and is also a registered music teacher. Students and staff from special education groups and people from community organisations have used and benefited from this service.

Attendance at music therapy conferences, and stimulating workshops facilitated by music therapists Morva Croxson and Daphne Rickson, have kept St Chads up to date with developments in the field of music therapy. St Chads, as a Music Therapy Support Group, continues to raise awareness in the community.

Music therapy at St Chads has been a journey embracing three decades of learning and development for the Trust. With the development of music therapy training in New Zealand, it was time for St Chads to realise its long held vision to establish a music therapy service for the Rotorua community. In 2006 a full-time music therapist position was established, and Edith Klostermann joined the staff. The challenge for the Trust now lies in promoting music therapy and developing the service.

St Chads Communication Centre Trust is delighted to be involved with the 2008 Music Therapy Conference, "Cultural Diversity: Making Sound Progress". We wish delegates a successful conference and hope they have time to enjoy the many cultural and scenic attractions Rotorua offers.

Kia Ora

Margaret Parker for St Chads Trust.

## Introducing the 2008 McKenzie Music Therapy Scholarship recipients

### RUTH ARMSTRONG

Some of my earliest memories involve music. Music and music making have always been a huge part of my life. My mother started teaching me violin at 2 and I progressed to the piano by age 6. Later I branched out to flute, guitar, bass guitar

and Irish whistle. During my school years, I began composing and writing songs. I became involved in various choirs, concert bands, jazz bands, rock bands, school musicals, and singing in a barbershop quartet. When I left school, I knew I wanted to continue with music. I was particularly interested in studying Song Writing and Contemporary Music alongside Western Art Music. I started my degree at the University of Otago and quickly discovered that I also really enjoyed Psychology. I completed a Bachelor of Arts majoring in Psychology and minoring in Music before moving to Wellington to undertake an Honours year in Psychology, with the aim of then going on to Clinical Psychology training.

As part of my Honours degree, I took the Music Therapy Principles paper. The opportunity to take this paper enabled me to find out more about Music Therapy. It fascinated me, and I came to a point where I had to decide whether I was going to continue down my intended path or change direction and audition for the Master of Music Therapy Programme. When I was taking purely Psychology it became apparent just how much I missed music. I realised that I wanted a career that utilised both my psychology and music skills. Music Therapy was the obvious answer. The journey so far has been challenging at times, but also greatly rewarding and enriching. I am honoured to receive the McKenzie Music Therapy Scholarship and look forward to undertaking my research on Music Therapy in a paediatric setting.

Ruth Armstrong.

### AJAY CASTELINO

#### The Long and Winding Road to Music Therapy

I'm very grateful to NZSMT for awarding me a McKenzie Music Therapy Scholarship. Here's some information about the path I've travelled on leading to me being on the Music Therapy course at NZSM.

#### Background

I was born in Mumbai, India. I've been playing guitar since the age of 7. In India, the field of a professional guitarist and formal university courses to this regard are considered to be rare. I have an interest in science and designing objects and therefore towards the completion of my schooling decided to train as a Mechanical Engineer. In 1995, my family moved to New Zealand where I attended school from Sixth Form

onwards. In 2000, I graduated from Auckland University with a Bachelors in Mechanical Engineering, BE (Hons). I subsequently worked as a design engineer for Interlock Industries in Auckland and Wellington for three years. During these seven years within the engineering field (4 years in the degree course and 3 years as a design engineer), I had a chance to reconsider and evaluate my long-term professional field of work. Having been in New Zealand for a few years now, a career as a professional musician seemed a possibility. I also felt that I had a greater level of interest in music as compared to engineering.

Musically since 2001, I started performing regularly within the singer-songwriter scene in Auckland and Wellington. I perform as a musician under the stage name of Ahjay Stelino.

### Choosing Music Therapy

Researching options within the field of music, I came across Music Therapy. It offered me a profession which would provide me with a job where I would consistently be playing and improvising music as part of my job. I also had an interest in Psychology and Philosophy and music therapy presented the opportunity to combine these interests with music. It offered me a profession where I'd be able to do music within 'family-friendly' hours of 9-5 rather than the late night lifestyle associated with being a performing musician. On approaching the Music Therapy Department in Wellington to enquire about the course in 2003, I was told that I'd need to ideally have at least a Teaching Diploma level of music qualifications and also experience with relevant client groups such as special needs schools, hospitals, rest homes, etcetera. My experience in these areas was limited but this line of work seemed to appeal to me and so I decided to try and achieve these requirements in London, England in 2004.

### Gaining Relevant Experience and Qualifications

On reaching the UK, I started working as a guitarist doing gigs around London and also started doing some 'Teaching Assistant' work in special needs schools to support myself financially and gain relevant experience. After about 6 months of being in London, I got a position as a music teacher at a special needs school. The job involved teaching music for 3 days, guitar tutoring for a day and teaching computers (ICT) for a day per week.

By 2006, I now had about 2½ years of experience in teaching music to about 110 special needs students from the ages of 5-19 yrs with a wide range of disabilities. In order to gain adequate formal music qualifications, I enrolled for my grade exams in Electric Guitar. I consequently gained a Licentiate Teaching Diploma in Electric Guitar from the London College of Music, LLCM(TD).

### Current Plans

I'm currently in the second year of the course at NZSM. My current placement is within mental health services in Auckland. I feel satisfied that I've made the right choice in choosing music therapy as a field of work for me. I believe it is a field that rightfully matches my personality, passion for music and my career path.

Ajay Castelino.

## Farewell Tribute for Joan Webster – July 2007

by Liz Wallace

Joan Webster retired from her Music Therapy position at Therapy Professionals Ltd in July 2007. The following is the edited version of the speech I gave at her farewell.

Joan retiring feels like the end of an era and I wanted to take this opportunity to celebrate her achievements.

### Early Years

After working as a school teacher and while bringing up three lovely daughters, Joan worked part time at the Templeton Centre (a large institution for people with intellectual and multiple disabilities, on the outskirts of Christchurch) as an accompanist to the choir, and together with her superior officer, Evelyn Ritchie, she ran recreational music groups for around 15 years.

This work included co-producing choir concerts, and fully costumed and staged Christmas plays and yearly shows.

After Evelyn Ritchie's retirement, she led the production of the final Christmas play at the Templeton Centre which was a marvellous success. It included a percussion band accompaniment, soloists, chorus, three residents in sheep costumes, and glitter from God scattered from the rafters!

## Music Therapy Training

After attending a Nordoff and Robbins course in Auckland in 1990 Joan was inspired to start music therapy training. At the time the only music therapy training in New Zealand was a distance-learning course with many challenges which needed tenacity and commitment to complete. She completed this and with support from Evelyn Ritchie created the first music therapy job at the Templeton Centre.

She was one of the pioneers in music therapy in New Zealand. There were only about 8 music therapists in New Zealand when she qualified.

## Music Therapy at the Templeton Centre

At the Templeton Centre, Joan with support from Evelyn, was involved in setting up a music therapy room and educating staff. Another significant achievement was getting music therapy transferred into the Allied Health Team – when it had previously been part of the Activities/Recreation area.

Her hands-on clinical work and demonstrations with staff inspired the creation of another music therapy job at the Templeton Centre – which I was fortunate enough to obtain.

## Transitioning Music

### Therapy to the Community

In 1996 Joan played a central role in transitioning music therapy to the community for the ex-residents of the Templeton Centre as part of the deinstitutionalisation process. Music Therapy was left off the list of Allied Health Professions that were to continue to be supplied to ex-Templeton residents. And so the two of us led a workshop for Managers of the Southern Regional Health Authority with managers of residential and day services. This was a participatory workshop, and was designed to inform decision makers about music therapy through their own experiencing. It was a success, and with advocacy by other supporters of music therapy, led to music therapy being included in the team at Therapy Professionals Ltd.

In partnership with a Community Chaplain, Joan was also involved in transitioning the Templeton Centre Choir to the community. She continued to lead the choir in the community for several years. The Friendship Choir continues providing very valuable so-

cial connections, performance opportunities and community participation

## Music Therapy at Therapy Professionals Ltd

Therapy Professionals Ltd is a private practice of therapies (Physio, Occupational, Speech Language, Music Therapy and Dietetics) which won the contract to provide these therapies to ex-Templeton residents.

At Therapy Professionals Ltd Joan and I set up music therapy for ex-Templeton Centre residents in the community.

### This had many challenges

- who to start seeing when there were hundreds of referrals?
- the logistical challenges of where could we work
- the setting up of groups when clients were scattered through the community
- how to transport instruments
- which of us got to take the best drum!

Joan played an important role in the Intellectual Disability Team at Therapy Professionals Ltd passing on information to other team members from her wide knowledge of clients from the Templeton Centre. This was especially valuable in the early years other team members didn't know the clients and when paperwork was missing.

Joan played a major role in establishing Music Therapy at Therapy Professionals Ltd. During the time we worked together we developed:

- procedures for prioritising the waiting list
- information sheets
- guidelines for carers
- procedures for assessment and discharge
- wording for goals – Shonagh O'Hagan (our Manager) got us up to speed with SMART (specific, measurable, achievable, realistic, time bound) goals

Joan was involved in educating others about music therapy through:

- educating Therapy Professionals Ltd's staff about music therapy, informally and through peer review presentations

- educating care staff about music therapy and about using music, sound and silence in the homes and day programmes

I want to take this opportunity to celebrate her achievements in her clinical work. Many people have seen Joan in action or seen video of her work and have been inspired by the high quality of this work. I have been privileged to work alongside her in clinical situations and have seen how her sensitive, respectful, affirming, 'being with' clients in music has led to positive changes and enhanced quality of life for clients.

She developed an assessment tool for Music Therapy for people with intellectual disabilities at the Templeton Centre, which she and I adapted over the years. This is used as an example of an assessment tool at the New Zealand School of Music and is used by music therapists around the country.

She is a talented composer of songs for music therapy for people with intellectual disabilities. She has been very generous in sharing these resources. These are worthy of publication at some stage, so future clients and music therapists can benefit from them.

## Development of Music

### Therapy Nationally

All through her time as a music therapist Joan has been committed to the development of music therapy. She has shown this by being a committee member and office holder on the local and national committees in the New Zealand Society for Music Therapy throughout this time. This shows the depth of her commitment (because we know how much Joan loves meetings).

She has also shown commitment to music therapists' professional development - her own and others, by attending national and international conferences and workshops, presenting at conferences, and being part of innovative peer supervision groups.

### Music Therapy Students

Joan played a major role in establishing Therapy Professionals Ltd as a desirable placement for Music Therapy students from the New Zealand School of Music. She has taken a big role in supporting potential students, students and new graduates - including me!

I have been so fortunate to work with Joan. For many years we were the only two Music Therapists working together in New Zealand.

We have had a really good working relationship out of which has emerged many a 'cunning plan' to make our lives easier!

Congratulations Joan on your achievements! (Though Joan herself is adamant that what she has done has been achievable only with the support of others. "Working with", like "being with", is the modus operandi that she is comfortable with. For her, the merit belongs to the team, not to one person within the team.)

Thank you so much for what you have achieved and what you have given. You leave Music Therapy in a really solid position at Therapy Professionals Ltd and you have played a major role in the development of music therapy nationally.

After all these achievements it must be time for a rest!

All the best for your retirement.

(Followed by the singing of 'It's Time to Say Goodbye' written by Joan Webster)

Liz Wallace. (Edited by Joan)

## MENZA Workshop: Toi Puoro

by Alison Cooper

### MENZA WORKSHOP: TOI PUORO (MAORI MUSIC RESOURCES)

#### February 2008

Cultural matters seem to be highlighted this year, particularly in the theme of our forthcoming NZSMT conference. As an immigrant myself to a bicultural and multicultural country, and as a member of the music therapist community, I am aware of the need to respect cultural boundaries and to be sensitive in the way we approach "inter-cultural" music experiences. Access to songs, instruments and musical styles from our clients' cultures, from our personal backgrounds and from the wider world can enrich our work and strike a chord with our clients. However, while it is relatively easy to find musical resources from other cultures, it may be unclear when and whether they are culturally appropriate, particularly in the context of music therapy. One path through this dilemma is to seek professional development opportunities that emphasise experiential learning and extend our professional and community networks. It may be helpful for us to look to the wider community for some of our continuing professional devel-

opment, as well as discussing these matters among our own professional community.

With this in mind, I recently took the opportunity to participate in a MENZA Toi Puoro workshop (Māori Music Resources). Many readers will already have links with MENZA – Music Education New Zealand Aotearoa ([www.menza.org.nz](http://www.menza.org.nz)). While MENZA's focus is clearly on music education, some professional development events may also be relevant to music therapists working with children. Such occasions also provide opportunities to network with other professionals and community leaders, and to promote awareness of Music Therapy.

The main workshop presenter was Rawiri Toia, Head of School for Te Kura Māori in the Faculty of Education at Victoria University of Wellington, and for six years national co-coordinator for Ngā Toi, Māori Arts Curriculum; Rawiri has past links with NZSMT, for example as a conference kaumatua. Other presenters were Rae Si'ilata (ESOL facilitator at TEAM Solutions, Auckland), Robin Trinick (Senior lecturer in Music Education at the Faculty of Education, University of Auckland) and Emma Walker (Te Rarawa; Rosmini College, Auckland). A lovely surprise guest was Rae's father, who assisted Rae with clapping games she had learned from him as a child. I was only able to attend the second day of this two-day MENZA workshop, but other participants had also found the first day valuable. The second day included waiata (songs), movement to music, making and using poi, tī rakau (stick games) and making a clay flute.

Many participants were not music specialists, and Rawiri emphasised a holistic, inclusive approach that brought together musical skills, cultural identity, an understanding of the text and a concern for the well-being of the whole person – community music making at its best. While he insisted on correct pronunciation and melodic accuracy, he achieved this through modelling, encouragement and repetition, and viewed mistakes as an opportunity to learn. I was also struck by Rawiri's response to the different colours noticeable within our group singing, whether in unison or with harmony. He highlighted the contrast with a trained choir with a homogenous sound, and emphasised that each was a different approach – neither right nor wrong, but a different aesthetic.

The presenters referred frequently to Learning Media's *Kiwi Kid Songs*, each of which includes at least one Māori song; and par-

ticularly to *Kiwi Kids Songs Waiata 15: He waiata mo nga kaupapa ake*. Rawiri stressed that such materials have been approved as being culturally safe teaching materials for all New Zealand teachers and students. It would seem that, in the context of Music Therapy with developmental goals, these resources would also be useful. If using such resources in more psychodynamic-oriented work, it would seem important to liaise closely with the client's family, team and community.

The value of this workshop lay in the cultural experiences, the calibre of the presenters, access to current resources, and opportunities for discussion. Many thanks to all the workshop presenters; to MENZA representatives Maria Winder and Stephanie Lees for co-ordinating the event; and to the University of Auckland, Faculty of Education for hosting the Saturday workshop.

#### Links

Learning Media: [www.learningmedia.co.nz](http://www.learningmedia.co.nz)

MENZA: [www.menza.org.nz](http://www.menza.org.nz)

Alison Cooper.  
Registered Music Therapist

## Music Therapy Journal Reviews

by Karen Twyford

### CANADIAN JOURNAL OF MUSIC THERAPY VOLUME 13(1)

Reviewed by Karen Twyford

This particular volume of the *Canadian Journal of Music Therapy* contains an interesting collection of dialogues and papers relating to various aspects of the music therapy profession, including training, professional development and intervention. In his prelude, Kevin Kirkland discusses the process of submitting papers for consideration for the Journal and provides useful information and guidelines for writers to follow.

Guylaine Vaillancourt provides a constructive paper on 'Voices – A World Forum for Music Therapy'. For anyone considering submitting an article to this on-line forum this paper should be accessed on [www.voices.no](http://www.voices.no). From an informative viewpoint this paper provides an understanding of the vision and purpose of the forum. Vaillancourt describes different genres of writing which are included and accepted on the forum such as theoretical papers, es-

says, stories, clinical papers, reports, interviews and international archives.

The sole clinical article is written by a Music Therapy Intern, Joseph Lee. Entitled 'Music Therapy with a Woman who was Hurt by a Cowboy' this qualitative paper describes the use of song writing techniques with a thirty year old woman with Multiple Sclerosis. This moving paper illustrates the value of song writing as an indirect means of expression and self disclosure for clients facing personal difficulties.

Carolyn Kenny, Liz Moffitt and Nancy McMaster provide a descriptive dialogue on the development of the first Canadian Music Therapy Training Programme at Capilano College in North Vancouver. While relatively brief, this insightful discussion shares both the history and the current position of the course as it celebrates its thirtieth anniversary. Another reflective paper is included by music therapy staff and past students of the course at Wilfrid Laurier University as they celebrate their twentieth anniversary.

The journal concludes with four book reviews including: "Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators and students", by Felicity Wigram and Tony Baker; "Psychiatric music therapy in the community: The legacy of Florence Tyson", edited by Michael McGuire;" Music, music therapy, and trauma: International perspectives", edited by Julie Sutton and "Receptive methods in music therapy: Techniques and clinical applications for music therapy clinicians, educators and students" by Denise Grocke and Tony Wigram.

Of note is the international conference to be held at Wilfrid Laurier University from 13 to 15 June 2008, Making Connections: Exploring the Relationship between Music Therapy and Music Education, at which Dr. Amelia Oldfield will be the music therapy keynote speaker and Dr. Lee Bartel will be the music education keynote speaker.

Karen Twyford.

### **BRITISH JOURNAL OF MUSIC THERAPY VOLUME 21 (1) 2007**

Reviewed by Karen Twyford

This volume of the *British Journal of Music Therapy* includes three papers on diverse topics, all of which I found interesting and thought provoking. Editor Simon Proctor draws attention to listening to the different 'voices' within our profession so that we can

gain a greater understanding of what we are about and what we do. He relates this to the varied approaches that emerge as a result of different training backgrounds and work place settings.

The first paper by Steve Cobbett explores the topic of combining music therapy with other creative therapies including play therapy and dramatherapy and incorporating some of the principles and approaches from these disciplines into his work with children with emotional and behavioural difficulties. In his work, Cobbett found that children would often spontaneously initiate forms of non-musical creative play in his sessions. He felt it was important to not ignore these responses or the verbal dialogue that resulted from them and after gaining further training in play therapy, dramatherapy and counselling developed an integrative creative therapy approach. He has found that music can be used to enhance the experience of using other media and can adopt a containing role within his sessions. Cobbett illustrates the principles of his work with a moving case study about a young boy Amir, who is ten years old with a history of domestic violence. I found this paper most interesting to read. In our own professional journeys as Music Therapists it is important to consider ways of ensuring our work is not only effective for the clients with whom we work but also enriching for us as therapists. Cobbett's ability to incorporate ideas and principles from other therapies is inspiring and resonated strongly with me.

Neil Foster explores a completely different aspect of music therapy practice, that of the concept of 'friendship' within client - music therapist relationships. This paper details a qualitative research project undertaken for a Masters dissertation which included in-depth interviews with music therapists in a range of clinical contexts. Foster explores the concept of friendship and relationships in music therapy through and draws some interesting conclusions around this notion for all of us to consider within our work. The process of his research involves interviews based on clinical scenarios which represent a range of situations which feature friendship within clinical work. The data is presented in three themes which include boundaries, ethics and therapist fear; balancing personal and professional; and facilitating relationship. Of interest are the six findings that Foster leaves the reader with which provide some important considerations regarding a complex issue, one which

every therapist can relate to at some time or another in their work.

The final paper by Laura Sharp and Anna McGee, is a review of non-musical literature which explores the role of rhythm in the development, maintenance and management of stereotypic behaviours. Although some musical literature is actually included to validate certain points this paper draws on a variety of research and provides an interesting perspective on the effectiveness of using rhythm with clients with stereotypic behaviours which may also include autism. The authors suggest possible areas for further research in this area and anticipate that music therapists will access the research to further their own thinking and to justify their work in the professional arena.

Also included in the Journal is a dialogue from Daphne Rickson which is a response to Katrina McFerran and Jennifer Stephenson's previous dialogue around music therapy in special education and the need for more evidence. Daphne focuses on the way the 'Evidence Based Practice' is defined in special education settings in New Zealand and briefly details the New Zealand Ministry of Education's initiative where all 'evidence' of effective practice is valued equally in a tri-circle model.

Finally the Journal includes two book reviews which include 'Music Therapy Methods in Neurorehabilitation: A Clinician's Manual' by Felicity Baker and Jeanette Tamplin and 'Receptive Methods in Music Therapy, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students' by Denise Grocke and Tony Wigram. It also includes a comprehensive Journal watch which details articles published in major English language music therapy journals across the world, including New Zealand.

Karen Twyford.

## 2008/09 Subscriptions

NZSMT Council has set the subscription fees for 2008/09. The details of the new fees are in the following table. Invoices for 2008/09 will shortly be sent to members.

Registered Music Therapists	\$100
Individuals and Businesses	\$ 65
Students	\$ 30