

WRAMTA 2015: Building Bridges  
Institute & CMTE Reference Guide

INSTITUTE A:	Description	Learning Objectives	Presenter(s)
<p><b>Music Therapy Drumming Primer</b></p> <p><b>17 Credits</b></p> <p>Tuesday March 10 1:00 - 9:00p</p> <p>Wednesday March 11 9:00a - 6:00p</p> <p>Tuition: \$250 – <i>Early</i> \$275 – <i>Regular</i> \$300 - <i>Late</i></p>	<p>Course content includes; Drumming techniques, traditional rhythms for drums and percussion, traditional songs, rhythmic accompaniment suggestions for popular and folk songs, principles of drumming ensemble arranging, uses of drums and percussion for physical goals, ensemble leading through percussion play, applications of drumming music and techniques to other common instruments in music therapy (guitar, ukulele, piano, voice, etc.). Participants will have hands-on learning opportunities, individually, with partners, and in small groups. Evaluation is accomplished through demonstrations and a written test.</p>	<p>Demonstrate techniques on percussion instruments (II.A.5.w.4)</p> <ul style="list-style-type: none"> <li>- Demonstrate improvisation techniques that facilitate therapeutic processes (II.A.5.h.)</li> <li>- Demonstrate knowledge of the use of percussion as related to the four types of music experiences (composing, improvising, recreating, listening) (I.A.13.)</li> <li>- Apply the musical elements of timbre, rhythm, dynamics, and tempo to percussion. (II.A.5.a.)</li> </ul>	<p>Kalani Das, MT-BC</p>

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INSTITUTE B:	Description	Learning Objectives	Presenter(s)
<p><b>Drumming Up Grants</b></p> <p><b>8 Credits</b></p> <p>Wednesday March 11 9:00a - 1:00p 3:00 - 6:00p</p> <p>Tuition: <i>\$150 – Early</i> <i>\$175 – Regular</i> <i>\$200 - Late</i></p>	<p>The presentation will begin with introductions and the impact one nonprofit organization has made on the arts and disability community. The presenters will discuss the journey to build a successful grant program and then provide a two hour presentation of the Basics of Grant Writing which will include a full variety of topics necessary to impress a foundation, corporate or federal funder. The afternoon will include additional grant research information and a practical grant writing exercise.</p> <ul style="list-style-type: none"> <li>• Grant Writing Basics</li> <li>• Building a Plan for Successful grant funding.</li> <li>• Building a Program Budget</li> <li>• What do the funders want to know about your organization?</li> <li>• Presenting work samples</li> <li>• Technology- discussions on what is trending in Music Therapy and how technology is being utilized to improve Music Therapy outcomes</li> </ul> <p>Practicum: Participants:</p> <p>1. Attendees will be encouraged to bring an iPad, computer or writing pad. Handouts will be presented with a variety of common grant application questions, including the vision of the funding organization. The participants will work as a team to cross pollinate ideas and write 1-3 paragraphs on the subject matter presented.</p> <p>2. OPTIONAL-Participants are requested to send in, at least one week before the conference, a 1-2 page Letter of Intent for review by the presenters</p>	<p>Participants will learn to identify 2 data gathering techniques best for grant writing. (III.A.1)</p> <p>Participants will learn how to communicate the behavioral and cognitive goals and outcomes to satisfy the grant funding organization’s desired outcomes. (III.A.7)</p> <p>Participants will engage in collaborative work with colleagues while writing narrative for a grant (IV.A.4)</p> <p>Participants will learn 3 different music therapy research sites. (IV.A.7)</p> <p>Participants will learn to prepare the basics of a music therapy budget suitable for a foundation grant proposal. (IV.B.14)</p>	<p>Helen Dolas MS MT-BC,</p> <p>Joan Hansen, GPC</p>

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INSTITUTE C	Descriptions	Learning Objectives	Presenter(s)
<p><b>Expanding Your Toolbox: NMT Strategies for ASD and Other Developmental Delays</b></p> <p><b>8 Credits</b></p> <p>Thursday March 12 8:30a -12:30p 1:30-5:00p.</p> <p>Tuition: \$150 – Early \$175 – Regular \$200 - Late</p>	<p>Attendees will leave this workshop having added practical tools and strategies to their “toolbelts” for with children and youth with Autism Spectrum Disorders and other developmental delays. The first portion of the CMTE (called “Building the Toolbox”) will focus on pertinent music therapy and neuroscience research as related to speech and language, cognition and motor skills. While presented lecture style, this section will include opportunities for group interaction, discussion and examples. The remainder of the CMTE will be devoted to "Building the Tools" broken into four sections including:</p> <ol style="list-style-type: none"> <li>1. In Harmony a Music Learning Hierarchy for Developmental Speech and Language</li> <li>2. Neurologic Music Strategies for Developmental Speech and Language</li> <li>3. Neurologic Music Strategies for Cognition (Memory and Attention Skills)</li> <li>4. Motor Movement and Sensory Integration</li> </ol> <p>Participants will experience live demonstration, watch video examples, engage in small and large group discussion, and participate in small group collaboration. In small groups participants will have the opportunity to develop interventions for each of the goal areas above and share them with the group. Related assessment of client's skills and needs will be discussed as relevant to each skill area in addition to documenting progress. Incorporating technology and suggestions for accommodations will be given.</p> <p><i>Highly recommended that participants have completed the NMT training prior to attending this institute and are familiar with technique acronyms. While brief overviews of techniques may be given, there is not sufficient time within this institute to train participants on each technique.</i></p>	<ol style="list-style-type: none"> <li>1. Identify 3 strategies using music to improve speech and language skills (II.A.2.p)</li> <li>2. Identify 3 strategies using music to improve motor skills (II.A.2.r)</li> <li>3. Identify 3 strategies using music to improve cognition (II.A.2.h,i,t)</li> <li>4. Identify at least 4 ways that technology, visual supports and sensorimotor regulation can be incorporated to meet client's specialized learning needs and styles (I.C.12)</li> </ol>	<p>Angela Neve, MM, MT-BC, Neurologic Music Therapy Fellow,</p> <p>Julie Guy, M.M., MT-BC, Neurologic Music Therapy Fellow</p>

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CMTE A.	Description	Learning Objectives	Presenter(s)
<p><b>Music Therapy Advocacy &amp; Action</b></p> <p><b>5 Credits</b></p> <p>Thursday March 12 8:30a – 1:00p</p> <p>Tuition: \$89 – <i>Early</i> \$99 – <i>Regular</i> \$109 – <i>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. If a Hill Day/Sacramento visit is not viable, support will remain ongoing following the conference for music therapists to meet with their representatives in their own districts.</p>	<p>Participants will communicate with colleagues regarding professional issues. (IV.B.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>Members of the California State Task Force</p> <p>Kimberly Sena-Moore, MM, MT-BC</p> <p>Judy Simpson, MT-BC, MHP</p>

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CMTE B.	Description	Learning Objectives	Presenter(s)
<p><b>"How Do You Do It?" Clinical Songwriting and Accompanying Skills for MT-BCs</b></p> <p><b>5 Credits</b></p> <p>Thursday March 12 8:30a – 1:00p</p> <p>Tuition: \$89 – <i>Early</i> \$99 – <i>Regular</i> \$109 – <i>Late</i></p>	<p>This workshop will include discussion, lecture, and small-group experiences, aimed at building confidence and skills in clinical songwriting and accompanying. 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 experienced in small groups.</p> <p>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 also learn and practice several chord progressions and accompaniment patterns to use in clinical songwriting experiences. Those patterns will reflect music from a variety of styles including pop, country, alternative, and others. Participants will also practice using keyboard, guitar, and voice in the songwriting process.</p>	<ol style="list-style-type: none"> <li>1. Participants will learn 3 accompaniment patterns: (II.A.5.w.)</li> <li>2. Participants will co-write at least 2 songs with other participants (II.A.5.d.)</li> <li>3. Participants will learn 3 common chord progressions (II.A.5.b)</li> <li>4. Participants will display creativity by writing one spot/improvised song (II.A.5.g)</li> </ol>	<p>Tracy Richardson, Ph.D, MT-BC</p>

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CMTE C.	Description	Learning Objectives	Presenter(s)
<p><b>Bridging Cultures with Therapeutic Drumming</b></p> <p><b>5 Credits</b></p> <p>Thursday March 12 8:30a – 1:00p</p> <p>Tuition: \$89 – <i>Early</i> \$99 – <i>Regular</i> \$109 – <i>Late</i></p>	<p>Bridging Cultures with Therapeutic Drumming trains Music Therapists to serve a multitude of settings including groups where various cultures are simultaneously present. Participants will receive an overview of essential percussion and facilitation skills with an emphasis on accessibility, hand safety and creating quality sounds. To deepen the ability to create tailored programs, participants will be guided to reflect on their clients’ functioning level, needs and preferences. After experiencing a sample one-hour therapeutic drumming experience, participants will have time to make adaptations and to practice in groups.</p> <p>Participants will be encouraged to brainstorm on how to use music to bridge cultures. Various Orff Schulwerk techniques to support creativity and group process will be conducted. Participants will be encouraged to follow up by learning songs in the language of their clients. During the course, participants will be exposed to songs from various cultures including Latin America, Africa and Asia.</p> <p>The value of collaborating with staff who work regularly with the clients will be discussed. Participants will learn various ways to serve a diverse population starting with setting a comfortable atmosphere and building to creating opportunities for clients to lead their own culturally meaningful songs or dances.</p>	<p>1) Participants will identify functioning level in at least 2 areas such as perceptual, physical and affective of a client or client group he/she has previously worked with. (IA3a)</p> <p>2) Each participant will practice and identify at least one way he/she expanded percussion playing or conducting skills during this course. (IVA6)</p> <p>3) Considering client’s age, culture, music background, and preferences, each participant will describe how to incorporate drumming as a bridge between two or more cultures. (IC9)</p>	<p>Kathy Quain, MME, MT-BC</p>

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CMTE D.	Description	Learning Objectives	Presenter(s)
<p><b>Stories, Myths, and Music Therapy</b></p> <p><b>3 Credits</b></p> <p>Thursday March 12 2:30 – 5:30p</p> <p>Tuition: \$69 – <i>Early</i> \$79 – <i>Regular</i> \$89 – <i>Late</i></p>	<p>This session will explore how music and story intertwine to make for a unique therapeutic setting. Learning how to pick a story, tell a story, and utilize the appropriate music to enhance the story will be explored. Participants will cooperate in telling a story with music. The morals of the story will be explored and a discussion on how to use these morals in the therapeutic setting.</p>	<ol style="list-style-type: none"> <li>1. Participants will create a musical environment for the telling of a story. [II. A. 1. (a.b.c)] [II. A. 5 (d)]</li> <li>2. Participants will identify at least two archetypes in a story [II. A 4. (e)]</li> <li>3. Participants will contribute at least one idea into the telling of story to the group. [II. A. 5, (s)]</li> </ol>	<p>Ron Borczone, MM, MT-BC</p>

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CMTE F.	Description	Learning Objectives	Presenter(s)
<p><b>The Rhythm of Aging: Drumming with Older Adults</b></p> <p><b>3 Credits</b></p> <p>Sunday March 15 9:00a – 12:00p</p> <p>Tuition: \$69 – <i>Early</i> \$79 – <i>Regular</i> \$89 – <i>Late</i></p>	<p>As baby boomers age, the older adult population is becoming the largest growing demographic in the United States. The older adult culture, mindset, and music preference are also changing over time. Many clinical music therapy interventions used ten years ago may not be as effective with today’s older adults, due to these changes.</p> <p>Drumming has become a popular modality in music therapy. According to a study of music therapy instructors by Knight and Matney (2014), the statement ‘I believe functional percussion skills are important to teach within practicum placements’ yielded a 95.6% agreement. Because percussion skills are not covered in standard curriculum, this topic is even more timely and of relevance.</p> <p>Research in the past ten years has shown statistical significance with regards to benefiting the immune system and decreasing stress. In addition, according to Dr. Andrew Weil, drumming is one of the fastest growing forms of active meditation. Group drumming is a useful skill for all music therapists who work with older adults.</p> <p>In this interactive workshop, the presenters will describe and demonstrate how to incorporate drumming into an older adults session while sustaining an environment of dignity, balance, and wellness. The presenters will conduct sample music therapy drumming interventions with the group, conveying adaptations and considerations according to 4 levels of care: independent living, assisted living, skilled nursing, and Alzheimer’s/dementia. This presentation will also provide ample opportunities for the participants to facilitate drumming interventions specific to 4 levels of care.</p>	<p>Facilitate in front of the group 3 new rhythm experiences for greetings, transitions, and primary interventions. (I.C.14)</p> <p>Verbally describe and apply simple drum circle facilitation techniques for the older adult population. Facilitation techniques used include client-preferred music (I.C.9)</p>	<p>Kat Fulton, MM, MT-BC</p> <p>Kaleigh Thomas, MT-BC</p>



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CMTE G.	Description	Learning Objectives	Presenter(s)
<p><b>Cultivating Presence: Using Music to Deepen Clinical Awareness &amp; Connection to Client</b></p> <p><b>3 Credits</b></p> <p>Sunday March 15 9:00a – 12:00p</p> <p>Tuition: \$69 – <i>Early</i> \$79 – <i>Regular</i> \$89 – <i>Late</i></p>	<p>Becoming a music therapist entails learning theories, techniques, and procedures which prepare us for our initial years of work. As we move into clinical practice, we are challenged to rely upon our own inspirations, presence, and intuitions. There is, however, a dearth of resources available to help us do so. This session will focus on reviewing research related to therapeutic presence and theoretical models that contextualize this notion. In addition, we will engage in experiential exercises designed to increase attention to the presence of music in/as therapy. The presenters will also discuss how they strengthen and rely upon presence in their own clinical practice and teaching.</p> <p>Dr. Clive Robbins used to say the “right” use of music will help unlock clients’ potential. We define right use of music as musically relevant and client centered and we will explore how each of us can immediately access this type of knowledge. Dr. Helen Bonny described music as a co-therapist and a primary agent of change. Drawing from music-centered theories, we highlight attention to the presence of the music and to the primary role music takes in enhancing our own therapeutic presence.</p> <p>Evaluation and documentation will be done through a group sharing of learning and relevance to practice and through individual evaluations filled out by the participants.</p>	<p>1. Attendees will experience how the “right” use of music can help them prepare for sessions and develop a therapeutic presence that is immediately accessible (II.A.1.a-g)</p> <p>2. Attendees will learn how to spontaneously structure and organize music therapy experiences as necessitated by shifts in client or environmental energies or focus (I.C.14).</p> <p>3 Attendees will be able to identify salient features of presence in therapy as found in holistic, humanistic, psychodynamic, and transpersonal theoretical orientations, as well as theories indigenous to music therapy. (II.3.4.c, d, e, f: )</p>	<p>Laura Beer, PhD, MT-BC, ACMT</p> <p>Maya Story, MS, MT-BC</p>

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**Early Registration Deadline:** January 10, 2015

**Regular Registration Deadline:** February 12, 2015

**Late Registration Deadline:** Thru Conference (March 15, 2015)

**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](mailto: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. Credits awarded by CBMT are accepted by the National Board for Certified Counselors (NBCC). The WRAMTA, #P-060, maintains responsibility for program quality and adherence to CBMT policies and criteria.