

WRAMTA 2016
Rollin' on the River
Institute & CMTE
Reference Guide

The Riverside Hotel
Boise, Idaho
March 8-13, 2016

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INSTITUTE A:	Description	Learning Objectives	Presenter(s)
<p>GSL: Guitar as a Second Language</p> <p>15 Credits</p> <p>Tuesday March 8 2pm-7pm</p> <p>Wednesday March 9 9am-5pm</p> <p>Thursday March 10 9-12pm</p> <p>Tuition: \$300 – <i>Early</i> \$325 – <i>Regular</i> \$350 – <i>Late</i></p>	<p>A hands-on workshop developing improvisational skills and creative comfort on the guitar for CLINICALLY EFFECTIVE playing. Participants will gain an understanding of the guitar's layout just as one learns the grammar rules of a new language, so they can tailor their own musical statements to "say" whatever is needed in a clinical context. Creative methods for fingering, accompaniment, soloing, and more will be shown and practiced. Each participant is encouraged to bring their own guitar and two capos.</p>	<ul style="list-style-type: none"> - Identify organizational characteristics of the guitar and how they can be utilized in individualized musical experiences (II.A.5.ac,x) - Identify the theory behind how bar chords are formed, and demonstrate how to use them in altered ways to create drones and harmonic dissonance (IV.A.6). - Demonstrate how to play blues styles in both open chords and power chords, play melodic solos in blues form, play two variations to the standard blues form, and play and/or improvise strum patterns and pick patterns with and without percussive sounds to enable variety and provide more tailored options for use in sessions (II.A.4.f; II.A.5.a,ac; IV.A.6). - Demonstrate how to play a variety of chords, keys, and self-accompanied melodies using a "reverse capo," and identify clinical applications for when and why to use these and other skills in music therapy sessions (IV.A.6; II.A.4.f; II.A.5.o,aa; II.A.5.g)." 	<p>Jamie Bartschi, MMT, MT-BC, CMP</p>

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INSTITUTE B:	Description	Learning Objectives	Presenter(s)
<p>"Jam Sessions": A Music Therapy Inclusion Program for Teens and Young Adults with Special Needs</p> <p>8 Credits</p> <p>Thursday, March 10, 8 AM- 12PM, 1PM-5PM</p> <p>Tuition: \$200 – <i>Early</i> \$225 – <i>Regular</i> \$250 - <i>Late</i></p>	<p>The purpose of this institute is to provide training on an innovative field-tested program model that will help attendees meet the social skill needs of teens and young adults with special needs in their community. An overview of related research will be presented. Essential factors necessary to develop an effective program including developing community partnerships, behind-the-scenes systems, using standardized assessments and volunteer training protocols will be presented. Music therapist developed social skill curriculum (including social song stories, video modeling examples, visuals for accommodation, and participant homework) will be highlighted. This model will be brought to life through interactive demonstration, recordings, group exercises and video examples.</p>	<p>Discuss how to recognize and identify key factors affecting social skills and communication in teens and young adults with Autism Spectrum Disorders and other special needs. (I.B.4.b) (I.B.4.j)</p> <p>Identify 3 therapy techniques / tools to teach social skills, empathy and executive functioning/ problem-solving to teens and young adults with Autism Spectrum Disorders and other special needs. (II.A.2.q) (II.A.2.av)</p> <p>Participants will learn 1 or more non-musical standardized assessments that obtain client information regarding issues related social skills. (I.B.4.8)</p> <p>Participants will learn how to design and implement a community-based program to target goals and objectives (e.g. social skills) for teens and adults with special needs. (II.A.2.ag.) (I.D.10)</p> <p>Participants will discuss and identify 3 major factors from current research and literature in music therapy and related disciplines for targeting social skills and communication for individuals with special needs (IV.A.2)</p> <p>Participants will discuss and be able to implement training and supervision guidelines for volunteers to promote community inclusion (IV.B.8)</p> <p>Participants will learn how to implement 3 different data collection models including Rockstar Reports, parent surveys and mentor journals to assess learning. (III.A.1)</p> <p>Participants will discuss and be able to promote advocacy and awareness of music therapy profession to community members through hands-on experiences with guest artists and mentors and community performances. (IV.B.20)"</p>	<p>Julie Guy, MM, MT-BC</p> <p>Angela Neve, MM, MT-BC</p>

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CMTE A.	Description	Learning Objectives	Presenter(s)
<p>Addressing Auditory Processing Disorders, Auditory Sensitivities, and Hyperacusis in Music Therapy</p> <p>5 Credits</p> <p>Thursday March 10 1:00p-6:00p</p> <p>Tuition: \$89 – <i>Early</i> \$99 – <i>Regular</i> \$109 – <i>Late</i></p>	<p>These conditions occur commonly with people who have brain injury, autism, cochlear implants, developmental disabilities, and neurological impairment. Though usually co-morbid conditions, they can occur independently. Fully functioning auditory processing is vital to listening, appropriate interpretation of sound, and being able to function well in all sound environments. It's important for the treating music therapist to understand what these conditions are and how to treat them appropriately. Interventions specifically designed to target these conditions in music therapy will be presented during the experiential portion. How this treatment fits into the Scope of Practice and Standards of Practice will be highlighted.</p>	<p>Participants will be able to name and define at least five types of auditory processing disorders. (IA4a)</p> <p>Participants will be able to design appropriate music therapy interventions to address Auditory Processing Disorders, Auditory Sensitivities, and/or Hyperacusis. (IC10, 11, 12, & 14) (IIA2c, p, t, x, & af)</p> <p>Participants will complete this course feeling confident in their ability to appropriately treat Auditory Processing Disorders, Auditory Sensitivities, and/or Hyperacusis."(IC10, 11,12, & 14) (IIA2c, p,t,x,& af)</p>	<p>Lillieth Grand, MS, MT-BC</p>

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CMTE B.	Description	Learning Objectives	Presenter(s)
<p>Clinical tools for treating persons with addiction and other mental health issues</p> <p>5 Credits</p> <p>Thursday March 10 1:00p-6:00p</p> <p>Tuition: \$89 – <i>Early</i> \$99 – <i>Regular</i> \$109 - <i>Late</i></p>	<p>Working with persons in recovery from addiction and other mental health conditions can be both challenging and rewarding. Understanding which types of sessions best support this population is critical for any therapist wanting to work in this setting. In this workshop, participants will be taught “The Big 5” types of sessions that the facilitator has been effectively using over hundreds of sessions with this community. Each participant will leave with five new session plans to add to their own clinical practice. Ethical issues of disclosure, lyrics, contraindications, and boundaries will be discussed as well.</p>	<p>Participants will learn which 5 types of interventions are effective when working in the mental health and recovery setting. (II.A.2.o,q,v,aj,ba)</p> <p>Participants will develop understanding of ethics and boundaries in this setting. (II.A.1.a,b,c,f,g)</p>	<p>Tim Ringgold, MT-BC</p>

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CMTE C.	Description	Learning Objectives	Presenter(s)
<p>Somatic Tune Up for Vocal Production</p> <p>5 Credits</p> <p>Thursday March 10 1:00p-6:00p</p> <p>Tuition: \$89 – <i>Early</i> \$99 – <i>Regular</i> \$109 - <i>Late</i></p>	<p>This CMTE will help you uncover your natural somatic resonance, which has been restricted by body tensions and misalignment habits. The goals of this workshop are to explore somatic structural changes by playfully uncovering your natural resilient freedom, improving your vocal resonance and responses to environmental changes. You will be provided with fun tools rendering immediate improvements and with insights to document changes. You will initiate cultivation a personally refreshed dynamic resilient somatic framework via expansion of your listening effectiveness, through the proposed model of Vertical Harmonic Resonance.</p>	<p>Participants will identify and describe the Vertical Harmonic Resonance model (II.A.3.c)</p> <p>Participants will identify two fundamental biological pathways essential for receiving and processing sound waves (II.A.5.h.)</p> <p>Participants will identify two somatic techniques for improving somatic resonance (I.D.15)</p> <p>Participants will identify two quantitative tools for assessing qualitative changes in vocal resonance. (IV.A.7)</p>	<p>Rich Smucker, Ph.D., MMT, MT-BC</p>

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CMTE D.	Description	Learning Objectives	Presenter(s)
<p>Yes! You CAN Do Research: Finding Your Vision & Voice</p> <p>3 Credits</p> <p>Sunday March 13 9:00a-12:00p</p> <p>Tuition: \$69 – <i>Early</i> \$79 – <i>Regular</i> \$89 - <i>Late</i></p>	<p>Are you a music therapist interested in doing research? In this workshop we ask, how can doing research add to your clinical practice, education, and supervision? Who you are as a person and clinician will directly affect not only your choice of topic, but also the way you will want to structure a research experience. This session, part didactic and part experiential, is designed to help you find your researcher's voice, to aid you in identifying research topics and questions, figuring out how these can be researched, and assessing their potential impact on the profession and practice of music therapy.</p>	<p>Attendees will set research goals for themselves and assess potential areas for growth and development (IV.A.1)</p> <p>Attendees will learn about current research practices and how they might be able to employ them (IV.A.2)</p> <p>Attendees will identify their own worldview and explore how they conceive of and evaluate research in the clinical setting (III.B.3)</p>	<p>Laura Beer, Ph.D. ACMT</p> <p>Nadine Cadesky, Ph.D., MTA, MT-BC</p>

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CMTE E.	Description	Learning Objectives	Presenter(s)
<p>Identification and Discrimination of Sensory Needs in Children With Developmental Disabilities</p> <p>3 Credits</p> <p>Sunday March 13 9:00a-12:00p</p> <p>Tuition: \$69 – <i>Early</i> \$79 – <i>Regular</i> \$89 – <i>Late</i></p>	<p>Examples and discussion to promote identification and discrimination of sensory needs and techniques for sensory integration in children with developmental disabilities and delays ages 3 -18 years.</p> <p>Presenter will identify and explain the five main sensory systems in children with developmental disabilities and delays, ages 3-18. Topics covered will include: examples for identifying sensory needs, techniques for successful sensory integration in a music therapy session and appropriate adaptations to environment to allow sensory integration. The main sensory systems: visual, proprioceptive, tactile, auditory, and spatial will be discussed. Presenter will provide examples of a wide range of sensory responses and treatment plan adjustments in order to promote increased sensory integration.</p>	<p>Participants will be able to assess sensory needs with at least 2 techniques in each sensory system area (visual, proprioceptive, tactile, auditory, and spatial). (I.A.4)</p> <p>Participants will be able to create an environment or space conducive to client engagement. (I.C.8)</p>	<p>Sara Selimi, MT-BC</p>

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CMTE F.	Description	Learning Objectives	Presenter
<p>Finding Lost Voices - Sex Trafficking of Minors in the US and Implications for Music Therapy Practice</p> <p>3 Credits</p> <p>Sunday March 13 9:00a-12:00p</p> <p>Tuition: \$69 – <i>Early</i> \$79 – <i>Regular</i> \$89 - <i>Late</i></p>	<p>This session will focus on three key areas: The problem of sex trafficking of minors in the US, what is currently being done, and the role of the music therapist. The presenter has worked in this setting since 2012 and will share what she has learned about this issue, the horrifying statistics and the lack of community options available for this population. She will share here story of collaboration with a non-profit agency and how songwriting and improvisation has been used to directly affect and connect fragmented memories, provide group cohesion and a positive connection with others, and provide an effective modality for healing. The presenter will discuss how to identify potential victims in all settings and the therapist’s role as a mandated reporter. Other topics discussed will be self-care, secondary trauma prevention, implications for best practices, avoiding unintentional harm, and supervision. It is the presenter’s intention to begin the session with the dark reality of this issue while ending with stories of hope and healing, recordings of survivor’s songs/poetry, and encourage music therapists to seek out agencies in their community. The presenter will share resources that have been helpful, current yet to be published research, as well as recommended additional training.</p> <p>Evaluation will be done through verbal discussion and/or online evaluation.</p>	<p>Participants will be able to share 3 common psychological, physical, and biological injury related to ongoing trauma in children who have been trafficked for sex. (IV. B. 13.)</p> <p>Participants will be able to share 3 music therapy strategies/ methods used in this setting and provide justification. (I.D.10.)</p> <p>Participants will be able to share 3 statistics regarding the prevalence of sex trafficking of minors in the US. (IV.A.2.)</p>	<p>Tara McConnell, MT-BC</p>

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CMTE G.	Description	Learning Objectives	Presenter
<p>Music Therapy Advocacy in Action</p> <p>5 Credits</p> <p>Wednesday March 9 7:00p-9:00p</p> <p>Thursday March 10 TBD (Hill Day)</p> <p>Tuition: <i>Free – Early</i> <i>Free – Regular</i> <i>Free - Late</i></p>	<p>In 2005 AMTA and CBMT developed the State Recognition Plan in order to pursue recognition of music therapy services in states across the nation due to an industry preference for state occupational regulation. There is a clear strategic relationship between access to music therapy services, credential recognition, reimbursement, research, and evidence-based practice. Both AMTA and CBMT have worked closely with a number of state task forces to examine how and where music therapy is listed in state regulations.</p> <p>During the course of this 5-hour CMTE participants will: (1) be advised about the current state of advocacy in the region; (2) learn the necessary skills to successfully communicate with state legislators, agency staff, and other stakeholders; (3) and meet with state legislators to promote state recognition of music therapy. Content will include specific steps and strategies for connecting with state legislators and agency administrators in order to develop and build a grass roots network to support music therapy service provision. Participants will practice advocacy techniques and engage in Hill Day event in order to meet with state legislators, agency staff, and/or other stakeholders.</p>	<p>Participants will communicate with colleagues regarding professional issues. (IVB.5.)</p> <p>Participants will engage in collaborative work with colleagues. (IV.A.4)</p> <p>Participants will respond to public inquiries about music therapy. (IV.B.3)</p> <p>Participants will engage in continuing education (professional activities.) (IV.A.3)</p> <p>Participants will seek out and utilize supervision and consultation. (IV.A.5)</p>	<p>Kimberly Sena Moore, Ph.D., MT-BC</p>

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Institute and CMTE Attendance Policy

The Western Region American Music Therapy Association is approved by the CBMT to award Continuing Music Therapy Education Credits. The provider, WRAMTA, #P-060 maintains responsibility for program quality and adherence to CBMT policies and criteria. CMTE credit is available to professionals only. Registration priority will be given to Music Therapy professionals; other professionals and students are welcome at the discretion of the presenter and as space allows. Only those persons registered for the course will be allowed to participate. Registration for Institute and CMTE courses is on a first-come, first-serve basis. On-site registration for Institute and CMTE courses will only be accepted as space allows. Courses must be attended fully by participant to be able to claim the designated number of CMTE credits. Participants may not be awarded partial CMTE credits for partial attendance.

Institute and CMTE Cancellation Policy

For each Institute and CMTE course occurring in conjunction with regional conference, a minimum registration number will be set. The minimum registration number is based on covering the cost of holding the course (CBMT fee, room rental, AV rental, etc.) and is determined by the Conference Chair. Should that minimum registration number not be met by the regular conference registration deadline, the course may be subject to cancellation. The cancellation will be agreed upon by the Conference Chair and Continuing Education Director with approval from the President. If insufficient enrollment exists by the end of the regular registration deadline, WRAMTA may cancel the CMTE course. Notice must be given to PRESENTER at least one week in advance of the date of the program.

Conference Refund Policy

Activities are planned in advance based on the number of registrants. Full refunds cannot be made. Refunds for cancellations of any conference activities (including Trainings, Institutes and CMTE courses) are available by written request only and must be e-mailed to the Conference Chair at conference1@wramta.org. 80% of fees will be refunded if the request is e-mailed no later than one month prior to Opening Session, 50% if the request is e-mailed no later than the start of Opening Session. No requests will be accepted thereafter. Refunds are processed within 45 days after the conclusion of the conference.

Statement of Relationship

All courses are approved by the Certification Board for Music Therapists (CBMT) for the pre-determined number of Continuing Music Therapy Education credits. The WRAMTA, #P-060, maintains responsibility for program quality and adherence to CBMT policies and criteria.