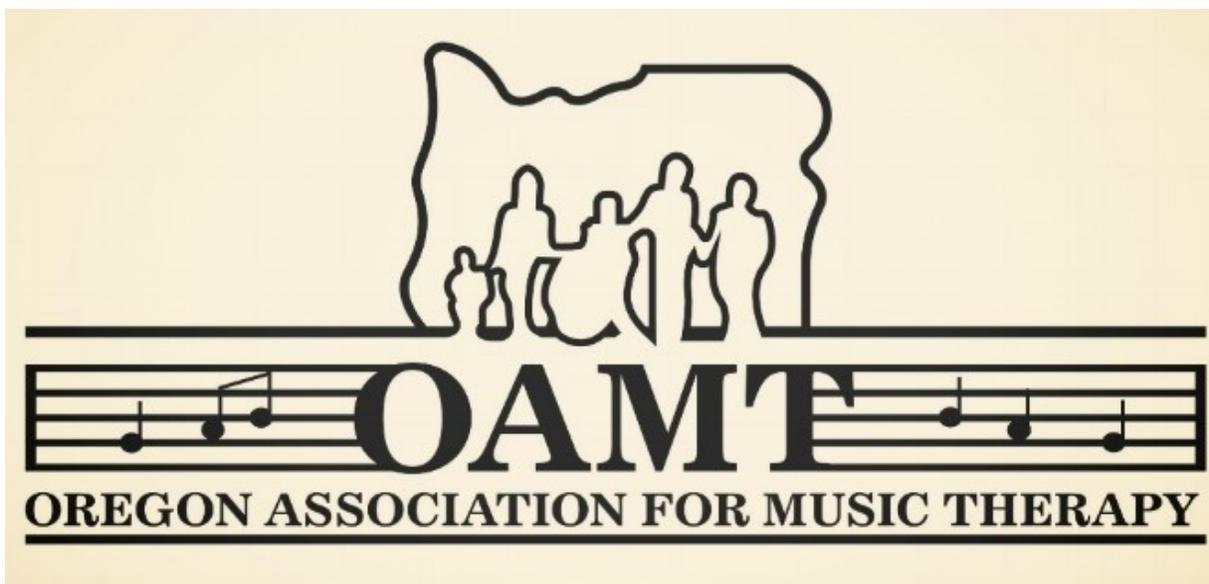


Expanding the Music Therapy Gig Bag: A Collaboration



2020 Conference

Saturday, February 1st

8:00 am — 6:30 pm

at Pacific University

Location: Pacific University
2043 College Way, Forest Grove, OR 97116
More to come soon about which building & rooms

Schedule

\$ Fees \$

Members:

\$80 professional
\$35 student

Non-Members

(includes 1 year
of membership!)

\$120 professional
\$40 student

Register Here:

www.oregonmusictherapy.net

8am	Check-in & Networking
8:30 – 10:00	Opening Session with Keynote
10:10 – 11:40	Breakout Sessions
11:45 – 12:15	Catered Lunch and Networking
12:15 – 1:50	Business Meeting & Elections
2:00 – 4:00	Breakout Sessions
4:10 – 5:50	Breakout Sessions
6:00 – 6:20	Closing Session
6:20 – 6:30	Evaluations, Announcements & Goodbye

Advertise HERE!

Want to reach all of the music therapists and music therapy students in Oregon? Place your advertisement in our program!

The program is posted online on our website, our Facebook page, and the event page. Contact our Treasurer, Richard Stubbs at Richard@stubbsmtc.com to pay the \$25 (1/2 page) or \$50 (whole page) or for more information, contact our Conference Chair, Lillieth Grand at lilliethgrand@gmail.com or 503-214-0510.

Keynote Speaker



**Cathy
Knoll,
MA,
MT-BC**

Cathy Knoll, MA, MT-BC graduated from Texas Woman's University in 1973, interned at the Cleveland Music School Settlement, and has contracted music therapy services since 1974 in foster care facilities, public schools, hospice, mental health clinics, assisted living facilities, and the Knoll Music Therapy Clinic. She produces self-study e-courses through MusicWorksPublications.com and 123forTeachers.com, and she produces AMTA-Pro podcasts and AMTA E-courses. Cathy has been active in AMTA on the regional and national level since 1969, and was treasurer of AMTA for 13 years.



Lunch is on us!

If you have any special dietary needs (vegan, gluten free, food allergies, etc.) please let Conference Chair Lillieth Grand know ASAP at lilliethgrand@gmail.com or 503-214-0510

Opening Session

8:30—9:00 am

Auditorium

We will open our conference with music making and sharing of songs. Do you have a wonderful song to share that everyone can include in their practice? Bring it! Perhaps you have a cool instrument you'd like to introduce us to or encourage us to use? Bring it! We'll start and end our day collaborating!

Keynote

9:00—10:00 am

Auditorium

Keys to Making a Difference in Music Therapy

Cathy Knoll, MA, MT-BC

My journey into the complex world of music therapy began when I enrolled as a freshman at Texas Woman's University in 1969. All aspects of the field - education, training, research, business, and clinical practice - have grown and evolved immeasurably over these past five decades. I have been fortunate to spend most of my career in direct music therapy services, i.e., making music and guiding therapy with hundreds of individuals of all ages with a wide variety of abilities, interests, situations, and challenges. I've known some of my music therapy friends for as long as 40 years, and have seen music and therapy make a significant impact on their lives. In this keynote address, I will tell some stories about my work and will share some practical keys to success as a music therapist.

10:10-11:40 Sessions

Auditorium

Gamifying Music Therapy Interventions

Brea Murakami, MM, MT-BC

Description: Structuring music therapy interventions in a game-like format can positively impact client motivation and growth. This talk presents an overview of game science and discusses the clinical implications when interventions are transformed into games. Participants will have a chance to experience, design, and share a variety of music therapy games.

Objectives:

1. Participants will name three benefits of game structure in intervention design (CBMT Domain I.D.4)
 2. Participants will name two methods of enhancing motivation within music therapy games (CBMT Domain II.A.5.m)
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Classroom

Keeping Yourself and Your Clients Safe & Healthy

Brenda Walleman, MT-BC, Licensed

Description: Participants will learn about various disinfecting options and protocols for the music therapist. Participants will compare data about the effectiveness of using oils, special cleaning cloths, and household or industrial cleaners side by side. Demonstrations on how to clean effectively will be reviewed, and cleaning policies and procedures will be discussed. We'll also explore the issue of safety. Participants will discuss personal safety and client safety issues and how best to handle them. And we'll become familiar with the new AMTA Harassment Policy.

Objectives:

1. Participants will be able to identify two or more infection control protocols to protect themselves and clients from spreading disease. (BCD II.B.4)
2. Participants will write infection control procedures for their population and be encouraged to refer to their employer's policies, or to write their own policies. (BCD IV.B.9)
3. Participants will be familiar with the new AMTA Harassment Policy (BCD IV.B.7,8,&13)

2:00-4:00 Sessions

Auditorium

Documentation, Assessments, Outcomes, & Measures: Improve your practice and mitigate liability

Richard M. Stubbs, LPC, MT-BC, CATP, QMHP

Description: The best part of therapy is being in the session with your patient, but what about after the session has concluded? It's tempting to think that the only thing we need in our gig bags is tools that we can use in the session, but it's just as important to have tools in your gig bag for documentation, assessment, and treatment planning. I promise this will be fun.

Objectives:

1. Participants in this course will be able to identify and explain the use and scoring of at least three (3) common screening tools for depression, anxiety, attachment, suicidal ideation, or therapeutic alliance (BCD I.B&C, III.A)

Classroom

The Nuts & Bolts Of Music Therapy

Cathy Knoll, MA, MT-BC

Description: Music therapy is challenging. MT-BCs must be adept musicians, therapists, educators, and clinicians, and we must keep up with the latest research, music, technology, professional issues, and trends in therapeutic interventions. This workshop gets right down to the nuts and bolts of music therapy, providing a boatload of practical ideas and field-tested solutions to issues we encounter in our daily work.

Objectives:

1. Participants will be able to identify two or more resources for finding the latest research, music, and technology to use in their practice. (BCD)
2. Participants will have at least 5 practical ideas and solutions to issues encountered in private practice music therapy. (BCD)

4:10-5:50 Sessions

Auditorium

Music Therapy Interventions to Enhance Sequential Memory

Lillieth Grand, MS, MT-BC

Description: Many populations have difficulty with sequential memory effecting their ability to follow multiple step instructions, task analyze, deal with alterations in schedule or routines, receptive communication and comprehension, spelling, and more. Most information regarding interventions to address these issues are visual strategies. However, there are many very effective auditory based interventions music therapists can utilize to address these issues, many of which are quite creative and FUN. This session will be an experiential one where you will learn many types of interventions to address the various types of sequential memory.

Objectives:

1. Participants will learn at least five new interventions for sequential memory. (BCD II.A.2.e,k,y,ab,&am)
 2. Participants will learn how to recognize symptoms of sequential memory issues across several diagnoses. (BCD II.B.3)
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Classroom

Social Skill Focused Music Therapy for Adults with Schizophrenia

Amy Driscoll, MT-BC

Description: Schizophrenia is a mental illness that is characterized by hallucinations, delusions, and disorganized thinking or behavior. These symptoms and the stigma that accompany them often result in clients becoming socially disconnected and isolated from their communities, friends, and families. This presentation will explore the ways that music therapy group interventions can be used to develop social skills and improve interpersonal interactions between individuals with schizophrenia. Participants will learn and practice verbal and musical redirection techniques, learn how to manage interpersonal conflicts, and develop effective music therapy group interventions to target social skill development.

Objectives:

1. Participants will be able to provide music therapy experiences to address client's social skills and interactions (CBD IIA2ab)
2. Participants will be able to exercise leadership and/or group management skills (CBD IIA5k)
3. Participants will be able to mediate problems among clients within the session (CBD IIA5v)

Presenter Bios

Amy Driscoll, MT-BC works as a music therapist and program manager at David's Harp, an outpatient day program and social center that serves adults with mental illness in the Portland area. Amy has held various positions within the organization since 2014. She specializes in serving adults with mental illness and is passionate about increasing access to mental health services in the state of Oregon. Amy received her Bachelor's degree in Music Therapy from Marylhurst University in 2013 and completed her internship with Earthtones Music Therapy Services.

Brea Murakami, MM, MT-BC is the Clinical Coordinator at Pacific University. She is interested in translational research that bridges the science of music psychology with clinical music interventions.

Brenda Walleman, MT-BC is the owner of Sound Music Therapy, in Medford, Oregon. With 15 years experience as a music therapist, she specializes in working with children and adults with special needs. She is the current President-elect of OAMT and is on the board of The Women Entrepreneurs of Southern Oregon.

Cathy Knoll, MA, MT-BC graduated from Texas Woman's University in 1973, interned at the Cleveland Music School Settlement, and has contracted music therapy services since 1974 in foster care facilities, public schools, hospice, mental health clinics, assisted living facilities, and the Knoll Music Therapy Clinic. She produces self-study e-courses through MusicWorksPublications.com and 123forTeachers.com, and she produces AMTA-Pro podcasts and AMTA E-courses. Cathy has been active in AMTA on the regional and national level since 1969, and was treasurer of AMTA for 13 years.

Lillieth Grand, MS, MT-BC has a private practice - Milestone Music Therapy. An MT-BC since 1993, she's also a sensory integration specialist. She's held many elected positions in AMTA, WRAMTA, and OAMT. Most recently she served on the work group that wrote the new AMTA Harassment Policy.

Richard Stubbs, LPC, MT-BC, CATP, QMHP is a licensed Music Therapist and Professional Counselor living in Medford. He not only uses music in his therapy sessions, he uses dragons, swords, evil wizards, and families too.

Claiming Your 8 Credits

ALL of the needed information will be provided for you by
The Oregon Association for Music Therapy.

This course is NOT pre-approved by CBMT. Here's how to claim credit for this course (directly from the CBMT Recertification Manual):

Non-approved courses may be claimed for CMTE credits. Non-Approved educational courses can also include interactive, non-standardized, live online/distance-learning experiences. The certificant is responsible for justifying the significance and validity of the non-approved course in relation to the domain areas of the examination and the recertification process.

Experiences claimed for CMTE credits must meet the following major requirements:

- 1) Adherence of the subject matter to the CBMT Board Certification Domains
- 2) Sufficient length and depth of the learning experience

Three categories of educational activities are available for CMTE Credits:

- Approved educational programs;
- Non-Approved educational programs; and
- Umbrella groupings of related workshops.

There is no guarantee the non-approved course submitted for credit will actually be approved. There is no provision for prior consultation or guarantees regarding admissibility of non-approved courses. If audited, such courses will be accepted if adequately documented and if they meet requirements for domain area, contact hours, and other applicable continuing education criteria and guidelines. CMTE credits are awarded for educational courses based upon the actual number of contact hours involved.

Required Documentation for Non-Approved Educational Courses

- 1) The activity title
- 2) The name of the activity sponsor
- 3) The name of the instructor
- 4) A written summary of the learning experience and its application to music therapy practice and the CBMT Board Certification Domains (approximately 250 words)
- 5) A copy of the brochure or syllabus for the activity
- 6) A copy of the certificate or proof of attendance (signature of presenter/presider)
- 7) The number of contact hours in the activity or program