10th EUROPEAN MUSIC THERAPY CONFERENCE VIENNA 2016

SCIENTIFIC PROGRAMME
MONDAY, JULY 4

09:00–18:00  EMTC General Assembly  ROOM 9
09:00–18:00  Pre-conference seminar on PhD research in music therapy  ROOM 8

TUESDAY, JULY 5

09:00–17:00  EMTC General Assembly  ROOM 9
09:00–16:00  World Federation of Music Therapy – Council Meeting  ROOM 3
12:00  Start of onsite registration  UNIVERSITY OF MUSIC AND PERFORMING ARTS
   Anton-von-Webern-Platz 1, 1030 Vienna
14:00–16:00  European music therapy students’ meeting: “ConnAction”  ROOM 1
18:00  EMTC2016 Opening Ceremony  GARTENBAUKINO
   Parkring 12, 1010 Vienna

Two recent publications on music therapy in Europe

In partnership with the European Music Therapy Confederation

Editors: Hanne Mette Ridder and Giorgos Tsiris

Music Therapy Training Programmes in Europe: Theme and Variations
Editors: Thomas Stegemann, Hans Ulrich Schmidt, Elena Fitzthum and Tonius Timmermann
Reichert Verlag, 2016

This volume provides an overview of all 119 European music therapy training programmes as well as a detailed portrait of 10 selected music therapy training courses from various countries, reflecting different music therapy backgrounds, approaches, phases of institutional developments etc.

Print copies available at EMTC2016 (€ 10.-) – please ask at the Info Desk!


Book release & book signing:
Wednesday, July 06 | 13:00 | Exhibition area

Early in the morning...
each conference day:
WARMING-UP

Wednesday–Saturday | 08:00–08:10
Campus courtyard (in case of rain: Room 1)

Each conference morning, Hannah Riedl will help you to wake up your body & soul as an animated start into a fantastic day.

Join us to sing and get moving – we look forward to meeting you there!

Music Therapy Exposition
Music therapy in Europe: the history of European training courses and their pioneers

Karin Schumacher & Lada Petrickova

With the help of a timeline, this exhibition presents the history of the last 40 years of European training courses and their pioneers. How a course of music therapy can be presented in the form of an exhibition is demonstrated using the master course at the University of the Arts Berlin/Germany as an example.

Opening & Introduction:
Wednesday, July 06 | 13:45–14:15 | Pink building

Two recent publications on music therapy in Europe

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### WEDNESDAY, JULY 06

#### Morning

**08:00**  | WARMING-UP till 08:10 | Campus courtyard (in case of rain: Room 1)

| 08:20-09:00 | **ROOM 1** | **W01 – ROUND TABLE** | Songwriting: research, theory, methods, and practice  
F. Baker, S. Robb, A. Clements-Cortes, M. Silverman, V. Krüger, H. Short, K. Murphy |
| 09:00-09:20 | **ROOM 2** | **W02 – WORKSHOP** | The therapeutic use of harp in music therapy  
M. Sobotka, J. Zoderer |
| 09:20-10:10 | **ROOM 3** | **W03 – ROUND TABLE** | Music therapy research in dementia: fostering a global approach  
J. Tampin, I. Clark, H. M. Ridder, O. McDermott, H. Odell-Miller, S. Latinen, C. Gold |
| 10:10-10:30 | **ROOM 4** | **W04 – WORKSHOP** | Move, enjoy, be creative: ‘sitting dances’ as a form of movement with therapeutic goals  
K. Stachya |
| 10:30-10:50 | **ROOM 5** | **W05 – ORAL PRESENTATION** | Musical and emotional attainment: unique and essential in music therapy with children on the autism spectrum  
U. Holck, M. Geretsberger Chair: A. Kavalcì |
| 10:50-11:15 | **ROOM 6** | **W06 – ORAL PRESENTATION** | Emergent research findings: music therapy with disorders of consciousness  
J. O’Keily, S. Rappich, C. Cusack, M. Lieber Chair: E. Grünenwald |

**09:00-11:30**  | WARMING-UP | **COFFEE BREAK** |

**11:30-12:45**  | **LUNCH BREAK** till 14:30 | COFFEE from 14:00 till 14:30 |

**12:45**  | **ROOM 1** | **W07 – ORAL PRESENTATION** | Data integration in mixed methods research  
J. Bradt Chair: V. Jónsdóttir |
| **ROOM 2** | **W08 – WORKSHOP** | Being in the “hag” and now: how mindfulness and music-making can enhance your life and clinical skills  
F. Halverson-Ramos Chair: A. Wormit |
| **ROOM 3** | **W09 – ORAL PRESENTATION** | Surveys on music therapy students’ own therapy as a part of the training  
C. Lindvang Chair: A. Wormit |
| **ROOM 4** | **W10 – WORKSHOP** | Enhancing and strengthening the parent-child bond by the means of music therapy and Theraplay  
K. Tuomi |

**12:45-14:30**  | **COFFEE BREAK** |

**14:30-15:45**  | **W11 – ORAL PRESENTATION** | Shaping the therapeutic relationship with the child with autism spectrum disorder in improvisational music therapy  
J. Kim Chair: A. Kavalcì |
| **W12 – ORAL PRESENTATION** | Training or psychotherapy: how to integrate two polesof music therapeutic aims in neurological rehabilitation  
F. Tauchner Chair: E. Grünenwald |

**15:45-16:00**  | **COFFEE BREAK** |

**16:00-17:15**  | **W13 – ORAL PRESENTATION** | The correlation of music-based music therapy with palliative care: results of a randomized, controlled trial  
M. Warth, J. Kessler, T. K. Hillecke, H. J. Hardeneheu Chair: S. Böhm-Schnitzler |
| **W14 – ORAL PRESENTATION** | Music therapy in the early rehabilitation of adult cochlear implant (CI) users: individual training and band project  
E. O’Brien Chair: H. Reidi |

**17:15-17:30**  | **COFFEE BREAK** |

**17:30-18:45**  | **W15 – ORAL PRESENTATION** | Music therapy with individuals with dementia: experiences in the three different approaches: Nordoff Robbins music therapy, vocal psychotherapy, and guided imagery and music  
S. Günther, H.U. Schmidt, T. Timmermann Chair: A. Wormit |
| **W16 – ORAL PRESENTATION** | The impact of trainees’ experiences in the music therapy work  
V. Jónsdóttir Chair: V. Jónsdóttir |

**18:45-19:00**  | **COFFEE BREAK** |

**19:00-20:15**  | **W17 – ORAL PRESENTATION** | Rhythmic sensory stimulation and Alzheimer’s disease  
A. Clements-Cortes, H. Ahonen, M. Friedman, L. Bartel Chair: M. Mercadal-Friedman, L. Bartel |
| **W18 – ORAL PRESENTATION** | Update mentalization in music therapy  
G. Streislaw Chair: D. Storz |
| **W19 – ORAL PRESENTATION** | MUSAD: validation of the Music-based Scale for Autism Diagnosis in adults with intellectual disability  
J. Bergmann, M. Heinrich, M. Ziegler, I. Dziobek, A. Diefenbacher, S. Sappok Chair: J. Kim |
| **W20 – ORAL PRESENTATION** | Music-assisted relaxation during transition to non-invasive ventilation in people with motor neuron disease  
T. Tampin, F. Baker, E. Bajo, R. Davies, K. Bolger, N. Shears Chair: G. Tucek |
| **W21 – ORAL PRESENTATION** | Music therapy promotes well-being and relaxation in palliative care: results of a randomized, controlled trial  
M. Warth, J. Kessler, T. K. Hillecke, H. J. Hardeneheu Chair: S. Böhm-Schnitzler |

**20:15-20:30**  | **COFFEE BREAK** |

**20:30-21:45**  | **W22 – ORAL PRESENTATION** | Music therapy in the early rehabilitation of adult cochlear implant (CI) users: individual training and band project  
H. Argstatter, E. Hutter, M. Grapp Chair: V. Jónsdóttir |
| **W23 – ORAL PRESENTATION** | Music therapy for people suffering from schizophrenia with negative symptoms  
F. Halverson-Ramos Chair: V. Jónsdóttir |
| **W24 – ORAL PRESENTATION** | The feeling of a bit daunted, I’ve never written a song before: cancer patients’ experiences of original songwriting  
E. O’Brien Chair: H. Reidi |

**21:45-22:00**  | **COFFEE BREAK** |

**22:00-23:15**  | **W25 – ORAL PRESENTATION** | Training therapy on the impact of music therapy on the quality of life of people with dementia  
C. Lindvang Chair: A. Wormit |
| **W26 – ORAL PRESENTATION** | Play in music therapy with children  
S. Lutz Chair: M. Wiltgen-Sanov |

**23:15-23:30**  | **COFFEE BREAK** |

**23:30-02:30**  | **W27 – ORAL PRESENTATION** | Music therapy for people suffering from schizophrenia with negative symptoms  
F. Halverson-Ramos Chair: V. Jónsdóttir |
| **W28 – ORAL PRESENTATION** | The feeling of a bit daunted, I’ve never written a song before: cancer patients’ experiences of original songwriting  
E. O’Brien Chair: H. Reidi |

**02:30-03:45**  | **COFFEE BREAK** |

**03:45-04:30**  | **W29 – ORAL PRESENTATION** | The impact of music therapy on the quality of life of people with dementia  
C. Lindvang Chair: A. Wormit |
| **W30 – ORAL PRESENTATION** | Play in music therapy with children  
S. Lutz Chair: M. Wiltgen-Sanov |

**04:30-04:45**  | **COFFEE BREAK** |

**04:45-05:30**  | **W31 – ORAL PRESENTATION** | Music therapy for people suffering from schizophrenia with negative symptoms  
F. Halverson-Ramos Chair: V. Jónsdóttir |
| **W32 – ORAL PRESENTATION** | The feeling of a bit daunted, I’ve never written a song before: cancer patients’ experiences of original songwriting  
E. O’Brien Chair: H. Reidi |

**05:30-05:45**  | **COFFEE BREAK** |
## Thursday, July 07

### Morning

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue/Room</th>
<th>Event</th>
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<tbody>
<tr>
<td>08:00-09:00</td>
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<td>WARMING-UP to 08:10</td>
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<tr>
<td>08:20-09:00</td>
<td>Room 1</td>
<td>T01 - ROUND TABLE</td>
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<td>T02 - WORKSHOP</td>
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<td>09:20-10:00</td>
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<td>T12 - ORAL PRESENTATION</td>
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<td>10:00-10:50</td>
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<td>11:00-12:00</td>
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<td>T22 - ORAL PRESENTATION</td>
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<td>12:00-12:45</td>
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<td>LUNCH BREAK</td>
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**Note:**
- **T02 - WORKSHOP** (Room 11) will be live streaming available in Room 3 & Room 4.
- **T07 - ORAL PRESENTATION** will be rerun.
- **T14 - ORAL PRESENTATION** will be rerun.
- **T23 - ORAL PRESENTATION** will be rerun.
- **T21 - ORAL PRESENTATION** will be rerun.
- **T22 - ORAL PRESENTATION** will be rerun.

**Reruns:**
- **11:15-12:15** - Improvising & Composing - Johanna Doderer & Dorit Amir
- **12:45** - Improvising & Composing - Johanna Doderer & Dorit Amir

**Locations:**
- Room 1 - Room 11
- Room 2 - Room 6
- Room 3 - Room 4
- Room 7 - Room 8
- Room 9 - Room 10
- Room 11
- CINEMA
THURSDAY, JULY 07

Afternoon

14:30–15:10
- ORAL POSTER PRESENTATIONS
  - T27 – ROUND TABLE
  - T28 – ROUND TABLE
  - T29 – ORAL PRESENTATION
  - T30 – WORKSHOP

15:30–16:10
- COFFEE BREAK
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16:30–17:10
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17:30–18:10
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- COFFEE BREAK

19:00
- SOCIAL EVENTS: GALA DINNER AT THE CITY HALL OF VIENNA | 22:00 DISCO PARTY

THURSDAY, JULY 07

Afternoon
### FRIDAY, JULY 08

**Afternoon**

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 1</th>
<th>Room 2</th>
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<tbody>
<tr>
<td>14:30</td>
<td>F26 – WORKSHOP</td>
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<tr>
<td>15:10</td>
<td>Witting for publication in British Journal of Music Therapy with authors workshop</td>
<td>T. Watson, A. Barrington, K. Sobei</td>
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**PRESENTATIONS**

18:15 GROUP PHOTO | in front of main entrance

19:00 SOCIAL EVENT: HEURENIGEN NIGHT
<table>
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<tr>
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<tr>
<td>08:00</td>
<td>WARMING-UP till 08:10</td>
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<td>08:20-09:00</td>
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The Poster Lounge area is located in the ORANGE building (one floor up from Room 1). Posters will be on display throughout the day on Wednesday, Thursday, and Friday (July 06–08). Please note: On each of these days, a different set of posters will be presented (see timetables below).

Almost 70 presenters followed the invitation to illustrate the development and/or findings of their research, to inform about their practical work as a music therapist, to give insight into ongoing studies, to discuss (new) theoretical concepts or to present their thesis in the short and concise form of a poster presentation.

Next to posters in the classical print formats you will find a series of animated presentations running cyclically on flat screens in the poster lounge area.

Poster authors will be present by their posters from 13:30 to 14:30.

Brief oral poster presentations (4 min. each) will take place in Room 2 from 14:30 to 16:10 (see timetables below).

Come and visit us – and don’t forget to vote for your "Posters of the day"!
Music therapy specific outcome measures: an overview
N. Spiro, C. Cripps, G. Tsiris

Music therapy research in Spain: a SWOT analysis of the current situation and improvement strategies
M. T. del Moral, M. Mercadal-Brotons, A. Sánchez-Prada, P. Sabbatella, M. J. Hernández-Crego

Maternal perceptions about music therapy in the context of prematurity
A. Palazzi, R. Meschini, C. A. Piccinini

Case report – Music therapy and severe mental disorder: an open challenge
C. Leone

The good orchestra and the soloists: adolescence and identity in a music therapy group
O. Pisanti

Influence of relaxation music on heart rate variability and psychological area
K. Kukielczynska-Krawczyk

The effects of relaxing music on patients undergoing magnetic resonance imaging
Z. Földes, E. Ala-Ruona, B. Burger, G. Orsi

Music therapy methods and assessment practices of professional music therapists in Spain: a descriptive study
M. Mercadal-Brotons, P. L. Sabbatella

"Measuring" music therapy: problems, challenges, outlooks between theory and clinical practice
K. Toshimori, A. Colletti, R. Rijoff, M. Rodocanachi

Music therapy for premature infants and their parents/caregivers: a systematic review and meta-analysis
L. Bieleninik, C. M. Ghetti, C. Gold

Ambient Medicine (R): telematic musical feedback in hypertension therapy
P. Friedrich, B. Wolf

Possible transfer and evaluation of use of visual art techniques to music therapy
A. Graf

Can music therapy support language development of primary school children?
A.-K. Jordan, E. Menebröcker, R. Tüpker

Dialogues in musicality: exploring parents' musicality and parental identity across the Neonatal Unit (NU) journey
E. McLean, K. Skewes McFerran

The development of the music therapy profession in select countries around the world
A. L. Gadberry, D. L. Gadberry

Moving music education and training into the next millennium
D. L. Gadberry, A. L. Gadberry

Music therapy and music stimulation in prematurity: a literature review from 2010 to 2014
A. Palazzi, C. C. Nunes, C. A. Piccinini

Improvisation on simple percussion instruments and the development of selected motor skills of children with visual disabilities
P. Cylulko, M. Cylulko

Effects of group music therapy on social and aggressive behaviors in deprived children from poor families socially disadvantaged children
J. Jung, J. Kim

Music therapy contributions to communication of children having language disorders
J. Covre, C. Zanini

Music as a decoy within the Culture therapy concept
W. Szulc

Influence of relaxation music on heart rate variability and psychological area
K. Kukielczynska-Krawczyk

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## THURSDAY, JULY 07

### Poster presentations

**ORAL POSTER PRESENTATIONS 14:30 - 15:00 | ROOM 2**

<table>
<thead>
<tr>
<th>T58</th>
<th>Psychodynamic music psychotherapist training in Finland</th>
<th>S. Alanne</th>
</tr>
</thead>
<tbody>
<tr>
<td>T59</td>
<td>Establishing the first music therapy training course in Slovenia</td>
<td>Š. L. Knoll, C. Knoll, P. Štule, J. Turk, A. Krunić</td>
</tr>
<tr>
<td>T60</td>
<td>The boundaries of disciplines in Croatia: on ethnomusicology in music therapy and vice versa</td>
<td>A. Vrekalić</td>
</tr>
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</table>

**ORAL POSTER PRESENTATIONS 15:05 - 15:35 | ROOM 2**

| T63 | Parent-infant music therapy: the effects, efficacy and practice of music therapy for young children and their caregivers | B. Krantz |
| T64 | World of sound - and access to one’s own self: a technique in receptive music therapy with depressed patients | M. Kolek |
| T65 | Historical research in anthroposophic music therapy | H. C. Miersch |

**ORAL POSTER PRESENTATIONS 15:40 - 16:10 | ROOM 2**

| T66 | Rite of passage and music therapy: a literature study of the theoretical perspectives on therapeutic change | J. Golubovic |
| T67 | Teaching cultural sensitivity in music therapy: reporting on an international professional development program | A. Short |
| T68 | Music therapy for traumatised refugees: a Viennese pilot project | E. Wiesmüller, T. Stegemann |
| T69 | Theses from the Viennese music therapy training course (1959–2014): historical research study investigating theses’ contents and methodologies | H. Riedl, T. Stegemann |

**ANIMATED SCREEN PRESENTATIONS | POSTER LOUNGE**

| T58 | Psychodynamic music psychotherapist training in Finland | S. Alanne |
| T59 | Establishing the first music therapy training course in Slovenia | Š. L. Knoll, C. Knoll, P. Štule, J. Turk, A. Krunić |
| T60 | The boundaries of disciplines in Croatia: on ethnomusicology in music therapy and vice versa | A. Vrekalić |
| T62 | World of sound - and access to one’s own self: a technique in receptive music therapy with depressed patients | M. Kolek |
| T63 | Rite of passage and music therapy: a literature study of the theoretical perspectives on therapeutic change | J. Golubovic |
| T64 | Teaching cultural sensitivity in music therapy: reporting on an international professional development program | A. Short |
| T65 | Music therapy for traumatised refugees: a Viennese pilot project | E. Wiesmüller, T. Stegemann |
| T66 | Theses from the Viennese music therapy training course (1959–2014): historical research study investigating theses’ contents and methodologies | H. Riedl, T. Stegemann |
THURSDAY, JULY 07

Poster presentations

CLASSICAL PRINT POSTERS | POSTER LOUNGE


T63 Parent-infant music therapy: the effects, efficacy and practice of music therapy for young children and their caregivers B. Krantz

T65 Historical research in anthroposophic music therapy H. C. Miersch

T67 Teaching cultural sensitivity in music therapy: reporting on an international professional development program A. Short

T68 Music therapy for traumatised refugees: a Viennese pilot project E. Wiesmüller, T. Stegemann

T69 Theses from the Viennese music therapy training course (1959–2014): historical research studying theses' contents and methodologies H. Riedl, T. Stegemann

T70 A qualitative research on trainees’ experiences during their first training in Guided Imagery and Music D. Woon Jeong

T71 What do music therapists experience in their first music therapy degree programs? J. Lim

T72 Continuing professional development for music therapists in Europe: presentation of the results of an EMTC questionnaire T. Watson, F. Drossaert, N. Duperret, T. Leite

T73 The effect of music therapists’ burn-out and self-resilience on occupational identity S. Oh

T74 A consensual qualitative research on dyad teamwork experiences in music therapy internship C. Ji El

T75 The structural relationship among self-efficacy, case conceptualization ability, and developmental levels of music therapy professionals and students S. Park

T76 Differences in ethical beliefs and management skills according to developmental levels of music therapists working for children M. Kyung Sun

T77 Nurturing the dialogue between intra and inter dimensions of music therapy training and practice B. Zanchi, C. Adler, F. Quadrelli, T. Trevor-Briscoe

FRIDAY, JULY 08

Poster presentations

ORAL POSTER PRESENTATIONS 14:30 - 15:00 | ROOM 2

F57 Community music therapy projects between musicians living with severe disabilities and adolescent music students L. Tiszai, Z. Szűcs-Ittzés

F58 AutKom: a musical-bodily based group training supporting adults with autism and intellectual disability J. Birkner, T. Sappok

F59 Psychotherapy with mentally disabled persons: the importance of non-verbal qualities in music therapy with adults with severe autism D. Busboom, F. Schwaiblmair

F60 Musically guided resonance breathing: a pilot study D. Fuchs, T.K. Hillecke, M. Warth

ORAL POSTER PRESENTATIONS 15:05 - 15:35 | ROOM 2

F61 Looking for sound identity: laboratories in a disabled center in South Tyrol G. Parente, F. Circelli

F62 The contribution of the evaluation tools M.O.T and E.G.M.L.E: case study of a patient with communication disorder S. Berruchon, B. Mac Nab, V. Bréard

F63 Music therapy groups in a residential care of welfare: how to verify the results? M. Pavan

F64 Music therapy in family couples when one partner is with acquired brain injury M. Gerlichova

ORAL POSTER PRESENTATIONS 15:40 - 16:10 | ROOM 2

F65 Music therapy with patients affected by dementia or Parkinson’s disease: study on sound/music stimulation C. A. Boni, P. Cattaneo

F66 Is rhythmic sensory stimulation an effective adjunctive therapy for fibromyalgia? Preliminary results T. Braun Janzen, L. Picard, A. Gordon, L. Bartel

F67 Coping with infertility: group music therapy with women undergoing fertility treatments D. Franklin-Savion

F68 A pilot study investigating the effects of rhythmic sensory stimulation with low-frequency sounds on depression T. Braun Janzen, S. Rötzi, P. Giacobbe, J. Downar, S. Kennedy, L. Bartel
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Instead of regular keynote lectures, EMTC 2016 will feature Dialogue Sessions in which topics relevant to the discipline of music therapy will be discussed within a broader context. In each of the plenary Dialogue Sessions on Wednesday, Thursday and Friday, a music therapist and an expert from another field will present their perspectives in two initial talks, followed by a moderated discussion between the two dialogue partners, and with the audience.

Like in a polyphonic piece of music, this format is designed to present various independent voices and melodies that together will result in stimulating dissonances and/or new harmonies. This will hopefully enable each member of the audience to create, develop, and reflect upon their own thoughts and views on the respective topics, and to gather new ideas and inspiration for their individual professional contexts.

Finally, 25 years of collaborative work on developing the music therapy profession in Europe will be celebrated by a group of people involved in the European Music Therapy Confederation in a special fourth Dialogue Session on Saturday.

We are honoured to be able to present our most distinguished speakers and their shared topics on the following pages.

Dialogue Session I | Wednesday, July 06
Music therapy and neuroscience
Stefan Koelsch (GER/NOR) & Wendy Magee (US)

Dialogue Session II | Thursday, July 07
Improvising and composing
Johanna Doderer (A) & Dorit Amir (ISR)

Dialogue Session III | Friday, July 08
Music therapy and economy
Christian Köck (A) & Brynjulf Stige (NOR)

Dialogue Session IV | Saturday, July 09
Dialogues on European music therapy professional development: Various practices, one goal
Adrienne Lerner, Hanne Mette Ridder, Ferdinando Suvini, Rut Wallius, Ingeborg Nebelung, Alice Pehk, Albert Berman, Ranka Radulovic, Tessa Watson, Esa Ala-Ruona
Stefan Koelsch
Brain correlates of music-evoked emotions

**About |** Stefan Koelsch is Professor of Biological Psychology and Music Psychology at the University of Bergen (Bergen, Norway). He has Masters degrees in Music, Psychology, and Sociology. Prof. Koelsch did his PhD and his Habilitation at the Max Planck Institute for Cognitive Neuroscience (Leipzig, Germany), where he also led an Independent Junior Research Group “Neurocognition of Music”. He was a post-doctoral fellow at Harvard Medical School (Boston, USA), an RCUK fellow, honorary Hooker Professor at McMaster University (Hamilton, Canada), professor for music psychology at the Freie Universität Berlin, and full professor for Cognitive and Affective Neuroscience at Lancaster University. His research interests include the neurocognition of music, neural correlates of emotion, music therapy, similarities and differences between music and language processing, neural correlates of cognition and action, as well as emotional personality and the unconscious mind. His publications are among the most cited articles in music psychology and the neurocognition of music.

**Abstract |** Music has the power to evoke strong emotions and influence moods, which are important factors of music therapy. During the past decade, the investigation of the neural correlates of music-evoked emotions has been invaluable for the understanding of human emotion. Functional neuroimaging studies on music and emotion show that music can modulate activity in brain structures that are known to be crucially involved in emotion.

The potential of music to modulate activity in these structures has important implications for the use of music in therapeutic settings, especially with regard to the treatment of psychiatric and neurological disorders.

Wendy Magee
Neuroscience and music: Translating evidence into meaningful practice

**About |** Dr. Wendy Magee is Associate Professor in the Music Therapy Programme at Temple University, Philadelphia. She has practiced in neurological rehabilitation since 1988 as a music therapy clinician, researcher, manager and trainer (USA, UK and Australia). She is an active researcher with diverse neurological populations and a published Cochrane reviewer: the updated Music Interventions for Acquired Brain Injury is being published in 2016. Her research topics and training expertise span evidence-based practice in neurorehabilitation; measurement for populations in rehabilitation and chronic care; music therapy and identity; and new and emerging music technologies in health and education with her published book Music Technology in Therapeutic and Health Settings. Recent editorial and publication projects include a guest editorship of a special issue of Frontiers of Psychology: Music and Disorders of Consciousness: Emerging practice, research and theory. She is the recipient of a number of research awards including a Leverhulme Fellowship in the UK (2009), the AMTA Arthur Flagler Fultz Research Award in the USA (2015) and research awards from Temple University and the Mid-Atlantic Region of the AMTA (2013, 2016).

**Abstract |** Neuromusicology provides a wealth of evidence that can underpin clinical music therapy practice. Yet, translating the emerging evidence into everyday application is much more of a challenge. The evidence debate positions neuroscientific evidence highly due to its absolute truth. However, neuroscience also needs clinical practitioners to guide questions that are relevant.

Despite disparate paradigms of the two professions, a symbiotic relationship between neuroscience and music therapy can benefit both fields of study, and can also be beneficial to the patient populations whom the science and health professions serve.
Johanna Doderer  
Music, the other language

About | The Vienna-based composer Johanna Doderer was born in Bregenz in 1969 and studied with Beat Furrer in Graz and then composition and music theory with Erich Urbanner and film and media composition with Klaus Peter Sattpen in Vienna. The focus of her work lies on opera. Besides many works for chamber music, she has also written several works for orchestra. Her compositions are performed throughout the world. Johanna Doderer’s music has become established in the great musical centres of the world next to the classical and contemporary repertoires and has long been loved and enthusiastically interpreted by internationally successful artists throughout the world. Hence, her co-operation and friendship with eminent interpreters, starting with Patricia Kopatchinskaja, to whom she dedicated her own violin concerto (ORF CD), Marlis Petersen (CD), Angelika Kirchschlager, Sylvia Khilt-Muhri, Yury Revich, Nikola Djoric up to Harriet Marlis Petersen (CD), Angelika Kirchschlager, Sylvia Khilt-Muhri, Yury Revich, Nikola Djoric up to Harriet

Abstract | After grappling with techniques of contemporary music for many years, Johanna Doderer has found her own compositional language, which keeps away from avant-garde or academic styles of composing, and does not exclude tonality. Her work has its roots in improvisation which means for her that music has been present long before the ability to read music, or write musical pieces – “right from the start”. She also felt that composing has always been a part of her, and being able to do this as a profession is now perceived just like a liberation by her. She doesn’t know of musical taboos, and she likes anything that sounds good, be it Puccini, Strauss, Luigi Nono, Lutoslawski, or techno. To experience time simultaneously with emotional and actual spaces is of great significance in her music. “You need to let yourself get involved with it – if you don’t, then you’re trapped. I assume that we unknowingly experience several times at once, and I believe that music has the ability to intervene in those spaces of time”, she once said in an interview.

In a conversation with the moderator of the session, Johanna Doderer will talk about the essential components of her creative work – improvisation and composition, and present two filmed examples of her work.

Dorit Amir  
Improvisation in music therapy: a symphony of sounds and words

About | Prof. Dorit Amir, D.A., CMT, has been the founder and the head of the music therapy M.A. program at Bar Ilan University in Israel, since 1982. She finished her Masters and Doctorate degrees in music therapy at NYU. Prof. Amir has taught and supervised students and professional music therapists in Israel, USA, Europe, Australia and New Zealand. Her book: Meeting the Sounds: Music Therapy Practice, Theory and Research, was published in 1999 in Israel, in Hebrew. Prof. Amir has published many articles and chapters on various subjects in music therapy. Her research projects include: meaningful moments in music therapy, musical and verbal interventions in music therapy, humor in music therapy, music therapy with Alzheimer patients, music therapy with children at risk and adults who suffer from PTSD and multi-cultural aspects of music therapy. She is on the review board of Barcelona’s monograph series of Qualitative inquiries in music therapy and The Arts in Psychotherapy journal. Prof. Amir has vast clinical experience with a wide variety of client populations. This academic year, Dr. Amir is a visiting scholar at NYU, USA.

Abstract | Perceiving my work as a music focused form of psychotherapy, there are two focal points: 1. Improvisation as a powerful here and now experience; 2. Improvisation as a symbol/mirror to the intrapersonal and interpersonal world of both client and therapist. Overall, I see my work as a symphony of music and words. Sometimes, the musical experience is enough and no words are needed. Other times, words are needed to further understand intra- and interpersonal issues.

There are three types of clinical improvisations: improvisations made by client alone, improvisations made by therapist alone, and shared improvisations by therapist and client. Some clients need to play alone – they want to create their own musical space and play with it. They want me to listen to them. Here my role is that of a witness – I am a listening presence, witnessing their journey. Some clients are encouraged to play alone. This happens when I sense that they become too dependent on my sounds, and believe that they can be more independent.

There are three occasions in which I play alone: before a session, to prepare myself for my client; after a session – to reflect and deal with my feelings; during the session – when a client needs to relax and wants to play. In this presentation I will further discuss the two focal points and each of the three types of improvisation. Clinical-improvisational examples will accompany the talk.
**DIALOGUE SESSION III**

**Music therapy and economy**

**Christian Köck**  
*Changing health care in a time of austerity*

**About** | Prof. Christian Köck, M.D., Sc.D., is CEO of the Health Care Company, which was incorporated under his leadership in 2001. He holds a doctorate of medicine from the University of Vienna and is licensed in the fields of general medicine and psychotherapy. In addition, he holds two masters degrees and a doctoral degree from Harvard University in health policy, health economics, and health management. He is a professor of Health Care Policy and Management at the medical faculty of the University of Witten/Herdecke, Germany, where he was Dean of the Faculty of Medicine and Executive Vice President of the University between 2001 and 2004. He is President of the board of University of Witten/Herdecke Foundation, a major share holder of the university. He is also a member of the boards of the Vienna City Hospital Association, one of the largest public health care providers in Europe, and of Dr. Soliman Fakeeh Hospital in Jeddah, KSA.

His research focuses on international comparisons of health care systems, health care finance and the link between quality, efficiency and financial structures. Between 1999 and 2001, he was a member of the boards of the Vienna City Hospital Association, one of the largest public health care providers in Europe, and of Dr. Soliman Fakeeh Hospital in Jeddah, KSA. His research focuses on international comparisons of health care systems, health care finance and the link between quality, efficiency and financial structures. Furthermore, he is concerned with the development and financing of health care systems in a time of austerity and issues of equity and access to care.

**Abstract** | Health care systems of developed countries have been under increasing economic pressure for many years: epidemiologic and demographic changes, ever advancing technology and increasing complexity of delivery processes are some of the reasons. Since 2008, the beginning of the economic crisis, public financing of health care has made it more difficult to maintain one of the cornerstones of European societies, the principle of access to health care for all, independent of income or other factors.

Under these circumstances, new or non-mainstream methods of patient care such as music therapy are facing a challenging situation: Relatively diminishing public funds will increase competition of different methods to gain access to public moneys. The decision-making process for admission to reimbursement inherently favors treatments which can be evaluated using large data sets or randomized controlled trials.

For music therapy, it is a necessary yet not sufficient condition to provide outcome and cost-effectiveness analyses of its methods to have any chance to receive a significant share of public funds. The other necessary condition is political engagement, to force a discussion about fairness and solidarity in the field of health care. Even though such an engagement might not be obvious, it probably is none the less necessary to secure the further development of the field and at the same time defend the defining foundations of European societies, the principle of solidarity.

**Friday, July 08 | 11:15–12:45**  
**ROOM 1** (live streaming available in ROOM 3 & ROOM 4)

**Chairs:** Monika Geretsegger & Ferdinando Suvini

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**Brynjulf Stige**  
*Creating posts for music therapists within the changing realities of contemporary health care systems – how is that related to theory, research, and ethics?*

**About** | Prof. Brynjulf Stige, music therapist, PhD, is Head of Research at GAMUT – The Grieg Academy Music Therapy Research Centre, University of Bergen and Uni Research Health, and is also the leader of POLYFON knowledge cluster for music therapy. Stige graduated from the conservatory in Oslo in 1983, and belonged to the fourth cohort of music therapy students in Norway. At the time, almost all music therapists in Norway lived and worked in Oslo, and much of Stige’s career has evolved around the process of establishing music therapy in Western Norway. From 1983–1988 he worked with a group of colleagues to establish community music therapy practices in rural areas, and in 1988 he was the founding leader of the music therapy education program in Sandane. Since 2006, he has been part of the team developing music therapy as a research discipline and education program at the University of Bergen. Stige’s research interests include areas such as participatory practice and critical music therapy theory. He was founding editor of Nordic Journal of Music Therapy from 1992–2006, and since 2001 he is founding co-editor of Voices: A World Forum for Music Therapy, currently together with Sue Hadley, USA, and Katrina McFerran, Australia.

**Abstract** | The literature on the development of new posts in music therapy to a large degree focuses on how individual therapists manage to negotiate their way into a specific institution. This interest in individual forerunners might reflect a belief in steady progress. If only our achievements as practitioners and researchers continue to be good, society will eventually recognize what the forerunners demonstrate; there is a need for music therapists. Perhaps weak economy is the only threat to progress. One alternative to this narrative would be to acknowledge that the growth and demise of professions relate to political struggles. Financial resources will always be limited and priorities are political, not just technical. The changing realities of contemporary health care and social services include increased market orientation, with increased request for evidence based practice and for service users’ empowerment. Are these processes compatible, or do we need to choose between optimizing the profession’s competitive strength in the market and its contribution to social change and equity? Such questions invite exploration of the development of music therapy within partnerships for change. I will qualify this claim through use of examples from the Norwegian context, with particular focus on POLYFON knowledge cluster for music therapy. In POLYFON, researchers, service deliverers, practitioners, and service users together explore music therapy’s role within hospital and community services. How well do the collaborating voices go together? The current and upcoming development of music therapy within medication free services for people with psychotic disorders illustrates several dilemmas and contradictions.
Abstract | In this dialogue session we celebrate 25 years of collaborative work on developing the music therapy profession in Europe. This will be marked by a series of presentations from a group of people involved in the European Music Therapy Confederation, EMTC. Since the mid-1900s and onwards several pioneers independently of one another started up music therapy practices across Europe. They shared music experiences with clients in various settings and in various ways. Despite different ways of understanding the function of music, “music therapy” was an overarching concept that unified the idea of creating this new profession, as well as developing training courses, proposing theories and applying research. Music therapists started to form international networks, which were formalized in guidelines for a European association. Now, 25 years have passed and the profession has grown, matured, began to settle, and the collaborative bonds across borders have strengthened.

We will picture the primary meaning of the EMTC and set the goals for future achievements. Furthermore we will clarify the relevance and the role of a European music therapy register.