

**WRAMTA 2010 Las Vegas Conference Institutes and CMTEs**  
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**INSTITUTES**

**Bonny Method of Guided Imagery and Music (BMGIM) Level 1**

Frances Smith Goldberg, MT-BC, LMFT, FAMI works as the Director at Therapeutic Arts Institute. She received her MA from the Lone Mt. College, San Francisco. With over 50 years in music therapy, she has received WRAMTA's Betty Howrey Isern Award, AMTA's Professional Practice Award and Lifetime Achievement Award.

Lois Friedlander, MA, MT-BC, FAMI, CGP, works at California Institute for Integral Studies and Dept. of Psychiatry, School of Medicine, University of California, San Francisco, and as well as in private practice in Dr. Amas' Group Psychotherapy Program and Dr. Brizidine's Women's Mood and Hormone Clinic. With 35 years in music therapy, she holds a BA in Music Therapy and Music Education from the University of Kansas, and a Masters in Psychology. She has received the UCSF Chancellor's Special Performance Award, UCSF Service Award and WRAMTA's 1988 Betty Isern Howery Award.

The Bonny method of Guided Imagery and Music is an advanced clinical music therapy method that is gaining popularity among music therapists. This workshop is an introduction (Level I) to the Bonny Method of Guided Imagery and Music (BMGIM) and to Music Imagery. The Bonny Method, developed by Helen Bonny, is an in-depth one-to-one music psychotherapy application using specially designed programs of classical music. Music Imagery is an adaptation of the Bonny Method that uses a variety of music genres and is used in both one-to-one and group settings. Music Imagery techniques expand the range of appropriate clinical populations beyond those of the Bonny Method and is imminently usable for experienced music therapists working in institutional and other settings, except for patients with psychotic diagnoses. Participants will learn how to apply simple Music Imagery techniques to their already existing repertoire of therapeutic interventions.

The workshop involves both didactic and experiential learning. Didactic topics include history and theories of the Bonny Method of GIM and Music Imagery, states of consciousness, imagery, elements of each type of session, BMGIM music programs, music analysis and selection, levels of therapy in music and imagery approaches, beginning guiding techniques, a BMGIM demonstration, indications and contraindications, cultural issues, ethics, standards of practice, and credentialing. Experiential sessions include: Music Imagery sessions, four BMGIM sessions in dyad format, art, movement, journaling and music improvisation.

This Level I training is under the auspices of Therapeutic Arts Institute, which is endorsed by the Association for Music and Imagery to offer Level I, level II and Level III BMGIM training. I am endorsed by the Association for Music and Imagery as a Primary Trainer in BMGIM. Both endorsements are necessary for participants to apply for the next level of training with any AMI endorsed training program.

Learning objectives:

1. The participant will discover if the Bonny Method of Guided Imagery and Music is an in-depth music psychotherapy method.
2. The participant will discover if Music Imagery is the same as BMGIM.
3. The participant will discover if Guiding in Music Imagery is non-directive.
4. The participant will discover if Guiding in BMGIM is non-directive.
5. The participant will discover if one important musical element in music used for Music Imagery is repetition.
6. The participant will discover if music and imagery methods are appropriate for any clinical population.

HOURS: Mon, April 5 through Wed, April 7, 8 am—1pm, 3-7 pm, Thu, April 8, 8 am—1pm, 2-5 pm  
2,040 minutes approved for 40 CMTEs

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**Strength-Based Improvisation Level 1**

Robin Rio, MA, MT-BC is Associate Professor at Arizona State University and Director of the ASU Music Therapy Clinic. Her article on improvisation with the elderly was published in The Arts in Psychotherapy.

Lisa Jackert, MA, MT-BC is currently Senior Case Manager at Community Hospital of Long Beach, California. With 20 years in music therapy primarily in the area of adult psychiatry, she received the Professional Practice Award, WRAMTA.

Strength-Based Improvisation (SBI) is an approach to developing clinical improvisation that uses an experiential format to nurture and expand the strengths of the therapist. The parallel process is explored with improvisation experiences aimed at personal growth, identifying music that facilitates therapeutic process, and the ability to confidently facilitate improvisation experiences for clients, individually and in groups. This three-day training includes a didactic portion for a deeper understanding of the material, identifying clinical benefits and at least two ways to organize and arrange improvisation experiences aimed at engaging client involvement. (course schedule of content available upon request)

Learning objectives:

1. Participants will describe and define Strength-Based Improvisation.
2. Participants will have an opportunity to understand and explore his/her "music-self".
3. Participants will examine his/her musical and personal strengths.
4. Participants will experience client-centered approaches to improvisation.
5. Participants will experience how improvisation can be used for assessment of a client or group.
6. Participants will experience the importance and value of improvisation as a means of self-growth.
7. Participants will identify clinical goals that improvisation can address.
8. Participants will explore the parallel process of personal growth and advanced clinical work.

HOURS: Tuesday, April 6, 12—9 pm, Wednesday, April 7 and Thursday, April 8, 9 am—6 pm (includes 1-hour lunch break and 2 fifteen minute breaks per day)  
1,350 minutes approved for 27 CMTEs

**RAP—The Rhythmical Alchemy Playshop**

Arthur Hull is a talented musician and performer with 30 years pioneering the field of rhythmical empowerment, and is recognized as the father of the modern day facilitated community drum circle movement.

This two-day training is open to anyone of any age, background or musical ability as we explore the power of rhythm in all aspects of our lives. The Rhythmical Alchemy Playshop is for anyone wishing to experience their musical spirit in a playful and safe environment. Using contact improvisation, vocals, rhythmical games, hand drumming and drum circle consciousness we create musical fun in a safe place. Bring your favorite hand drums, percussion toys, wood blocks, shakers and special sounds.

Learning Objectives:

1. Identify specific applications for populations currently serving
2. Adapt existing protocol to meet needs of clients served
3. Create goals and objectives related to protocol for populations served
4. Integrate multiple interventions into a presentation setting

HOURS: Wednesday, April 7 and Thursday, April 8, 10am—1pm, 2:30—5:30pm  
720 minutes approved for 14 CMTEs

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**CMTE #1**

**Presentations Gone Wild!**

Piper Laird-Riehle, MM, MT-BC, works as a music therapist at Banner Good Samaritan Medical Center in Phoenix, Arizona. With over twelve years in music therapy, she holds a Masters in Music from Florida State University, and is currently President of WRAMTA.

Both students and new professionals have a wealth of information to share with others, but may not possess the confidence, skills, or motivation to present that information at a conference. This presentation will cover from the inception of an idea/method/intervention to analyzing feedback. This three tiered presentation will take participants through the steps needed to complete a call for papers, then guided through a four step process to planning a presentation, culminating with an overview of how to incorporate PowerPoint and other media into their presentation. The participants will also acquire tips and tricks to engage an audience, they will be given ways to create effective visuals, and they will learn how to gain positive feedback from attendees. Other topics will include content, audience analysis, using PowerPoint, getting the presentation started and how to end with a bang.

Each participant will have the opportunity to formulate a quality presentation and to practice the skills needed to be an effective presenter, receiving feedback during each tier. Each tier will contain some lecture, a bit of cooperative learning and practice.

Participants will be encouraged to submit their Call for Papers for the 2010 AMTA Conference or the 2011 WRAMTA Conference.

Learning objectives:

1. Participants will be able to demonstrate 4 steps needed to create an effective presentation.
2. Participants will be able to identify ways to engage any audience when presenting on a variety of topics

HOURS: Thursday, April 8, 12—6pm (includes one hour lunch and 2 fifteen minute breaks )  
250 minutes approved for 5 CMTEs

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**CMTE #2**

**Let Your Light Shine: Nurturing a Successful MT Program**

Lillieth Grand, MS, MT-BC, works as a music therapist at Primary Children's Medical Center in Salt Lake City, Utah. Working over sixteen years in music therapy, she holds a Bachelor Degree in Music Education & Music Therapy from The University of Kansas, Masters Degree in Special Education with K-8 regular and learning handicapped specialist credentials from National University, and is a WRAMTA Past President.

Katy Jo Stevens, MSW, LCSW, works as Director of Family Support Services at Primary Children's Medical Center in Salt Lake City, Utah. She holds a BA in Political Science and a Masters in Social Work from University of Utah.

The Music Therapy Program at Primary Children's Medical Center began in early February 2008. Since then, the program has flourished. This was made possible due to relationship building and advocacy that was initiated right away. The advocacy was approached in manners that the medical staff would be able to receive and that administration would support. We also made mistakes which will be highlighted for others to learn from. Participants will be encouraged to speak professionally and choose their language carefully when speaking about the profession. Often times, even discussion at the coffee cart can lead to a referral. The strategic planning process with development of a music therapy triage process will be highlighted. Insight from several hospital administrators will be shared via video in the PowerPoint presentation.

**Learning Objectives:**

1. Participants will learn at least one new technique toward advocating for their MT programming.
2. Participants will feel encouraged to take appropriate pride in their profession.

**HOURS:** Thursday, April 8, 12—6pm (includes one hour lunch and 2 fifteen minute breaks )  
250 minutes approved for 5 CMTEs

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**CMTE #3**

**Ignite Your Songwriting: A Workshop to Improve Skills and Confidence**

Tracy Richardson, MS, MT-BC, works for St Mary-of-the-Woods College in . Working 21 years in music therapy, she holds a BS in Music Therapy from SMWC, an M.S. in Counseling from Indiana State and a Ph.D. (ABD) Counselor Education from, ISU, and was awarded AMTA's Spirit of Unification award, 2009.

One aspect of being a skilled music therapist, as stated in the American Music Therapy Association's (2008) Professional Competencies, includes the ability to "compose songs with simple accompaniment" ([www.musictherapy.org/competencies.html](http://www.musictherapy.org/competencies.html), ¶ 6). Some music therapists are competent and confident in this realm; others, however, lack the skills and/or confidence to use songwriting as a clinical intervention. They may wonder: How do I get started? What kinds of songwriting interventions are appropriate for clients with certain needs or disabilities? How much structure should I give? How can I help the client create a song that is both aesthetically pleasing and geared toward the therapeutic need?

This workshop will provide information and small-group experiences aimed at building confidence and skill in using songwriting as a clinical intervention. Participants will discover that songwriting interventions exist on a continuum, and that by answering key questions (about the clients, setting, resources, etc.) the music therapist can make an informed decision about what type of songwriting experience to choose. Three types of songwriting, based on Betsy Brunk's (1998) book "Songwriting for Music Therapists", will be defined. Then each type will be discussed in relation to appropriate populations, possible goals, and essential questions to ask before starting. In addition, the elements of music will be discussed regarding how they can be used to "shape" a song. Participants will learn the Chord Classification System and several accompaniment patterns to use in songwriting experiences.

Learning objectives:

1. Participants will co-write three songs, one of which will include at least the I, IV, and V7 chords.
2. Participants will learn at least 4 accompaniment patterns to use in songwriting.
3. Participants will learn how to use the Chord Classification System to guide songwriting.
4. Participants will gain confidence in songwriting ability, as measured by a pretest and posttest.

HOURS: Thursday, April 8, 12—6pm (includes one hour lunch and 2 fifteen minute breaks )  
250 minutes approved for 5 CMTEs

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**CMTE #4**

**Intermediate Guitar Skills: I know C, A, G, E and D...now what?**

Peter Meyer, MA, NMT Fellow, MT-BC works as a music therapist at Augsburg College, Good Samaritan Society-University Specialty Center. He holds a Masters from St. Mary of the Woods College. With five years in music therapy, he works with TBI, subacute, neurologic disorders, and college students.

This workshop will present a variety of guitar techniques, including fingerpicking, bass lines and efficient strumming (CBMT Scope of Practice- I, A, The course will begin with an overview of fingerpicking styles: Travis, arpeggio and alternate (I, B, 8, b; I, B, 9, b). Participants will then learn strumming techniques designed to add variety to one's accompaniment. The relationship between open position chords and barre chords will then be discussed. The session will conclude with walking bass lines and hammer/pull-off techniques.

Prerequisites: Participants should be familiar with open A, C, D, G and E chords and be able to switch between them comfortably to be in the advanced group.

**Learning Objectives:**

1. Participants will learn different pick accompaniment styles including fingerpicking, bass lines and efficient strumming (CBMT Scope of Practice- I, A, 2).
2. Participants will learn different fingerpicking styles: Travis, arpeggio and alternate (I, B, 8, b; I, B, 9, b).
3. Participants will learn adaptive guitar techniques.

**HOURS:** Sunday, April 11, 11am—5pm (includes one hour lunch and 2 fifteen minute breaks )  
250 minutes approved for 5 CMTEs

**CMTE #5**

**Expanding the Self through Embracing the Voice**

Maureen C. Hearn, MA, MT-BC, NMT, is Assistant Professor and Director of the Music Therapy Program at Utah State University.

The voice is a deeply personal extension of the self - the sound of which is unique to each individual. It provides the clinician with an observable means for assessing a client's overall well-being. Voicing thoughts, feelings, emotions and dreams through song can reintegrate disembodied parts of the self, provide a means of intimate personal communication, facilitate the expression of the playful soul, explore one's creative process, speak the unspeakable, and still the anxious spirit. A person hesitant or afraid to use the voice might be experiencing some level of dissociation, impacting their ability to fully integrate the mind, body, and spirit, potentially compromising optimal health and well-being. This presentation will provide the opportunity for participants to examine the use of their own voice, to identify fears and issues related to vocal use, and to learn about the role the psyche plays in vocal production. Participants will gain confidence in using their voice to facilitate personal empowerment within themselves and others. Through vocal improvisation and other vocal techniques, participants will discover ways to more fully integrate the self and move towards an encompassing sense of wholeness.

**Learning objectives:**

1. Identify thoughts, feelings, emotions or dreams through song that reintegrate disembodied parts of the self.
2. Identify fears and issues related to vocal use.
3. Learn the role the psyche plays in vocal production.
4. Name five ways to fully integrate the self.

**HOURS:** Sunday, April 11, 11am—5pm (includes one hour lunch and 2 fifteen minute breaks )  
250 minutes approved for 5 CMTEs

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**CMTE #6**

**National Roster Internship Development and Supervision**

Mary E. Alvarado, MT-BC, is a music therapist at Atascadero State Hospital. With 27 years in music therapy, she works primarily in an adult forensic psychiatric setting. She is the Western Region representative to the Association Internship Approval Committee of AMTA.

This course, developed by AMTA Internship Approval Committee, is the required course for all those who wish to develop a national roster internship site. The course given at national conference is more in depth in terms of the actual supervision aspects with the site development being a separate concurrent course. This CMTE, as presented at regionals, is a combination of both to accommodate the schedule of the regional conference and allow flexibility based on the needs of the smaller groups usually in attendance at the regional CMTE.

Learning objectives:

1. List two basic concepts from the AMTA “Standards for Education and Clinical Training.”
2. List four responsibilities of the Internship Director as identified in the “AMTA National Roster Internship Guidelines.”
3. Identify four competencies that would be incorporated in a training program and one SMART goal/objective for each.
4. Identify three stages of internship and a training consideration for each.
5. Discuss two supervision strategies used during training.

HOURS: Sunday, April 11, 11am—5pm (includes one hour lunch and 2 fifteen minute breaks )  
250 minutes approved for 5 CMTEs

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**CMTE #7**

**Roots of Rhythm Introduction: Make/Play World Percussion for Music Therapists and Educators**

Craig Woodson, PhD is currently with Ethnomusic, Inc. With 35 years in music education, in the area of African drumming/jazz drumming research and application, world instrument making for K-12 education/university and industry, he has received grants from NAMM, International Music Products Association, PMC, Percussion Marketing Council, National Endowment for the Arts, Valco (Africa), Rex Foundation, and Musical Missions of Peace.

Author, ethnomusicologist and music educator, Dr. Craig Woodson will present a five-hour introduction to his instrument making and playing workshop based on his 16-chapter K-12 world drumming curriculum Roots of Rhythm (ROR), available for free to download at [www.rootsofrhythm.net](http://www.rootsofrhythm.net). Sponsored by a grant from NAMM, the International Music Products Association through PMC, the Percussion Marketing Council, this entertaining, hands-on event brings simple instrument making to the music therapy community. The idea is to make and play simple percussion instruments for use in a variety of therapeutic settings.

Participants will learn how to use 'appropriate technology' or easily available materials and tools to make traditional instruments from other cultures and how to play them in both ensembles of authentic world music and in drum circles.

Dr. Woodson has presented ROR teacher workshops since writing the curriculum in 2004 and over 250 teachers and 50,000 students are now using this guide. The program has been used successfully in Iraq, Indonesia, and with the Lost Boys of Sudan (Center in Arizona). In conjunction with Christine Stevens, BCMT, this approach called Ethnomusic Therapy, joins the use of applied world music to the tenets of music therapy as a protocol for conflict resolution in areas of war, cultural destruction or nature disaster.

The most recent ROR addition, Chapter 16 in the Roots of Rhythm done on the Daf in Iraq, demonstrates some of the principles of using percussion and instrument making for peaceful ends. This workshop will explain and explore the Roots of Rhythm/ Ethnomusic Therapy approach and prepare therapists and educators for their use in the workplace.

Learning objectives:

1. Establish long- and short-term music therapy objectives based on assessment and referral information.
2. Organize and arrange the music therapy setting to facilitate a client's therapeutic involvement.
3. Select, develop, and adapt music therapy experiences that address client's music and non-music objectives, strengths, and needs.
4. Select and adapt:
  - a. music consistent with a client's age, culture, music background, and preferences.
  - b. musical instruments and equipment consistent with strengths and needs of client.
5. Select and prepare non-music materials consistent with music therapy goals and clients' learning styles (e.g., adaptive devices, visual aids).

HOURS: Sunday, April 11, 9:30am—3:30pm (includes one hour lunch and 2 fifteen minute breaks)  
250 minutes approved for 5 CMTEs