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Chair: Heather Fletcher
President: Daphne Rickson
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From the Chair
by Heather Fletcher

I hope you all had a good summer break. Glorious weather continues to bless us here on the West Coast.

Since the last issue, Music Therapy New Zealand has been busy organising Conference 2012: Music and the Brain – Developing Pathways. We are very pleased to confirm our keynote speaker will be music therapist Dr Wendy Magee, associate professor, Department of Music Education and Therapy, Temple University, Philadelphia,
USA, with the second major address being given by Dr Simon Rowley, neonatal paediatrician at National Women's Hospital and a trustee and spokesperson with the Brainwave Trust. We are already receiving enquiries from overseas from potential presenters and delegates, for what is shaping up to be a very exciting conference. We are also grateful to the Australian Music Therapy Association for their collaboration in bringing Dr Magee to the Southern Hemisphere. Further details regarding Conference can be found later in this issue.

In the meantime, we continue to look for opportunities to promote music therapy in New Zealand and support our Registered Music Therapists in their work. The Professional Resource Pack has now been distributed to all Registered Music Therapist MThNZ members and will become part of the membership package for all new RMTh members. The primary aim of the packs is to assist in the transition from graduate to professional and help orientate music therapists new to the country. In addition, it provides helpful information for therapists on all aspects of self-employed working, e.g. promoting your work; how to draw up a contract; and costing your work. So far the feedback has been very positive. Thank you to ETPP for their work on putting this resource together.

I'll leave you now to enjoy this issue of MusT, and I look forward to seeing you later this year at Conference!

Heather Fletcher
Registered Music Therapist
Chair, Music Therapy New Zealand

Obituary: A tribute to Clive Robbins (1927–2011)

by Daphne Rickson, President MThNZ

The international music therapy community was deeply saddened to hear of the death of Dr Clive Robbins on 7th December 2011. During his over 60 years of service to music therapy, Clive made significant and wide ranging contributions to the field.

He began his career in music therapy in the late fifties when, as a special education teacher at a Rudolf Steiner community home for children with disabilities (Sunfield Children’s Home), he partnered with Paul Nordoff, a composer, and together they began pioneering work to engage children who had special needs through musical improvisation. They researched their efforts, published resources and texts, and toured the world to demonstrate what was possible through “therapy in music”. Their visit to New Zealand in 1974 was the catalyst for locals to begin to advocate for the development of music therapy in this country. Paul Nordoff died in 1977, but Clive continued the work and in 1980 when Nordoff–Robbins became registered as a charity, centres and outreach programmes began to be established around the world. Nordoff–Robbins centres now offer music therapy to people of all ages who have a wide range of conditions, and many centres also offer training for people wishing to become music therapists.

Clive and his second wife Carol, who was also a music therapist, worked at the New York State School for the Deaf from 1975 to 1981 and that experience contributed to the production of their book, ‘music for hearing impaired and other special groups’ (Robbins & Robbins, 1980) which has been a favourite resource of mine over the years. From 1982 to 1989 they lived in Australia, where they established a Nordoff Robbins Association;
then in 1990 they opened the Nordoff Robbins Center for Music Therapy at New York University.

Clive returned to New Zealand with Carol in 1990 to run courses and workshops in Christchurch, Wellington, Palmerston North and Auckland – on music with the hearing impaired; group activities in music therapy; improvisation; introductory overviews of music therapy; music in special education; and creative music therapy. As part of their presentations they also worked directly with groups of children who had severe disabilities from the Templeton and Puketiro Centres in Christchurch and Wellington respectively. I recall being personally very affected by witnessing how quickly and easily the children responded to Carol's immense musicianship and Clive's gentle guidance.

I also remember with sincere gratitude the personal interest Clive and Carol took in my family and my work during this visit. I have wonderful memories of their interaction with my daughter, who was born profoundly deaf, and Clive’s thoughtful ‘supervision’ of my work at Hammersley Park School, which I continue to draw on to this day. Carol died in 1996 and Clive returned shortly afterward to undertake a tour dedicated to celebrating her life’s work. At that time he introduced us to his publication "What a Wonderful Song her Life Sang: An Anthology of Appreciation for Carol Robbins".

More recently, having married again to another music therapist, Kaoru, Clive was particularly active in the Far East, lecturing in Japan, Taiwan and Korea. His last visit to New Zealand in October 2007, was to give a clinical lecture and workshop hosted by the Raukatuari Music Therapy Centre, the first dedicated music therapy centre in New Zealand which also builds on the Nordoff–Robbins approach. Once again, he offered his expertise to an enthusiastic group of music therapists, music therapy students, potential students and ‘friends’ of music therapy who were inspired by Clive's unfailing skills as a presenter.

Dr Clive Robbins held the position of Adjunct Clinical Professor at New York University, and was an Honorary President of the on–campus Music Therapy Clinic at Senzoku Gakuen Music College, Kawasaki, Japan. His publications include, but are not limited to, Music Therapy for Handicapped Children (1971), Music Therapy in Special Education (1983), Creative Music Therapy (1977; Nordoff, Robbins, & Marcus, 2007), Music for the Hearing Impaired and Other Special Groups (1980), and many books of musical activities, songs and musical plays for children. He held honorary doctorates from Combs College of Music, Philadelphia; the University of Witten Herdecke, Germany, and the State University of New York.

We rejoice for the life of Clive. His contribution to the development of music therapy in New Zealand was extremely important, and his legacy lives on through the music therapy practice and training that continues in this country.

References:


Celebrating Raukatauri
by Alison Talmage

A recent fundraising concert for the Raukatauri Music Therapy Centre featured my new orchestral work, *Raukatauri*. The concert, a partnership between the Centre and the Auckland Symphony Orchestra, was initiated by musical director, Peter Thomas, an inspiring figure in school and community music circles. *Raukatauri* celebrates my close ties both with the Centre (where I have worked since 2007 and also received student supervision) and with this versatile community orchestra (which I joined in 1998).

In Māori legend, Hine Raukatauri, the goddess of flutes and music, is the casemoth, trapped in an elongated cocoon that hangs from many native trees; at night as the breeze blows through the cocoon, the call of the female moth to her lover is heard as a soft, sweet sound. The founder of the Raukatauri Music Therapy Centre, singer and songwriter Hinewehi Mohi, named both her daughter, who has cerebral palsy, and the music therapy centre after the ancestress Raukatauri.

*Raukatauri* is a short work for flute and string orchestra in two movements, “Karanga” (Call) and “Waiata” (Song). The relationship between flute and orchestra evokes the communicative potential of music to link therapist and clients in co-created music. This is represented by the flute’s initial isolation high above the orchestra, and the weaving of a simple melodic phrase into the episodic form of the “Waiata”.

The concert was well supported by my Raukatauri colleagues, clients and families, and the wider community. I was honoured by the opportunity to have my work performed for the benefit of many special people who also love making music. Particularly special was wonderful feedback from Hinewehi (in words) and Hineraukatauri (vocally, during the performance).

You may also like to read this feature in The Aucklander newspaper (01.03.12): http://www.theaucklander.co.nz/news/sweetest-sounds/1289229/

Reflections on a trip to Brisbane – September 2011
by Claire Molyneux, Head of Clinical Services, RMTC

In September 2011, I was fortunate to spend four days in Brisbane, Australia, where I attended the 37th national conference of the Australian Music Therapy Association (AMTA). I also visited music therapists at the AEIOU Foundation for Children with Autism and the Royal Children’s Hospital, Brisbane.

**AEIOU FOUNDATION**

I spent a morning at the Nathan Early Education Centre with Nerida Jones, Registered Music Therapist (RMTh) at the AEIOU Foundation. After having a look round the Centre, which is a purpose built facility for children from two-and-a-half years to five years who have been diagnosed with an
Autism Spectrum Disorder, I was invited to observe Nerida’s music therapy groups. Music therapy is viewed as an integral part of the Centre's programme with all children attending group music therapy on a weekly basis. The therapeutic approach is communication driven and is reinforced by the use of the Picture Exchange Communication System. I was enthused by the energy, dedication and commitment I observed at the Nathan Centre and heard from other staff how significant music therapy was for many of the children.

AMTA CONFERENCE

The conference took place over Saturday and Sunday (17/18 September) and was titled: “Family, groups and systems: The ecology of music therapy”. Keynote speakers were Professor Jan Nicholson, Director of Research at the Parenting Research Centre in Melbourne, and Lucy Forrest, RMTh. There were papers covering wide ranging topics including music therapy with infants, children, and adults, with a particular focus on family, groups and systems. The theme allowed presenters to talk about the wider context of music therapy work and made for a very stimulating conference.

Highlights for me included the two keynote speakers and Grace Thompson’s presentation of the results of a Randomised Controlled Trial investigating family centred music therapy with children with autism. Jan Nicholson discussed the challenge of early intervention and access to parenting support for parents and families who need it most. Professor Nicholson’s current research supports the idea that parenting programmes are successful if delivered in early childhood settings; for example: the ‘Sing and Grow’ programme in Australia. She also challenged the profession to consider taking on a consultative or training role to enable programmes such as ‘Sing and Grow’ to be delivered by non–music therapists due to insufficient numbers of registered music therapists. Lucy Forrest gave a most engaging address looking at her music therapy practice in palliative care and other settings. Lucy spoke with passion about the importance of keeping the family in mind and encouraged conference delegates to think about their own ‘music therapy family’ and how to access the support that lies within our community.

New Zealand was represented at the conference by Karen Twyford who presented her research into a joint music therapy and speech language therapy initiative with children with autism. I was pleased to have the opportunity to present on the topic of supervision.

I would encourage anyone to attend the Australian conference if the opportunity arises.

ROYAL CHILDREN’S HOSPITAL, BRISBANE

Following the conference, I had the privilege of spending the day with Maggie Leung, RMTh, and her team at the Royal Children’s Hospital (RCH). The music therapy department at RCH sits within the Allied Health Services with five music therapists providing services to a range of departments including: paediatric oncology; paediatric rehabilitation services; respiratory and triage services; burns; child and family psychiatry; and the paediatric intensive care unit. Funding comes from sources such as the RCH Foundation, Red Kite and other charitable donations. I spent the morning with Belinda Ayres, RMTh, who works in paediatric oncology. I accompanied Belinda to the wards and observed a session with a child recovering from surgery to remove a brain tumour. Maggie Leung then gave me a tour of the rest of the hospital and spent time taking me through some of the policies and procedures within the department. I had an amazing day at RCH and found it inspirational to see such a comprehensive music therapy department within a hospital.
The music therapists were so motivated and engaged in their work and were clearly viewed as an integral part of the hospital with the overarching goal of supporting the child’s path to recovery and reducing the stay in hospital.

I encourage New Zealand therapists to visit and observe other music therapists at their workplaces. It is a great way to step back, reflect on your own practice, and experience the motivation, energy and commitment that others in our small community give to their work. My thanks go to the Raukatauri Music Therapy Centre, Daphne Rickson, and Australian music therapist, Helen Carrington, for their help in making my trip possible. I would also like to acknowledge Nerida Jones, Belinda Ayres, Maggie Leung and the team at Royal Children's Hospital for making my visits so full and enjoyable.

Claire Molyneux
Head of Clinical Services
Raukatauri Music Therapy Centre

An unexpected Journey: A Profile on Neil Jourdan

by Neil Jourdan, RMTh

My journey to music was a somewhat unexpected ride. What started off as a passionate love affair with the Djembe drum led to another great love: Music Therapy. The journey began in 1999 when, following the completion of my Honours in Education, I left South Africa for England to travel and teach. I taught in a South London inner-city primary school for three years. During this time I imported some African Djembe drums in order to sell them at the summer music festivals. As my room was the size of a closet I stored the drums at the school and inevitably began drumming with my students.

This quickly evolved to drumming with other classes, two afterschool drumming clubs and a Friday afternoon staff and parents group. I soon realised the huge benefits which drumming held for all who were involved: my students started to perform better, behaviour problems started to decrease, parents and teachers began communicating positively. The board of the school recognised this and extended my contract, employing me solely to drum with our more challenging students. I was sent on a number of counselling and brief therapy courses and it was during this time that I discovered ‘Music Therapy’. I returned to South Africa at the end of 2003 to further my studies as a Music Therapist under the guidance of Professor Mercedes Pavlicevic at the University of Pretoria and completed my masters degree at the end of 2005.

In the years that followed I worked with a wide range of clients in diverse settings. Most of the work was with special needs students at small privately run centres as well as working as part of educational support teams at mainstream and remedial schools. I was also privileged to work in a number of community focussed projects. These included working with orphaned teenagers suffering from HIV; young at-risk teens and as part of an inner-city community revitalisation project (this project was included in the book: Taking
Music Seriously: Stories from South African Music Therapy[1]. All of this work involved rhythm, drumming and percussion.

During this time I cofounded DrumTech, later to be known as Rhythmania. The focus of Rhythmania was drum building and training teachers on the use of rhythm and drumming in the everyday classroom. We worked with groups of students up to 120 at a time, facilitating the building of their own drums using recycled cardboard cores and specially machined drum vellums. This was followed by an interactive drumming session with the students and a teacher training session on the use of the drums both for recreational purposes and as a cross curriculum teaching medium. Rhythmania also offered corporate interactive drumming, team building workshops, Boomwhacker sessions and fundraising events. We were privileged to work at many different schools ranging from the very rural to the well-to-do private colleges.

In August of 2009 the journey took yet another unexpected turn as my wife, Susan, and I decided to immigrate to New Zealand. I had planned to return to teaching, focussing on special needs for a year or two in order to find my feet before venturing into music therapy practice again. I thought that this would be the best route to learn the 'who's-who' and how all the pieces go together, so to speak. I applied for a teaching position at Parkside School in Pukekohe, South Auckland. Unbeknownst to me the principle was, at that time, looking to expand the therapy team and offered me a full time music therapy post where I currently work. I primarily work with our more high needs students (those at the base school) and support the music teacher working with the satellite classes where possible.

The move from how I worked in South Africa to my current position has been a difficult transition at times, not to mention musically challenging, as I rely much less on my skills as a drummer and percussionist. I have felt very welcomed and supported by the community of Music Therapists here in New Zealand and look forward to this leg of the journey. Who knows where it will lead?


The Launch of the New Zealand Music Foundation
by Daphne Rickson

On 13\textsuperscript{th} March 2012 I represented Music Therapy New Zealand at the launch of the New Zealand Music Foundation in the Vector Arena in Auckland. The Foundation, a not-for-profit trust, has been established to provide financial support to registered charities that work toward enriching the lives of New Zealanders in need through music. Music therapy fits well within this brief, and was mentioned several times during official speeches and in press releases. The foundation also has a secondary aim to provide emergency financial assistance to members of the New Zealand music community who are in need, or suffering hardship, illness or distress – not to supplement salaries of course but to support people who are experiencing extreme difficulty due to a significant event/s in their lives. In his opening address, Campbell Smith, the trust chair, described music as a “soundtrack to our lives" and witnessed how powerful it can be to help people in need.

Celebrating the launch with a relatively small group of people brought with it the opportunity to network with members of the music industry including the Recording Industry Association of NZ (RIANZ), Australasian Performing Right Association (APRA), Mediaworks and the Music Commission; politicians; and of course
musicians themselves including patron Neil Finn, and trustee Don McGlashan. I was lucky enough to arrive early and to be welcomed in while Neil and Don were rehearsing the two songs they contributed to the event and it was a real treat to be able to observe at close hand two great musicians going through the process of preparing their performance. I was warmly welcomed to the launch and relished the opportunity to talk with a variety of people, as we shared nibbles and drinks, about the work of Music Therapy New Zealand and of the individual therapists who practice in this country. I encourage you to go to www.musicfoundation.co.nz to find out more, and to join the foundation.

2012 Massey Research Fund recipient

MThNZ was delighted to hear Sarah Hoskyns – fellow RMTh, MThNZ member and Director of the MMTh programme at the New Zealand School of Music – has been awarded a $10,000 Women’s Award from the Massey University Research Fund (MURF). This has enabled Sarah to devote three days a week during 2012 solely to her research. Congratulations Sarah.

MThNZ 2012 Conference

MThNZ Council, the Education, Training and Professional Practice Forum (ETPP) and others, are working together to bring you an exciting and thought–provoking Conference 2012: “Music and the Brain – Developing Pathways”. The programme includes a keynote address from international music therapist Dr. Wendy Magee, Associate Professor within the Department of Music Education and Therapy, Temple University, Philadelphia, USA. A major address will be given by Dr. Simon Rowley, a neonatal paediatrician at National Womens Hospital and a presenter and Trustee for the Brainwave Trust.

We have had huge interest so far, and thank you for your patience for material as it comes to hand. The programme will be finalised in the next two months. Details on registration, including fees will be on the MThNZ website shortly. Please contact the administrator with any queries regarding conference.

Summary of February ETPP and Council Meetings

ETPP MEETING MINUTES SUMMARY - 11 FEBRUARY 2012

Members of the Education, Training and Professional Practice Forum met face–to–face on Saturday 11 February 2012 from 9am to 12pm in Wellington. As there was not a quorum, the meeting, chaired by Andrew Tutty, ETPP Convenor, focussed on enthusing the professional population. A full discussion was held on ways to re–engage RMTh and communicating the work of ETPP.

ETPP agreed the idea of holding future face–to–face meetings in different centres – to aid meeting accessibility of all ETPP members and to connect with local RMTh populations – would be useful.

ETPP looked at Forum usage and how to get people back online. Student involvement was also looked at with the suggestion of a student–rep to sit on ETPP – for part of the meetings, who can keep both students and ETPP informed.

The next ETPP meeting will be held via Skype on Monday 26th March, with the next face–to–face meeting being held in Christchurch on 28th April 2012.
COUNCIL MEETING MINUTES
SUMMARY - 12 FEBRUARY 2012

The MThNZ February Council meeting was held face-to-face in Wellington on 12 February from 9am to 4pm, chaired by Heather Fletcher. Apologies were received from Daphne Rickson and Linda Wilson.

Key matters discussed:
- Council policy visits to be reintroduced;
- understanding the MThNZ/Registration Board relationship;
- developing RMTh confidence—introducing professional development complementary to music therapy;
- developing a section on MThNZ website for employers;
- MThNZ DVD distribution;
- 2012/2013 Budget—approved;
- ETPP report including re-energising music therapists with regard to their wider involvement with the profession; and
- the importance of the student population, holding 1 out of 2 face-to-face ETPP meetings per year in a centre other than Wellington; Conference 2012.

The next Council meeting will be held via teleconference on Tuesday 27 March with the next face-to-face meeting to be held in Wellington on Sunday 20th May.

Update from Registration Board

by Claire Molyneux

Please note that the deadline for all applications, including new applications for registration as a music therapist in New Zealand and applications for renewal of practising certificate, is 1 April 2012. Any queries regarding the application process, please contact Petra Press, Registrar on petra.press@xtra.co.nz.

STANDARDS OF PRACTICE

A big thank you to those people who took the time to complete the questionnaire about the Standards of Practice. It was great to receive so many thoughtful comments. The working party (Tim Burns, Ajay Castelino and Claire Molyneux) are now analysing the questionnaire results in order to finalise the Standards.

McKenzie Music Therapy Scholarship 2012 recipient

Massey University Graduate Research School has awarded the 2012 McKenzie Music Therapy Scholarship, funded by MThNZ, to Elizabeth Johns. Elizabeth has been awarded $5000 to further her studies. Congratulations Elizabeth.

Lindgren Project Fund Awards 2012

A reminder to people intending on applying for funding to the Lindgren Project Fund or McKenzie Music Therapy Hospice Fund that the closing date for applications is 30 June 2012. Further information can be found on the MThNZ website or by contacting the administrator.

CeleBRation Choir at Brain Day 2012

by Alison Talmage

A successful workshop at Brain Day 2012 featured the CeleBRation Choir, led by Alison Talmage RMTh, with the assistance of Shari...
Ludlam who has just completed the NZSM music therapy programme and has undertaken some locum work with the choir. The choir demonstrated aspects of their warm up exercises and Irish songs in celebration of St Patrick’s Day. Brain Day featured an exciting range of lectures and workshops by leading scientists and clinicians, and opportunities for discussion with community groups. Further information, photos and past presentations are available at: www.cbr.auckland.ac.nz/brainweek

The Raukatauri Music Therapy Centre 2012 Workshops

The Raukatauri Music Therapy Centre (RMTC) is offering a range of professional development workshops during 2012. The workshops are delivered by Registered Music Therapists (RMTh) and are aimed at teachers, parents/carers, students, therapists, specialist professionals and others. The next series of workshops will be held on 11 April. Further workshops are planned for July and October. Please see their website www.rmtc.org.nz for further details.

Conference Alerts website

Music Therapy New Zealand (MThNZ) has listed its 2012 Conference with Conference Alerts www.conferencealerts.com which highlights academic conferences worldwide. Listing a conference and subscribing to the website is free. Subscribing allows you to be kept up to date about local or international conferences in your nominated topic areas.