As I sit down to write this, my thoughts turn to the tragedy of Flight MH370 and the anguish of the families and friends who have lost loved ones. I am sure you will join me in sending them our sincere condolences. And yet, thinking about the two New Zealanders on that flight, this is our loss too – we are all suddenly connected.

It is human nature to seek connections. When a baby is born, it’s first priority is to connect with the nearest available person – usually it’s mother – in order to survive.

From that moment on, the web of connections starts to grow – not just externally, with relationships to people, objects and places, but internally as well: with each new connection a baby makes, it’s brain grows.

How does this all relate to Music Therapy New Zealand, you may ask? I see MThNZ as that baby – with each connection it has made, it has grown. Each baby step has led to another, which has resulted in music therapy in New Zealand increasingly becoming a recognised therapeutic intervention for people throughout the
lifespan in both education and health. Music Therapy in New Zealand is no longer a baby, but it is not yet fully grown either. There is still much work to be done to ensure music therapy not only maintains the gains it has made, but also builds on these, so that it has a voice with key stakeholders, in particular planners and funders. It needs to stay connected and keep connecting and re-connecting if it is to continue to grow and flourish.

I think it’s no accident the theme for MThNZ Conference 2012 was Music and the Brain: Making Connections in Music Therapy. Also that the old Registered Music Therapists’ newsletter was called Connections.

MThNZ President, Claire Molyneux, further reflects on the concept of connectedness later in this issue, highlighting how this is being realised at local and national levels. Alongside this, as Claire mentions, Council are going through a creative process of re-visioning for MThNZ, which we hope will give us a clear direction for the future.

MThNZ notes with sadness the recent passing of musician Judith Clark CNZM. Judith was a friend of the Society from the 1970s, on the National Executive committee during the 1980s and was an honorary consultant for the Society from the 1990s. An obituary highlighting Judith’s contribution to the music therapy community will be included in the next MusT newsletter.

In the meantime, I hope you enjoy this issue of MusT – which is one of our ways of staying connected with you, the members.

Raukatauri Music Therapy Centre farewells Claire Molyneux

by Alison Talmage, NZRMTh

As Claire Molyneux leaves her position at the Raukatauri Music Therapy Centre at the beginning of May, I would like to take this opportunity to thank her on behalf of the Raukatauri team for her consistent encouragement, inspiration and commitment to our clients, team and the wider Raukatauri whānau.

Claire joined the Centre in 2005, as a second music therapist and then Head of Clinical Services, working alongside Directors Yid-EE Goh, Anne Bailey and Carol White. As reported in Claire’s NZSM conference presentation (Molyneux, 2013), the Centre, now celebrating its tenth birthday, has grown to a team of nine music therapists who see 200 clients per week at the Centre and in satellite and outreach settings. Claire has been instrumental in building the profile, reputation and values of the Centre. Behind these facts and figures lie a myriad of individual stories of connection, transformation and new possibilities through shared–music making, for Claire’s own clients and those of her many supervisees.
We also acknowledge and take pride in Claire’s contribution to the wider music therapy community: six years with the Registration Board and her current role as President of Music Therapy New Zealand. When I think about Sarah Hoskyns’ (2008) question, “So music therapists… how good is your juggling?” I am continually inspired by Claire’s capacity to maintain a sense of proportion, humour and creativity, while juggling family, personal interests, work and service.

Claire has often shared her love of poetry, so in celebration of her achievements and as a toast to the future, here’s one for Claire.

_We have fallen into the place where everything is music._

_The strumming and the flute notes rise into the atmosphere, and if the whole world’s harp should burn up, there will still be hidden instruments playing, playing._

_This singing art is sea foam._

_The graceful movements come from a pearl somewhere on the ocean floor…_  

Rumi (1207-1273)

References


McKenzie Music Therapy Scholarship recipients for 2014

Music Therapy New Zealand congratulates students Hee Hyun Han and Andrea Robinson, joint recipients of the 2014 McKenzie Music Therapy Scholarship. Best wishes with your future studies.

Profile on Lisa Cornelissen: Anthroposophical Music Therapy Intern

_by Lisa Cornelissen_

As part of my final internship I decided I would go abroad rather than doing the internship in The Netherlands, and hence approached Parkside Special Needs School in Pukekohe, South Auckland. The school is fortunate to have a full time music therapist, Neil Jourdan, and they agreed to host me for the duration of my 6 month internship.

Although I am training as an anthroposophical music therapist I was curious about creative music therapy, its use within a special needs setting and the similarities (and/or differences) between the two approaches. It is my hope that, through
my internship, I will gain a better overall understanding of music therapy which will undoubtedly enrich my future practice.

My passion for music did not start until I was sixteen years old. I come from a musical family, my mum was a well-known singer back in the days with the George Baker Selection (some of you may be familiar with the "Una Paloma Blanca" song). When I was young I didn’t understand how important music was for me despite being surrounded by it all day. By observing my mother’s work I saw how harsh the music industry can be and due to this I did not involve myself with music until much later in life. It was when I found an old and dusty keyboard under a bed that my life changed completely. For a while I became known as 'the girl with the headphones' and after school I would never be apart from my keyboard.

I have always been a very shy person yet through music lessons I became more engaged with life and gained a better social life. One could say that music changed me. This was my first experience with music therapy, although I wasn't aware of it at the time.

After high school, I started taking piano lessons and decided to work as hard as I could to gain entry into the conservatory (music academy). After only one year I was accepted however I will never forget my audition! I was not aware that I would have to sight read and play a piano piece. As I did not read a note of music this became the source of much amusement. My time at the academy was short lived due to a wrist injury I sustained from the amount of piano playing that was required. I had to rehabilitate for months (in a hospital specifically for musicians) if I ever wanted to play the piano again. Once again I experienced the harsh reality of the music industry.

I decided to explore other avenues in music and found a course on anthroposophical music therapy at the University of Practical Science in Leiden. This avenue felt right as it combined my passion for music, psychology and esotericism. It suddenly felt like everything guided me in that direction and I have studied anthroposophy with much enthusiasm. My musical journey is far from over and exploring the world of creative music therapy seems like a perfect next step. During my internship with Neil, I am gaining an understanding of creative music therapy and, in this case, it's use with those with special needs.

Anthroposophical music therapy is based on the model of a threefold and fourfold human being. An anthroposophical music therapist will assess the balance between the four elements, namely: earth, water, air, fire, which are connected to the four bodies, namely: physical body, etherical body, astralic body, and the ego. Also, the balance between the threefold thinking–feeling–willing will be judged. The therapist will form a musical diagnosis to analyse the elements that are not in balance. Once a diagnosis is completed the qualities of specific musical aspects will be used in a specifically designed treatment plan which may use musical exercises and songs, to work towards a balanced interaction between the elements. This ‘balance’ is the basis of good health. In addition to the use of musical aspects an anthroposophical music therapists will
choose specific instruments which have different qualities (based on the Goethan phenomenology) as part of a treatment plan. There is a lot of information about anthroposophical music therapy on the internet with more elaborate explanations should you wish to find out more. Two articles of interest can be found at the following addresses:

https://voices.no/index.php/voices/article/viewArticle/547/408
https://normt.uib.no/index.php/voices/article/viewArticle/646/548

Some thoughts on connectedness

by Claire Molyneux, President of Music Therapy New Zealand

About this time last year I wrote a piece for MusT reflecting on my time on the New Zealand Music Therapy Registration Board. I now find myself in the privileged and somewhat daunting position of President of Music Therapy New Zealand. I am fortunate to continue working with Heather Fletcher in her role as Chair of Council and alongside Megan Berentson-Glass who has spent many years on ETPP and Council. Add to this the energy brought by Helen McGann and the diverse experience of lay member, David Kayrouz, and we have a dynamic team serving MThNZ.

The theme I have been most aware of since stepping into the role of President is that of connectedness. As I reflected on this theme, two aspects were prominent: firstly, valuing and encouraging connectedness on national and local levels; and secondly reflecting on the way our practice connects with the musical and healing heritage of this land in which we are privileged to work. At the February Council meeting David led a creative process to help identify a clear vision for Council. This powerful experience enabled us to articulate our shared values and supported the development of whanaungatanga. It was important to first focus on our relationship as a Council before turning to the question of how to support whanaungatanga and connectedness amongst the music therapy community, those we work with, our stakeholders and our practice.

In relation to valuing and encouraging connectedness on national and local levels, a fine example of this is the recent Hospice West Auckland Music Therapy Symposium held on 17 March 2014 in Auckland. This event grew from an idea to share information and raise awareness of music therapy within palliative care. One of the things I found exciting about this event was that it brought together music therapists presenting on a specific area of practice. This recognised the knowledge and expertise present in the field (both locally and nationally) and provided an opportunity to share this with others (not just music therapists) working in the field; generating discussion and increasing awareness of the potential for music therapy in palliative care.

Turning to the second aspect, I want to reflect briefly on the passion and energy that I felt was present at the Te Kōkī New Zealand School of Music 'Linking Cultures: Collaborative partnerships in music therapy and related disciplines' conference in November 2013. This conference gave voice to a growing interest in and need for increased understanding of the relationship between music therapy practice and traditional Māori healing and therapeutic practice using waiata and taonga pūoro. I believe we need to deepen this conversation as we further identify our needs and responsibilities in relation to te Tiriti o Waitangi (the Treaty of Waitangi) and our work within a bi-cultural nation.
As we look to the future of music therapy in Aotearoa/New Zealand, I am reminded of the concept of Tūrangawaewae, often translated as 'a place to stand', a place where we feel especially empowered and connected. When we feel empowered and connected, appropriately resourced and supported, we are able to realise our potential. This is the work of music therapy, both on an individual and collective level and I am looking forward to more conversations and the actions that I am sure will follow.

CeleBRation Choir news
by Alison Talmage, NZRMTh and Shari Ludlam, NZRMTh

The CeleBRation Choir gave a lively, well received performance at Brain Day on March 29th at the University of Auckland. Brain Day is a public open day, organised by the Centre for Brain Research as part of international Brain Awareness Week. For further information, see https://www.fmhs.auckland.ac.nz/faculty/cbr/brainweek.

For other news, please visit the CeleBRation Choir’s new open page on Facebook: https://www.facebook.com/CeleBRationChoirNZ, as well as our university webpage: http://www.fmhs.auckland.ac.nz/faculty/cbr/about/choir.aspx.

Review of Hospice West Auckland Music Therapy Symposium
by Hee-Hyun Han, student music therapist

The Hospice West Auckland (HWA) Music Therapy Symposium, held on the 17th of March in Auckland, was a wonderful showcase of music therapy in hospice and palliative care. The conference room was filled with green items and people were invited to dress in green as the Symposium took place on St Patrick's Day. The programme opened with a karakia by David Nuualiitia, Chaplain from HWA, followed by waiata led by staff from HWA. Claire Molyneux (NZ RMTh, Raukatauri Music Therapy Centre) opened the programme by introducing briefly but comprehensively about music therapy and music therapy practice in and outside New Zealand. There was also a chance to experience a group music activity during her presentation. Keryn Squires (NZ RMTh), who works at Te Omanga Hospice, Wellington, which originally means "Flying to a place of refuge", gave two presentations. The first invited the audience to consider how music can bridge cultural gaps and illustrated the range of Keryn's work in the hospice setting. Her demonstration of music making and the koshi chime was also fascinating. Keryn's second presentation focused on the process of building a music therapy practice at Te Omanga, including some interesting history of early music therapy pioneers in the field including Mary Brookes and Anne O'Rourke, and acknowledged the recent growth of practice in this area.

Music Therapist Gary Davidson's presentation titled "Stepping out of the comfort zone" explored his experiences as a student music therapist on placement at HWA, including case examples of his work with bereaved
family members and individuals at the end of life. “Sounding the Self at the End of Life” presented by May Clulee (NZ RMTh, Raukatau ri Music Therapy Centre), was inspiring as she talked about how music helps people who are terminally ill to reframe their sense of self. Ethnomusicologist Dr Jyoshna La Trobe’s speech on the “Bio- psychology of Music” was truly stimulating as she described her PhD research into the use of kirtan (devotional chanting and music) and the relationship of this musical and spiritual practice to health and well-being. The Symposium closed with a panel discussion with all presenters and a final waiata led by Dr La Trobe.

People from diverse professions attended the symposium and I had a great time talking to and hearing from people working in pharmacology and teaching areas. I was lucky to attend such a great event as a student music therapist. It was a wonderful experience to feel and have a taste of various areas of music therapy work in hospice and palliative care settings.

Profile: Victoria Churchill
by Alison Talmage

A personal highlight of the 2013 Australian music therapy conference was the new grads’ registration ceremony. I was proud to witness Victoria reaching this milestone, and to celebrate her journey from focused secondary school student at the 2005 Auckland conference to eager volunteer with both the CeleBRation Choir and Raukatauri Music Therapy Centre in 2010, and now fully fledged (still Kiwi) Australian RMT. Victoria and I have also played together in St Matthew’s Chamber Orchestra, Auckland. The Melbourne conference was the perfect opportunity to reminisce and mull over future aspirations.

Victoria and Alison discussing the CeleBRation Choir poster at the Australian conference, September 2013.

Victoria’s musical beginnings.
I grew up on the North Shore, Auckland. I won a colouring competition as a young child that gave me a term of free keyboard lessons... and ended up enrolled for recorder at our local music centre! I went on to become an oboist – playing semi-professionally in many groups, premiering NZ compositions, and teaching recorder, oboe, keyboard, and theory at my local music centres.

What prompted your decision to train as a music therapist?
I have always been very "scientifically" minded, with a genuine passion for people and music. Just before NCEA, my piano teacher showed me a newspaper article on music therapy. I read it... did a bit more research... and was hooked! I was fortunate enough to be permitted by MThNZ to sit in on some seminars at the national conference back in 2005, and toured the (new) Raukatauri centre, where I ended up volunteering a few years later. I also volunteered with the CeleBRation Choir. I was so very, very lucky.

What have you, as a Kiwi, gained from your time in Australia?
Studying and working in Australia has opened doors to countless opportunities I could not have even imagined before, in and outside of music therapy. But, perhaps even more valuable, it has given me different perspectives, and even more contacts.
What has been the biggest challenge so far?
And the funniest moment?
The biggest challenge: balancing 5 placements, lectures, assignments, homework, readings, thesis… it was full on. I also volunteered with a community choir and worked. But there were countless memories and connections made that I will never forget. As for the funniest moment… well, I named my thesis Theo and had a lot of fun making highly inappropriate jokes with it to get me through.

What areas of work interest you at the moment?
I have wanted to work with adults experiencing severe to profound multiple disabilities since employment as a community support worker in Auckland, prior to music therapy study. I am as passionate as ever, completing an independent placement with an adult day centre and using my Master’s thesis to begin research.

Future plans?
Many… for now, in Australia, writing, researching, working, PhD… I’ll return to NZ – perhaps Christchurch, then Auckland. I have a long list of ideas spinning round in my head…

And your thoughts about links between New Zealand and Australia?
I would like to see more collaboration and direct sharing of ideas. It was great to see an increased number of NZ RMThs at the AMTA National Conference this year, including three absolutely outstanding presenters. Continuation of this and further encouragement of reciprocation for our NZ conference would be fantastic. I myself plan to continue holding Australian and NZ membership as well. Perhaps dual membership/registration is something else that could be encouraged, and potentially even placements in both countries, creating stronger ties and increased opportunities for all our Australasian courses. Co-authorship, such as that between leading researchers Kat McFerran (Australia) and Daphne Rickson (NZ) are also fantastic. We have a lot to learn from each other – and I have no doubt that together, we could make an even bigger impact on the world!

Songs from New Zealand Music Therapy
by Alison Talmage

This wonderful resource was published in 2013 by MThNZ and the Raukatauri Music Therapy Centre. Please download an order form from the music therapists’ online forum or contact Alison Talmage: alison@rmtc.org.nz. Books cost $20 plus postage. Do encourage your workplaces, colleagues and friends to purchase a copy – or buy an extra copy as a gift!

MusT newsletters

The MusT newsletter is circulated three times a year (Mar/Apr, Jul/Aug and Nov/Dec). Your input to MusT is always welcome. Please send contributions and/or ideas for articles to the MThNZ administrator.