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

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

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!

Two recent publications on music therapy in Europe


Editors: Hanne Mette Ridder and Giorgos Tsiris

in partnership with the European Music Therapy Confederation

Print copies available at EMTC2016 (€ 10.00) – please ask at the Info Desk!


“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.

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

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

#### 08:20 - 09:00
- **ROOM 1** | **W01** | WORKSHOP<br>**Table**<br>Songwriting: research, theory, methods, and practice<br>F. Baker, S. Robb, A. Clements-Cortes, M. Silverman, V. Krüger, H. Short, K. Murphy
- **ROOM 2** | **W02** | WORKSHOP<br>The therapeutic use of harp in music therapy<br>M. Sodorka, J. Zodorer
- **ROOM 3** | **W03** | ROUND TABLE<br>Music therapy research in dementia: fostering a global approach<br>J. Tampin, I. Clark, H. M. Ridley, O. McDermott, H. Odel-Miller, S. Latinen, C. Gold
- **ROOM 4** | **W04** | WORKSHOP<br>Move, enjoy, be creative: 'sitting dances' as a form of movement with therapeutic goals<br>K. Stachyra
- **ROOM 5** | **W05** | ORAL PRESENTATION<br>Musical and emotional attunement: unique and essential in music therapy with children on the autism spectrum<br>U. Hollic, M. Geretsberger<br><br>**ROOM 6** | **W06** | ORAL PRESENTATION<br>Emergent research findings: music therapy with disorders of consciousness<br>J. O'Vely, S. Rappich, C. Cusack, M. Lieter<br><br>**COFFEE BREAK**

#### 09:20 - 10:00
- **ROOM 1** | **W11** | ORAL PRESENTATION<br>Shaping the therapeutic relationship with the child with autism spectrum disorder in improvisational music therapy<br>J. Kim<br><br>**COFFEE BREAK**

#### 10:10 - 10:50
- **ROOM 7** | **W13** | ORAL PRESENTATION<br>The big up West London crew: one man's journey within a hospital music therapy group for clients under the care of a UK National Health Service early intervention service<br>H. Short, D. Thomas<br><br>**ROOM 8** | **W14** | ORAL PRESENTATION<br>Rhythmic sensory stimulation and Alzheimer's disease<br>A. Clements-Cortes, H. Ahonen, M. Friedman, L. Bartel<br>Chair: M. Mercadal-Friedman, L. Bartel<br><br>**ROOM 9** | **W15** | ORAL PRESENTATION<br>Update mentalization in music therapy<br>G. Streblow<br>Chair: D. Storz

#### 11:15 - 12:00
- **ROOM 10** | **W16** | ORAL PRESENTATION<br>Evidence based training in professional music therapy: a model for tertiary educators<br>A. Heiderscheit, A. Short<br>Chair: S. Lindahl-Jacobsen

**LUNCH BREAK** till 14:30 | **COFFEE** from 14:00 till 14:30

### Afternoon

#### 12:45
- **ROOM 1** | **W20** | ORAL PRESENTATION<br>MUSAD: validation of the Music-based Scale for Autism Diagnosis in adults with intellectual disability<br>T. Bergmann, M. Heinrich, M. Ziegler, I. Diobek, A. Diefenbacher, T. Sappok<br>Chair: J. Kim

#### 13:15 - 14:00<br>**COFFEE BREAK**

#### 14:00 - 14:30<br>**COFFEE BREAK**

#### 14:45 - 15:30<br>**COFFEE BREAK**

#### 15:30 - 16:15<br>**COFFEE BREAK**

#### 16:15 - 17:00
- **ROOM 11** | **W21** | ORAL PRESENTATION<br>Musical and emotional attunement: unique and essential in music therapy with children on the autism spectrum<br>U. Hollic, M. Geretsberger<br><br>**COFFEE BREAK**

#### 17:00 - 17:45
- **ROOM 1** | **W22** | ORAL PRESENTATION<br>Enhancing and strengthening the parent-child bond by the means of music therapy and Theraplay<br>K. Tuomi
WEDNESDAY, JULY 06

Afternoon

13:30–15:10

ROOM 3

PRESENTATION

Music in everyday life by parents with children with autism
T. Gottfried, G. Thompson, J. Carpent, G. Gattino
Chair: K. Stahr

ROOM 4

PRESENTATION

The Bridge Singers: a Peruvian musical approach for people in the early phase of neurodegeneration
Chair: E. Scarlata

ROOM 5

PRESENTATION

'Sons, their lives, their work': a workshop on lyric creations for music therapy with children
E. O'Brien
Chair: E. Scarlata

ROOM 6

PRESENTATION

Music therapy for mothers of children with special needs: a phenomenological study
D. Lee, J. Lee, J. Kim
Chair: S. Melzer

15:30–16:10

ROOM 7

PRESENTATION

Guided imagery and music (GIM) as therapy and rehabilitation for cancer survivors
B. Zanchi, L. Bonfidi, G. Nicoletti, P. R. Ricci Bitti
Chair: A. Pahl

ROOM 8

PRESENTATION

Music therapy: systematic review of the literature and insights into international training programmes
C. Cassidy, T. Stegemann
Chair: F. Hasbeck

ROOM 9

PRESENTATION

Parental involvement in music therapy: systematic review of the literature and insights into international training programmes
M. Drucks, E. Roginsky
Chair: S. Melzer

ROOM 10

PRESENTATION

Music therapy for cancer survivors
B. Krantz, M. Pak, A. van Tulip
Chair: F. Schwabmann

ROOM 11

PRESENTATION

Music therapy in oncology patients in radiation rehabilitation for cancer survivors
B. Zanchi, L. Bonfidi, G. Nicoletti, P. R. Ricci Bitti
Chair: A. Pahl

16:35–18:10

ROOM 12

PRESENTATION

Like the others / Wie die andern
M. Goditsch, D. Storz, T. Stegemann
Chair: T. Timmermann

ROOM 13

PRESENTATION

Opening the door: first insights into the music therapy room's design
M. Goditsch, D. Storz, T. Stegemann
Chair: T. Timmermann

ROOM 14

PRESENTATION

Music therapy for mothers of children with special needs: a phenomenological study
D. Lee, J. Lee, J. Kim
Chair: S. Melzer

ROOM 15

PRESENTATION

社区音乐治疗与特殊需要儿童
M. Drucks, E. Roginsky
Chair: S. Melzer

19:00

SOCIAL EVENTS: AN EVENING IN THE VIENNESE PRATER
or PUBLIC VIEWING: EUROPEAN FOOTBALL CHAMPIONSHIP
THURSDAY, JULY 07

Morning

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

08:20–08:50
T01 – ROUND TABLE
Clinical improvisation in music therapy: theory, practice, research and training
C. Dileo, J. De Backer, J. Erkkiä, O. Brabant, N. Letulé

08:50–09:20
T02 – WORKSHOP
Music therapy: a dialogue between art and therapy - artistic work as methodological beginning
B. Roeicke

09:20–10:00
T03 – ROUND TABLE
Who collaborates with or assists music therapists in sessions, and how?
M. Hayata, T. Leinebe, H. Odell-Miller, J. Strange, C. Warner

09:20–10:00
T04 – ROUND TABLE
Therapeutic relationship as subject of debate in work with mentally ill offenders and its meaning for music therapy
A.-K. Stekl Chair: A. Berman

10:00 COFFEE

10:00–10:10
T05 – ORAL PRESENTATION
M. Hayata

10:10–10:20
T06 – ORAL PRESENTATION
Music therapy for older people: studies on the projects in Ticino (Switzerland)
C.A. Boni Chair: M. Seidl

10:10–10:50
T07 – ORAL PRESENTATION
Music therapy and research: how gay and lesbian musicians use avant-garde in their music
J. Antebi, A. Gilboa Chairs: Elena Fitzthum & Adrienne Lerner

10:50–11:20
T08 – ORAL PRESENTATION
A music therapy group for gay men: thoughts and considerations
U. Aronoff Chair: P. Derrington

11:20–11:30
T22 – WORKSHOP
Music therapy as a social aesthetic perspective in music therapy improvisation theory
R. Zarate Chair: E. Weymann

11:30–12:15
IMPROVISING AND COMPOSING – Johanna Doderer & Dorit Amir
Chairs: Elena Fitzthum & Adrienne Lerner

12:15 LUNCH BREAK till 13:40 | COFFEE from 14:00 till 14:30

13:45–14:25
T23 – ORAL PRESENTATION
Let it go: recommencing music therapy on a paediatric burns ward after the Nepal earthquake
V. Clements-Jones, A. Joshivan Eck Chair: H. U. Schmidt

14:25–15:05
T24 – ORAL PRESENTATION
Using voice in music therapy: the therapeutic tool in clinical environment and training in music therapy
E. Scarlata Chair: T. Bergmann

15:05–15:45
T25 – ORAL PRESENTATION
Integrative health music therapy projects in Ticino
M. Seidl Chair: R. Misto

15:45–16:25
T26 – ORAL PRESENTATION
The role of music therapy in pediatrics: interventions, perspectives and considerations
S. Hanser Chair: M. Glawischnig-Goschnick

16:25–17:05
Synchronizing music therapy with children on the autistic spectrum (38 min)
R. Zarate Chair: E. Weymann

17:05–17:45
Like the others / Wie die anderen (95 min)
R. Zarate Chair: E. Weymann

17:45 COFFEE
## Thursday, July 07

### Afternoon

<table>
<thead>
<tr>
<th>Time</th>
<th>Room 1</th>
<th>Room 2</th>
<th>Room 3</th>
<th>Room 4</th>
<th>Room 5</th>
<th>Room 6</th>
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<tbody>
<tr>
<td>20 min</td>
<td><strong>COFFEE BREAK</strong>&lt;br&gt;20 min</td>
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### Social Events

- **19:00** | **Social Events:** Gala Dinner at the City Hall of Vienna | **22:00** | Disco Party

- **19:00** | **Social Events:** Gala Dinner at the City Hall of Vienna | **22:00** | Disco Party
**Friday, July 08**

**Morning**

<table>
<thead>
<tr>
<th>08:00</th>
<th>WARMING-UP till 08:10</th>
<th>Campus courtyard  (in case of rain: Room 1)</th>
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<tbody>
<tr>
<td><strong>08:20–09:00</strong></td>
<td><strong>ROOM 1</strong></td>
<td><strong>ROOM 2</strong></td>
</tr>
<tr>
<td><strong>F01 – ROUND TABLE</strong></td>
<td>Authors’ roundtable: scientific writing, peer review, and publication across journals</td>
<td>J. Bradt, F. Baker, T. Bergmann, L. G. Bondy, I. Clark, C. Gold, J. Louwy, K. McFerran, A. Meadowos, S. Robb, C. Vaillancourt, E. Alexi</td>
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<tr>
<td><strong>F02 – WORKSHOP</strong></td>
<td>Neuro-music therapy for tinnitus: theoretical background, hands-on experience, clinical implementation</td>
<td>M. Grapp, H. Argstatter</td>
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<tr>
<td><strong>F03 – ORAL PRESENTATION</strong></td>
<td>The role of music in terms of the relationship between Holocaust survivors and their children, the second generation</td>
<td>A. Fisher Chair: A. Harrison</td>
</tr>
<tr>
<td><strong>F04 – WORKSHOP</strong></td>
<td>Disease – grief – transformation: music therapeutic support in coping processes of families concerned by severe diseases and handicaps</td>
<td>B. Kandl-Staehelin, A. Lorizutzmann</td>
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<tr>
<td><strong>F05 – ORAL PRESENTATION</strong></td>
<td>Hearing parents’ voices – experiences of Music-Oriented Counseling for parents of children with autism</td>
<td>T. Gottfried Chair: F. Habsbek</td>
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<tr>
<td><strong>F06 – ROUND TABLE</strong></td>
<td>Assessment in music therapy: strategies and applications to clinical practice in an international perspective</td>
<td>S. Vianna, G. Gattino, K. Ferrari, T. Alcántara-Silva, G. Araujo, I. Rodrigues</td>
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<td><strong>09:00</strong></td>
<td><strong>COFFEE BREAK</strong></td>
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<td><strong>10:00</strong></td>
<td><strong>F10 – WORKSHOP</strong></td>
<td>Music therapy with high-risk pregnant women and their unborn child: characteristics / methods / interventions</td>
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<tr>
<td><strong>F11 – ORAL PRESENTATION</strong></td>
<td>Music therapy: how to address ethical dilemmas</td>
<td>E. Weymann, T. Stegeman Chair: C. Dileo</td>
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<tr>
<td><strong>F12 – ORAL PRESENTATION</strong></td>
<td>Soundbeam: 25 years on</td>
<td>T. Swingler</td>
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<tr>
<td><strong>F13 – ORAL PRESENTATION</strong></td>
<td>Videography in the area of conflict between data protection and professional responsibility</td>
<td>P. Simon, M. Hörmann, G. Tucek Chair: C. Dileo</td>
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<tr>
<td><strong>F14 – ORAL PRESENTATION</strong></td>
<td>Music therapists in Israel: their clinical and theoretical orientation</td>
<td>C. Wience, A. Dassa, A. Gilboa Chair: M. Gerlichova</td>
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<tr>
<td><strong>F15 – ORAL PRESENTATION</strong></td>
<td>Reaching out and reaching in: meditation and music improvisation in a group setting</td>
<td>T. Leite</td>
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<td><strong>08:20–09:00</strong></td>
<td><strong>ROOM 7</strong></td>
<td><strong>ROOM 8</strong></td>
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<tr>
<td><strong>F07 – WORKSHOP</strong></td>
<td>Music therapy with high-risk pregnant women and their unborn child: characteristics / methods / interventions</td>
<td>R. Nussberger, P. Teckenberg</td>
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<td><strong>F08 – ORAL PRESENTATION</strong></td>
<td>Music therapy: how to address ethical dilemmas</td>
<td>E. Weymann, T. Stegeman Chair: C. Dileo</td>
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**LUNCH BREAK till 14:30 | COFFEE from 14:00 till 14:30**
SATURDAY, JULY 09

Morning

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

08:20 – 09:00
ROOM 1
S01 – WORKSHOP
One note symphony
A. Berman

ROOM 2
S02 – WORKSHOP
Balint: work for music therapy and mysticism
U. Rögg, K. Portmann

ROOM 3
S03 – WORKSHOP
Mentalisation-Based Treatment (MBT) perspective in improvisation-based music therapy
N. Hannibal, G. Strehlow

ROOM 4
S04 – WORKSHOP
Encouraging writers: Introduction to the scope of the scientific journal “Musiktherapeutische Umschau”
V. Bernius, T. Bergmann, A. Körber, N. Scheytt, M. Smetana, J. Sonntag

ROOM 5
S05 – ORAL PRESENTATION
Meaning-making processes in music therapy clinical improvisation: an arts-informed qualitative research synthesis
A. Meadows, K. Wimpenny
Chair: S. Bauer

ROOM 6
S06 – ORAL PRESENTATION
Europe on the move: music therapy accompanying children with and without migration backgrounds
E. Pfeifer
Chair: S. Lutz Hochreutener

09:20 – 10:00
ROOM 7
S07 – ORAL PRESENTATION
MusicALS: home-based music therapy for individuals with amyotrophic lateral sclerosis (ALS) and their caring families
W. Schmid
Chair: E. Zahler

ROOM 8
S08 – WORKSHOP
The economics of therapy: setting fees – a dialogue between ethics, resources and personal requirements?
D. Thomas, V. Abad
Chair: C. Gold

ROOM 9
S09 – ORAL PRESENTATION
Effectiveness of group music therapy versus recreational group singing for depressive symptoms of elderly nursing home residents
J. Werner, T. Wosch, C. Gold
Chair: S. Hanser

ROOM 10
S10 – ORAL PRESENTATION
Music therapy in health promotion: from treatment models to sociocultural health performance
C. Pahl
Chair: M. Willigen-Sanavio

ROOM 11
S11 – ORAL PRESENTATION
Music as a therapeutic object and the expression of self
S. Alanne
Chair: S. Bauer

10:10 – 10:50
ROOM 1
S12 – ORAL PRESENTATION
Group music therapy and group analysis: what can we offer one another?
E. Richards, A. Davies
Chair: D. Starz

ROOM 2
S13 – ORAL PRESENTATION
Building collaborative practice through interprofessional education: MT and nursing students engaged in collaborative research
S. Robb, D. Hanson-Abromiel
Chair: S. Lindahl-Jacobsen

ROOM 3
S14 – ORAL PRESENTATION
Book publication in music therapy: historical overview and moving forward
K. Goodman
Chair: L. D. Bonde

ROOM 4
S15 – ORAL PRESENTATION
In between individual agency and social structure: research implications of depicting music therapy as social practice
B. Stige
Chair: U. Holck

ROOM 5
S16 – ORAL PRESENTATION
High needs, low funds: the development of music therapy in a London primary school and children’s centre
K. Walters
Chair: J. Kim

ROOM 6
S17 – ORAL PRESENTATION
Rehabilitation in systemic sclerosis (SSc) by vocal intervention (VI): from case to concept?
M. Mickel, J. Zachhuber, T. Stegemann, A. Feist, R. Crevenna
Chair: R. Radulovic

11:15 – 12:45
ROOM 1
S18 – ORAL PRESENTATION
Presenting various practices, one goal
Adrienne Learner, Hanne Mette Ridder, Ferdinandino Suvini, Rut Wallius, Ingeborg Nebelung, Alice Pehk, Albert Berman, Ranka Radulovic, Tessa Watson & Esa Ala-Ruona

ROOM 2
S19 – ORAL PRESENTATION
The economics of therapy: setting fees – a dialogue between ethics, resources and personal requirements?
D. Thomas, V. Abad
Chair: C. Gold

ROOM 3
S20 – ORAL PRESENTATION
Effectiveness of group music therapy versus recreational group singing for depressive symptoms of elderly nursing home residents
J. Werner, T. Wosch, C. Gold
Chair: S. Hanser

ROOM 4
S21 – ORAL PRESENTATION
Developing a pediatric music therapy service, a Norwegian perspective
S. C. Blichfeldt Åra, T. Leinebø
Chair: K. Stachyra

13:00 CLOSING CEREMONY till 14:00
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"!
WEDNESDAY, JULY 06

Poster presentations

CLASSICAL PRINT POSTERS | POSTER LOUNGE

W59  Music therapy specific outcome measures: an overview  N. Spiro, C. Cripps, G. Tsiris
W61  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
W64  Maternal perceptions about music therapy in the context of prematurity  A. Palazzi, R. Meschini, C. A. Piccinini
W68  Case report – Music therapy and severe mental disorder: an open challenge  C. Leone
W69  The good orchestra and the soloists: adolescence and identity in a music therapy group  O. Pisanti
W70  Fostering high-quality social interaction together with individuals with profound intellectual disability  J. Åsberg Johnels, L. Johnels, C. Rådemark
W71  Identifying the “active ingredients” in MT process using an exploratory application of the Child Psychotherapy Q-Sort  K. Roth
W72  Music therapy and music stimulation in prematurity: a literature review from 2010 to 2014  A. Palazzi, C. C. Nunes, C. A. Piccinini
W73  Improvisation on simple percussion instruments and the development of selected motor skills of children with visual disabilities  P. Cylulko, M. Cylulko
W74  Effects of group music therapy on social and aggressive behaviors in deprived children from poor families socially disadvantaged children  J. Jung, J. Kim
W75  Music therapy contributions to communication of children having language disorders  J. Covre, C. Zanini
W76  Music as a decoy within the Culture therapy concept  W. Szulc
W77  Influence of relaxation music on heart rate variability and psychological area  K. Kukielczynska-Krawczyk
W78  The effects of relaxing music on patients undergoing magnetic resonance imaging  Z. Földes, E. Ala-Ruona, B. Burgei, G. Orsi

ANIMATED SCREEN PRESENTATIONS | POSTER LOUNGE

W60  Music therapy methods and assessment practices of professional music therapists in Spain: a descriptive study  M. Mercadal-Brotons, P. L. Sabbatella
W61  "Measuring" music therapy: problems, challenges, outlooks between theory and clinical practice  K. Toshimori, A. Colletzi, R. Rijoff, M. Rodocanachi
W63  Music therapy for premature infants and their parents/caregivers: a systematic review and meta-analysis  L. Bieleninik, C. M. Ghetti, C. Gold
W65  Ambient Medicine (R): telematic musical feedback in hypertension therapy  P. Friedrich, B. Wolf
W66  Possible transfer and evaluation of use of visual art techniques to music therapy  A. Graf
W80  Dialogues in musicality: exploring parents’ musicality and parental identity across the Neonatal Unit (NU) journey  E. McLean, K. Skewes McFerran
W81  The development of the music therapy profession in select countries around the world  A. L. Gadberry, D. L. Gadberry
W82  Moving music education and training into the next millennium  D. L. Gadberry, A. L. Gadberry
### THURSDAY, JULY 07

**Poster presentations**

<table>
<thead>
<tr>
<th>ORAL POSTER PRESENTATIONS 14:30 - 15:00</th>
<th>ROOM 2</th>
</tr>
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<tbody>
<tr>
<td>T58</td>
<td>Psychodynamic music psychotherapist training in Finland</td>
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<td>T59</td>
<td>Establishing the first music therapy training course in Slovenia</td>
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<tr>
<td>T60</td>
<td>The boundaries of disciplines in Croatia: on ethnomusicology in music therapy and vice versa</td>
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<tr>
<th>ORAL POSTER PRESENTATIONS 15:05 - 15:35</th>
<th>ROOM 2</th>
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<tbody>
<tr>
<td>T63</td>
<td>Parent-infant music therapy: the effects, efficacy and practice of music therapy for young children and their caregivers</td>
</tr>
<tr>
<td>T64</td>
<td>World of sound - and access to one’s own self: a technique in receptive music therapy with depressed patients</td>
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<tr>
<td>T65</td>
<td>Historical research in anthroposophic music therapy</td>
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<tr>
<th>ORAL POSTER PRESENTATIONS 15:40 - 16:10</th>
<th>ROOM 2</th>
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<tbody>
<tr>
<td>T66</td>
<td>Rite of passage and music therapy: a literature study of the theoretical perspectives on therapeutic change</td>
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<tr>
<td>T67</td>
<td>Teaching cultural sensitivity in music therapy: reporting on an international professional development program</td>
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<td>Music therapy for traumatised refugees: a Viennese pilot project</td>
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<td>Theses from the Viennese music therapy training course (1959–2014): historical research study investigating theses’ contents and methodologies</td>
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**ANIMATED SCREEN PRESENTATIONS | POSTER LOUNGE**

<p>| 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 |
| 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 |
| 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 |</p>
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<td>Community music therapy projects between musicians living with severe disabilities and adolescent music students</td>
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<td>AutKom: a musical-bodily based group training supporting adults with autism and intellectual disability</td>
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<td>Looking for sound identity: laboratories in a disabled center in South Tyrol</td>
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<td>The contribution of the evaluation tools M.O.T and E.G.M.L.E: case study of a patient with communication disorder</td>
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<td>Music therapy in family couples when one partner is with acquired brain injury</td>
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<td>Many elderly Japanese patients with dementia have a liking for old European and American folk songs</td>
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<td>Exploring the effects of GIM with women with gynecologic cancer in treatment: a feasibility study</td>
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<td>Effectiveness of music therapy on psychosocial outcomes in patients with cancer experience: systematic review with meta-analysis</td>
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<td>A real time continuous response device to register subjective judgments of video recorded music therapy</td>
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<td>Psychotherapy with mentally disabled persons: the importance of non-verbal qualities in music therapy with adults with severe autism</td>
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<td>Musically guided resonance breathing: a pilot study</td>
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<td>Music therapy groups in a residential care of welfare: how to verify the results?</td>
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<td>F65</td>
<td>Music therapy with patients affected by dementia or Parkinson’s disease: study on sound/music stimulation</td>
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<td>Coping with infertility: group music therapy with women undergoing fertility treatments</td>
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<td>A pilot study investigating the effects of rhythmic sensory stimulation with low-frequency sounds on depression</td>
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<td>F69</td>
<td>Music therapy assessment tools in practice: challenges and opportunities</td>
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<td>Short-term music therapy with in-patient high-risk pregnant women and their unborn child in the obstetric unit</td>
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<td>F71</td>
<td>Clinical trial of effect of music-therapy on sleep quality in blood cancer patients</td>
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<td>Huntington speech music therapy: a therapy based on the principles of SMTA, adjusted for patients with Huntington’s disease</td>
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<td>Effects of educational music therapy on coping self-efficacy in acute psychiatric inpatients: a cluster-randomized effectiveness study</td>
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<td>Non-music components to develop working alliance in psychiatric music therapy: a phenomenological investigation</td>
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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
**DIALOGUE SESSION I**

**Music therapy and neuroscience**

**Stefan Koelsch**

Brain correlates of music-evoked emotions

**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.

**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.

**Wendy Magee**

Neuroscience and music: Translating evidence into meaningful practice

**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.

**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 Flager Fultz Research Award in the USA (2015) and research awards from Temple University and the Mid-Atlantic Region of the AMTA (2013, 2016).

For more information, see: www.temple.edu/boyer/about/people/wendymagee.asp
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 Sattler 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 Khitz-Muhi, Yury Revich, Nikola Djoric up to Harriet Krijgh, form the core of her work. In 2014, Johanna Doderer was awarded the Ernst Krenek Prize of the City of Vienna, the highest honour the City of Vienna can bestow in this category. Further honours and scholarships: 2001 - Vienna Symphony Orchestra Scholarship; 2002 - Austrian State Scholarship for Composers, Cultural Prize of the City of Feldkirch, Cultural Prize of the City of Vienna; 2004 - SKE Publicity Prize, Composer in Residence at the Wiener Concert-Verein; 2012 - Artist in Residence Teheran/Iran.

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 now is 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 listen to me playing.

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

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

Chairs: Monika Geretsegger & Ferdinando Suvini

Christian Kock
Changing health care in a time of austerity

About | Prof. Christian Kock, 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 finance 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.

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.
Dialogues on European music therapy professional development: Various practices, one goal

Saturday, July 09 | 11:15–12:45
ROOM 1 (live streaming available in ROOM 3 & ROOM 4)
Moderator: Adrienne Lerner

**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.