

***Music meets Medicine: Looking into the mind,
body and soul for the wellness that music brings***

**INTERDISCIPLINARY SOCIETY
FOR QUANTITATIVE RESEARCH IN
MUSIC AND MEDICINE**



4th Biennial International Conference

August 5-6, 2017

The University of Bridgeport

126 Park Avenue, Bridgeport, CT 06604, USA



Interdisciplinary Society for Quantitative Research in Music and Medicine



4th International Conference

August 5-6, 2017

The University of Bridgeport,
Bridgeport, Connecticut
UNITED STATES

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Jackson State University, MS
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Music therapist, Expressive Therapy Concepts

Acknowledgments

- * The University of Bridgeport
- * BU Student Volunteers
- * Acupuncture Society of New York, NY
- * Dr. Kathryn R. Ronzo MS, ND, M.Ac, CPES
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Our sponsors



WELCOME

“Music can lift us out of depression or move us to tears - it is a remedy, a tonic, orange juice for the ear. But for many of my neurological patients, music is even more - it can provide access, even when no medication can, to movement, to speech, to life. For them, music is not a luxury, but a necessity.” (Oliver Sacks, 1933-2015)

Dear Conference Participants:

On behalf of the Interdisciplinary Society for Quantitative Research in Music and Medicine (ISQRMM), I welcome all of you to the 4th Biennial conference of ISQRMM the University of Bridgeport. The aims of the conference is to explore the unanswered questions regarding the efficacies of music on the human body, mind, soul, and spirit. The study of the beneficial effects of music in medicine is a discipline that has spurred an interest among scholars from both the humanities and biomedical disciplines since the 18th century. Researchers in the 20th century embraced these studies with scholarly and academic vigor.

Our conference participants have customarily enjoyed both amiable and amicable professional relationships including but not limited to cultural collegiality, professional interaction through discourses, and collaborative inquiries on scientific research in music and health, all with one common objective — to find answers to unanswered questions and asking new research questions on music and medicine. I hope this conference provides you with these opportunities as you enjoy our live musical performances from various milieus.

The history of ISQRMM spans from our inaugural conference in 2011 at Weber State University in Ogden, Utah, USA, which was rated among the best conferences the Utah Business Bureau. Following that success, ISQRMM successfully held the 2nd biennial conference at The University of Georgia, Athens, GA (USA) in 2013 and the 3rd biennial conference at Immaculata University, Immaculata, PA (USA). ISQRMM aspires to provide unmatched platform to data-driven researchers and to spur intellectual discourses among researchers, scholars and performers throughout the world. ISQRMM has hosted scholars from around the world including but not limited to India, Brazil, United Kingdom, Austria, South Africa, Canada, China, and United States. We hope that the topics explored in our conferences together with your continued interests and support will help us achieve our goals. We look forward to seeing you again in the future.

Musically yours,



David O. Akombo, B.Ed., M.A., M.Mus., Ph.D.
Chair and Associate Professor of Music
Jackson State University
Executive Board Member of ISQRMM

Keynote Speaker



Dr. Alice Cash is a nationally known speaker whose work has been showcased on “The Today Show,” “NBC Nightly News” “Sightings” “Feelin’ Great” and multiple times on National Public Radio. Dr. Cash has been speaking nationally since 1985 and is much in demand on the topics of “The Healing Power of Music,” “Toning and Chanting: Tools for Wellness” and “Music: a Healthy Choice through the Lifespan.” Dr. Cash travels coast-to-coast speaking to doctors, nurses, social workers and other medical and mental health professionals. She is a popular keynote speaker and workshop presenter with the associations, university students, church groups and the general public, helping them learn to “Tune their lives with music!” Dr. Cash has traveled to Europe to speak to groups and teach them chanting, toning and how to use the music they already know for healing

purposes. Her first book and CD, “Notes on Tuning Your Life with Music” came out in 2000. Subsequently she has written “Drumming for Health, Wellness and Fun” and “Creating Love and Passion in Your Relationship with Music.” Dr. Cash has been a featured speaker at the 25th Annual National Wellness Conference in Stevens Point, Wisconsin and at Scripps “Exploring Health and Wellness” held at Lake Louise Canada. Her current emphasis is on incorporating wellness through music into the hospital setting and surgery especially, as well as into everyday life. In 2008, Dr. Cash received a U.S. Patent for her process of choosing music especially for surgery in order to reduce the amount of medications and anesthesia required, thus contributing to a safer surgical experience and a faster recovery.

Interdisciplinary Society for Quantitative Research in Music and Medicine

Saturday, August 5, 2017

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|------------------|---|--|--------|----------|
| 8:00AM – 9:00 AM | REGISTRATION | | | |
| SESSION 1 | | Presenter | Title | Location |
| 9:00–9:30 AM | Dr. Joseph Carucci, Eastern Kentucky University, KY | Navigating Embouchure Focal Dystonia: A Case Study | Bach | |
| 9:00-9:30AM | L. Elise Carter, Montclair State University | Re-Examining the Standard Tuning and its effects on Humans | Liszt | |
| 9:00-9:30AM | Dena Gold, M.Ac., L.Ac. | Exploring the Ancient Chinese Numerology in Music and Medicine | Mozart | |
| SESSION 2 | | Presenter | Title | Location |
| 9:45-10:45 AM | Michael Legge The Music Apothecary, Wyndmoor, PA | De-Allergizing from Environmental, Food and Other Sensitivities with Individualized Prescriptive Music | Bach | |
| 9:45-10:45 AM | Lynn Miller MA MT Expressive Therapy Concepts, PA | Toning: The Human Voice as an instrument for Neuromodulation | Liszt | |

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|------------------|--|---|-----------------|
| 9:45-10:45 AM | Dr. Emma Rodriguez Suarez, Syracuse Univ., Kaleb Santana Kaleb Musical Project, Puerto Rico | Music in Special Education and Cerebral Palsy; Motor Development, Memory and Emotion | Mozart |
| 11:00am-12:20pm | <p><i>Keynote</i></p> <p>Dr. Alice Cash</p> <p><i>Music in the Pre-operative Period: Research and Innovation</i></p> <p>11:00-11:50</p> <p><i>Performance</i></p> <p>ELUV</p> <p><i>Sacred songs and Crystal bowl concert</i></p> <p>11:50-12:20</p> | | Auditorium |
| 12:20-12:35 | <p>POSTER SESSIONS</p> <p>EXHIBIT Hall open</p> | | |
| 12:35-2:00 PM | <p>LUNCH ON YOUR OWN</p> | | |
| SESSION 3 | <i>Presenter</i> | <i>Title</i> | <i>Location</i> |

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|-------------------|--|---|--------|----------|
| 2:00 PM - 3:00 PM | Dr. Timothy Klemt, DACM, L.Ac. Tim Klemt Acupuncture New York, NY | Sound as a formative force that transforms and organizes consciousness and matter | Bach | |
| 2:00 PM -3:00 PM | Laura Thomae MT-BC Keystone Hospice Wyndmoor , PA | Any Song Can be a Lullaby: Adapting Songs for Comfort, Relaxation and Spiritual Support End of Life | Liszt | |
| 2:00 PM - 3:00 PM | Eric B. Miller, Ph.D. MT-BC BCB, Music Therapy David Ott Laboratory, Montclair University, NJ | Bio-guided Music Therapy: Utilizing Native Flute Biofeedback | Mozart | |
| SESSION 4 | | Presenter | Title | Location |
| 3:15PM – 3:45 PM | Janey Butterworth MSSW, LCSW Denver Hospice, CO | Toning Light Language, an experiential observation study | Bach | |
| 3:15PM – 3:45PM | Dr. Kristie Lipford, Dr. Wendy Thompson Dr. David Akombo Jackson State University | The Effects of Music on Pain Perception in Patients with Sickle Cell Disease | Liszt | |
| 3:15PM – 3:45PM | Ishii, Michael, MSTOM, L.Ac. Assistant Professor, Clinical Faculty Chair, University of Bridgeport | Study Using the Five Nodal Sounds of Chinese Medicine to Treat Hypertension in Humans | Mozart | |

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| SESSION 5 | <i>Presenter</i> | <i>Title</i> | <i>Location</i> |
| 4:00PM – 5PM | Yuanming Zhang Bridgeport Univ. | Sacred Sounds of the Chinese Tradition | Bach |
| 4:00PM – 5PM | Lynn J. Saltiel, MSSW, LCSW Move To Your Groove Jersey City, NJ | Healing Moments: Facilitating Self-Expression Through Music Improvisation in Psychotherapy | Liszt |
| 4:00PM – 5PM | JoAnne Spies Community Access to the Arts, MA | Story Songs : Using Poetry and Music to Build Community and Heal | Mozart |
| 5:00 PM – 7:00 PM | Dinner <u>ON YOUR OWN</u> | | |
| 7:00 PM – 8:15 PM | Music Performance TRANSFORMATION Through IMPROVISATION ENSEMBLE <i>Piano, world flutes, percussion, voice, guitar, violin, viola</i> Exhibit Hall/Posters Open after concert 8:15pm | | Auditorium |

Interdisciplinary Society for Quantitative Research in Music and Medicine

Sunday, August 6, 2017

| 8:30 – 9:00 AM | | REGISTRATION | |
|--------------------|---|--|-----------------|
| SESSION 1 | | | |
| | <i>Presenter</i> | <i>Title</i> | <i>Location</i> |
| 9:00AM – 10:00 AM | Carla Rose Kelly, SACRED SCALE Music, Julia MacKinley, MSc, Ontario, CANADA | A New Holistic Approach for Healing with Music: Love Based, Positive Lyrics with Improvised Music | Bach |
| 9:00AM – 10:00 AM | Eve Kodiak, The Lydian Center for Innovative Health Care | Mind, Memory, and Mantra | Liszt |
| 9:00AM – 10:00 AM | Dr. Roy Kennedy, University of Georgia, Athens, GA | The effects of music therapy techniques on the speaking skills of adult English-as-a-Second Language (ESL) students | Mozart |
| SESSION 2 | | | |
| | <i>Presenter</i> | <i>Title</i> | <i>Location</i> |
| 10:15 AM– 11:15 AM | Dr. Steve Jackowicz University of Bridgeport | An examination of the Meridian System and the Bell Tree in the Treatment of Patients in the Traditional Chinese Medicine | Bach |

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| 10:15AM– 11:15 AM | Pamela J. Carlton, MS, MT-BC Hospice of New York Molloy College, NY | Music Therapy for Inpatient Pediatric Palliative and Hospice Care—Unique Considerations for Patients and Family Members | Liszt |
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| SESSION 3 | | Presenter | TitleLocation |
| 11:30 PM –12:00 PM | Chyi June Khoo, Montclair State Univ, NJ | The Affective Cerebral Response to Music: Impact of Happy, Sad, and Angry Music | Bach |
| 1130PM -12:00 PM | Raymond S. Hong | Correlation Between Traditional East Asian Acupuncture Hologram Theory and Replicative Self-Symmetry in Musical Scales | Liszt |
| 11:30PM-12:00PM | Dr. Derrick Alan Crow, Danville District #118 Danville, Il 61832 | A Correlational Study of Performance Anxiety of Non-Musicians | Mozart |
| 12:15PM -1:15 PM | MUSIC PERFORMANCE | | Auditorium |

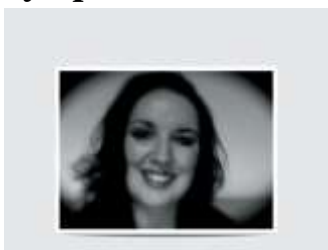
SPIRITGRASS with guest appearances from ISQRMM board

*Eric Miller (guitar) * Lynn Miller (guitar/vocals/world instruments)*

*Clint Goss(world flutes) * David Akombo (drums) * Roy Kennedy (guitar)*

CLOSING

Symposium Presenters



Carla Rose Kelly is a life-long musician, multi-instrumentalist, award-winning pianist, composer, recording artist, specializing in Healing Music. Carla Rose has 3 post-secondary degrees, in addition to her Conservatory training, and Masters in the Healing Arts. She taught Royal Conservatory piano & theory for 25 years, and spent 10 years as a vocalist with Conservatory Canada. Carla Rose is inventor of the patented SACRED SCALE™ musical instruments and Healing with Music Program. Her research has involved the healing effects of music on pain, anxiety and depression, which is published in the ISQRMM Journal 2014. For the past 15 years she has

treated clients in her private practice in London Ontario. Her work also extends to nursing homes, detention centers and local libraries for group workshops. Internationally, she has had the privilege of speaking and conducting workshops in Norway, England, Japan, Canada and various parts of the United States.



Chyi June Khoo is a Malaysian graduate student at Montclair State University, where she is working towards completing her MA degree in Music Therapy. Chyi June acquired her undergraduate degree in piano performance from China Conservatory and her Master's degree in piano performance from Rowan University. Her pre-professional clinical work in music therapy includes Seasons Hospice and Palliative Care, Elizabeth Seton Pediatric Center, and Morristown Medical Center. She has recently completed her internship at Elizabeth Seton Pediatric Center where she incorporated a humanistic approach to help medically fragile children with communication challenges and to optimize their strengths. Her professional interests are music therapy and the Disorder of

Consciousness, and the effect of music on brain activities. Chyi June is the recipient of the David Ott Scholarship for Outstanding Music Therapy Intern Award in 2016.



Dr. Derrick Crow holds a PhD in Education with a concentration in Arts Integration and Curricular Theory. He also holds a Bachelor's of Music Education from Eastern Illinois University, and a Master's of Music from Southern Illinois University Carbondale. His research interests include music medicine, aesthetic education, and arts integration. Through research and pragmatic experiences, he is striving to create educational growth that encourages creative and intellectual exploration. He has had the privilege to work as a music educator at the primary, secondary and collegiate levels, has worked as a student teacher supervisor for the Master's of Arts in Teaching Program, and as an adjunct lecturer at Southern Illinois University Carbondale. He is currently practicing his skills as an educator and musician by teaching young musicians in Danville School District 118.



Dena Gold is a licensed acupuncturist and massage therapist working in private practice for over five years. She has Masters degree in Acupuncture from Tristate College of Acupuncture and Masters degree in Chinese Herbology from University of Bridgeport. Through her study of both modern and classical Chinese, she is committed to expanding her understanding of Chinese medicine via primary sources. Her deep interest in music has always compelled her to seek to understand the music of other cultures. As an aerial dancer Dena has collaborated with New York based musicians including Gabriel Marin, Dan Kurfirst, Tom Swafford, and Joshua Torres.



David O. Akombo, Ph.D. is Associate Professor and Chair of the Department of Music at Jackson State University. Before joining Jackson State University, Dr. Akombo was a Diversity Fellow at Weber State University in Utah. Intrigued by the peculiarities of music and its interdisciplinary confluence with medical and psychological practices, Dr. Akombo has studied and researched the effects of music on children and young adults both in schools and in hospitals. As scholar and performer, Dr. Akombo balances his research interests amicably as a music educator, ethnomusicologist, composer and singer/drummer, having worked in Africa and Southeast Asia where he studied with Balinese artists. His books, *Music and Healing Across Cultures* (Ames, Iowa: Culicidae Press, 2006) and *Music and Medicine: Connections Found* (Seaburn, 2009) unfold the mechanics of the relationships between music, culture, physiological and spiritual states in people from the anthropological and epistemological inquiry regarding music healing and the cosmos. These books show the power of music and its ability to promote mind/body coordination. Dr. Akombo has worked jointly with the University of Florida's Center for Arts in Healthcare Research and Education (CAHRE) with which he collaborated to establish the Arts in Medicine (AIM) program in Nairobi, Kenya. Located at Mater Hospital and funded by the Legislature and State of Florida Center for Cultural Affairs in Tallahassee, this is the first known Arts in Medicine program in Africa. Dr. Akombo continues to be active in music education research, and interdisciplinary scholarship having conducted clinics in several countries. He is a 2017 recipient of the NSF Research Training Scholarship. He is member of the Music Educators National Conference, The national Social Science Association and co-founder and member of the Executive Board of NSSA and ISQRM.



Emma Rodríguez Suárez, Ph.D. was born and raised in the Canary Islands, Spain. She holds a B.M. in M.Ed. and a M.M.Ed. from the Hartt School of Music. She also holds a Ph.D. in M.Ed. from the University of Toronto. Dr. Rodríguez Suárez is a teacher trainer and holds a Level III Orff-Schulwerk Teacher Training certificate and a Kodály Certificate from the Kodály Musical Training Institute. She was awarded an Artist-Teacher Certificate by the Association for Choral Music Education and she also holds a Creating Artistry Conductors Workshop Level III certificate. Dr. Rodríguez Suárez is the author of *Canciones de mi Tierra Española: Islas Canarias/Songs of my Spanish Land: Canary Islands*, has published numerous articles, and presented workshops both nationally and internationally. Dr. Rodríguez Suárez is an Assistant Professor of music education at Syracuse University and worked with Kaleb Santana as a visiting lecturer at the Conservatory of Music of Puerto Rico. singingcanaries@gmail.com



Eve Kodiak holds degrees from Harvard University and the New England Conservatory of Music. She has a clinical practice at The Lydian Center for Innovative Health Care in Cambridge, and teaches and presents internationally on developmental movement and music. Her book/CD set, *Rappin' on the Reflexes*, is in use on five continents. An improvising pianist, she has produced *The Return of Desire: Improvisations*, a duet album with Grammy-winning cellist David Darling collaborated with artists to create scores for digital media displays in public spaces and hospital rooms with the company Colors in Motion. She lives and teaches Kundalini Yoga in southern New Hampshire.



Saxophonist, composer, and educator **Dr. Joe Carucci** was raised in Clifton Park, New York. He received a Bachelor of Music from the Eastman School of Music and a Master of Music and Doctor of Musical Arts from University of Kentucky. He has studied saxophone with Dr. Ramon Ricker, Professor Miles Osland, and the late Mr. Nick Brignola. Joe has performed and recorded throughout the United States, Canada, Japan, and China. Many of his compositions are available through Walrus Publishing, Jazz Lines Publications and have been used on Pioneer Public Television for various programs. Joe is the Director of Music Industry at Eastern Kentucky University. Prior to his appointment at ECU, he was on faculty at Lincoln Memorial University, University of Minnesota-Morris, and Transylvania University. He has also taught classroom and instrumental music in California, Kentucky, Massachusetts, and New York.



Eric Miller, Ph.D. MT-BC BCB biofeedback therapist and board-certified music therapist is author of *Bio-guided Music Therapy* (2011) Jessica Kingsley Publishers. He serves as adjunct faculty at Immaculata University, Ott Lab for Music & Health Coordinator at Montclair University, and has lectured at the Naropa Institute and Bryn Mawr College among other institutions. Recent international presentations include sessions at the World Music Therapy Congress in Seoul, S. Korea, Hsien Chuan University in Tapei, Taiwan, and workshops in Kiental, Switzerland, Cogolin, France and Torino, Italy. Dr. Miller serves as Executive Director of nonprofits Music for People, Expressive Therapy Concepts and founded the Biofeedback Network. Eric is actively involved with Music for People and has served as Executive Director since 1997. Eric is credited with development of the MfP Europe program, the community service initiative and on-site digital recording and CD operations.

In his spare time, Eric chairs the Pennsylvania Badminton Association. He has reached the finals in the PA State Badminton Championships, has been nationally ranked in the United States as high as no. 12 in doubles, and coaches the Bryn Mawr College varsity Badminton team. Eric collaborated with Grammy winning cellist, David Darling on his first instrumental CD, *Jazzgrass*.



Janey Butterworth is a Hospice Social Worker, assisting individuals and families on their journeys of death and transition to the light. Janey is a Reiki Master and practices a form of energy healing called Flow, Alignment and Connection as taught by Amy Skezas and Athabascar. She is a certified teacher of Awakening Your Light Body, as taught by Duane Packer, Sanaya Roman, and their guides Orin and DaBen. As a vocalist, Janey uses voice and toning in healing sessions. She incorporates the vibration of Tibetan singing bowls to assist in removing blockages and creating a harmonic flow of energy through the chakras and energy body.



JoAnne Spies is a singer songwriter and visual artist who collaborates with her audience in rhythm and sound explorations. Recent works include guided tour/performances "Karaoke Confession," "Trust" and "Courage" at the Norman Rockwell Museum and "Survivor Tree," an original song sung at the 9-11 Memorial to honor Jane Goodall as she received a peace award on International Day of Peace. Spies (pronounced Speez) has headed the Art Cart program at Community Access to the Arts since 2001, co-creating songs with elders and people with Alzheimer's. A graduate of the four-year MfP musicianship and leadership program in music improvisation, Spies is a Remo Drum Health Rhythms facilitator and has studied with drummer Arthur Hull and the Liz Lerman dancers in the MCC Elder Arts Initiative. Her CD's include *2x3*, *Me & Melville*, *North Avenue Honey*, and *Ecstatic Dances*. Awards include a composer and visual arts fellowship to the Millay Colony, a grant from the Westfield Watershed and Marmalade Productions to write songs for "Watershed

Waltz," an eco-friendly production that premiered at the Berkshire Museum and toured schools in western MA, and Massachusetts Cultural Council grants have been awarded for her CD, "Me & Melville," "Sounding Mohican Pathways," a collaboration with the Trustees of the Reservation, and a Cultural Council of Northern Berkshire grant for a performance honoring Herman Melville.



Born and raised in the island of Puerto Rico, **Kaleb A. Santana Ramos** holds bachelor degree in percussion, music education and a masters degree in music education from the Conservatory of Music of Puerto Rico. As a private drum set and percussion teacher he has worked with students with Cerebral Palsy, DNA disorder, Speech Apraxia, Down Syndrome and Autism for the last eleven years. In October 2013, he presented his research entitled *The Music Education and Cerebral Palsy* at the Music Education Forum in the Conservatory of Music of Puerto Rico and at the XIII Puertorrican Research Congress in Education at the University of Puerto Rico in March 2015. In July 2015, Mr. Santana Ramos presented his thesis research entitled *The Drum Set and Cerebral Palsy: Motor and Affective Psychological Development* at the Interdisciplinary Society for Quantitative Research in Music and Medicine (ISQRMM).



Kristie Lipford, Ph.D. is a NIH Disparities Research Trainee and a junior faculty member at Jackson State University where she divides her time between teaching and research. In her teaching role, Dr. Lipford oversees and plans curriculum for the Research Methods course in the Bachelor of Social Work Program. In her research role, she broadly examines health behaviors. She is currently completing a manuscript that examines the effect of psycho-social stressors on physical activity, dietary habits, and sleep patterns using Jackson Heart Study data. Her most recent focus though is integrative medicine. At the present, she is preparing a NIH Career Development Award to undergo a review with the National Center for Complementary and Integrative Health. Dr. Lipford is interested in analyzing locally, nationally, and globally available datasets to examine complementary and alternative medicine use among ethnic groups and minority populations.



L. Elise Carter is a graduate student in Music Therapy at Montclair State University in Montclair, New Jersey. Prior and in addition to going back to school, Ms Carter has a career as a musician which encompasses many things. She is President of the New Jersey Flute Society, a member of the chamber ensemble Uptown Flutes, and is a teacher and freelancer in the NY metropolitan area. She is an award winning composer published by Theodore Presser and Art – of-Sound Music. She is also the music director at Calvary Lutheran Church in Allendale New Jersey where she plays organ, piano and conducts the choir.



Lynn Miller is the author of *SpiritArts, Transformation through Creating Art, Music and Movement*. Lynn has a private practice in music therapy. Previously, she provided MT services for the elderly for over 20 years. Lynn is a faculty member for *Flute Haven Native Flute School* and was a faculty member for *Music for People* for 18 years, acting as the vocal improvisation coach. Formally, Lynn was an adjunct faculty member in Music Therapy at Immaculata University. Musically, Lynn has a background in jazz, folk and world music. She plays the guitar, is a vocalist and specializes in playing unique hybrid instruments inspired by cultures around the world. She has performed at the Kimmel Center, Borgato, Philadelphia Museum of Art and the Open Air Festival in Switzerland. Lynn has conducted music workshops at retreat centers such as the Omega Institute, Trimurti in France, Kientelerhoff in Switzerland and Ompio in Italy. She has made Music therapy presentations in India, Italy and for the American Music Therapy Association, NJ Chapter of the National Association of Social Workers and was the keynote for the 2016 Music Healing and Transition Conference.



Laura Thomae MT-BC is a board certified music therapist, consultant and singer. She trained in Music therapy at Immaculata College and Drexel University. Additional training includes Reiki, Michael Harner core shamanic work, yoga and aroma therapy. She has presented nationally and regionally on the use of music therapy in hospice and holistic approaches for stress reduction and wellness in caregivers. Laura has a particular focus on the integration of traditional healing practices with music therapy in hospice patients and bereavement. Laura was chair of the Quality of Life Assurance Committee for the Pennsylvania Department of Welfare Pediatric and Palliative and Hospice Task Force and served on the Allied Steering Committee of the National Hospice and Palliative Care Organization. Publications include contributions on Creative Arts in Bereavement groups

for *The Art of Grief: The Use of Expressive Arts in a Grief Support Group*, E. Rogers, ED published by Routledge, 2007. and *A Collaborative Heuristic Analysis of ImageryM: A Classical Music Program Used in The Bonny Method of Guided Imagery and Music (BMGIM) in Qualitative Inquiries In Music Therapy: A Monograph Series*. Vol.2 2005, Barcelona Publishers.



Lynn Saltiel is a Psychotherapist in private practice and a Behavioral Health Consultant for Employee Assistance Programs. Lynn holds her Masters of Science in Social Work from Columbia University. She divides her time between clinical practice, programming and supervision. She is a Clinical Supervisor for Women Rising, a community program serving and empowering at-risk women. Lynn is a musician trained in the use of facilitation and music improvisation. She has presented

workshops on using music improvisation techniques for health and wellness in clinical practice. Some of the organizations Lynn has presented at include Rutgers University School of Social Work, NASW-NJ Annual Meeting of the Profession, New Jersey Coalition to End Domestic Violence, Dalcroze Society of America National Conference, ISQRM and the Globe Sound Healin

g Conference.



In 2007 **Michael Legge** transitioned his career as a Research Scientist, with the NJ Department of Health, to an independent researcher. He continued his work in the development of healing music systems based on Traditional Chinese medicine. Acupuncturists and Massage Therapists earned CEUs from NCCAOM and NCBTMB by being certified in the "Legge Method." In 2011 he presented this system at Conferences sponsored by The New York Academy of Sciences, The American Music Therapy Association and The American Association of Acupuncture and Oriental Medicine. In 2014 his "I Ching Rebalancing Music" system was used in TLC Hospice for dementia and failure

to thrive patients and Lansdale Hospital for Med/Surg, Telemetry and ACU patients. Currently Mike practices his "Music Apothecary", the newest system for helping his clients. He also has clinical experience as a Reiki Master, a NAET Practitioner and a Clinical Hypnotherapist. He holds a Masters Degree in Music Composition.



Michael Ishii is both a clinician and educator in the field of East Asian medicine. After a 20 year career as a classically trained French hornist, he retired from performance to pursue an interest in Chinese medicine. He is a graduate of Pacific College of Oriental Medicine, maintains a private practice in New York City, and is the former education director of the Institute for Classical Asian Studies. He is on the faculty of the University of Bridgeport Acupuncture Institute where he serves as clinical faculty chair and teaches courses related to East Asian prescriptive diet and herbal medicine. He is currently a Ph.D. candidate at Liaoning University of Traditional Chinese Medicine where he is studying the use of ocular acupuncture and nodal sound therapy in the treatment of hypertension.



Pamela Carlton is a Board-Certified clinical Music Therapist with a background in medical, psychiatric, and hospice music therapy. She currently works with clients in hospice care, and those who are recovering from traumatic brain injury, mental illness, addiction, and codependency. Pam leads retreats for persons recovering from addiction and codependency—incorporating music therapy, creative writing, visual arts, psychodrama, and 12-step program principles, and has led music therapy wellness retreats for women recovering from breast cancer. A certified Music Together teacher, she facilitated dynamic interactive music classes for young children. She frequently speaks and leads music therapy groups at a variety of clinical and educational venues across the U.S. to advocate for the benefits of music therapy in the addiction and eating disorder fields, and has presented at regional conferences on the use of music therapy in palliative and hospice care. Pam teaches music therapy at Molloy College and has taught a music therapy module for art therapy undergraduate students at Long Island University's CW Post campus. She is a member of the American Music Therapy Association, the American Society of Group Psychotherapy and Psychodrama, and the National Association of Poetry Therapy. She has been involved for many years in classical and improvisational ensembles in the New York area, including the NY Symphonic Arts Ensemble, the Villa Lobos Orchestra, Illuminata, the Artemis Trio (as violinist and proprietor), and Music for People. A classically trained violinist and pianist, she performs in both classical and improvisational venues.



Raymond Hong is a licensed acupuncturist and herbal program graduate of New York College of Health Professions, class of 2013. He also studied with the Institute for Classical Asian Studies for over seven years. He currently practices traditional East Asian medicine. His undergraduate major was Middle East Asian Languages and Cultures at Columbia University in the City of New York. Raymond has been a student of the cello since the age of seven, participating in student orchestral, chamber, and solo performances at the Center for Preparatory Studies in Music at Queens College, Phillips Andover Academy, Point CounterPoint chamber music camp, and the Children's Orchestra Society. He also has participated in student programs in Korean folk music on drums and the zither. Raymond has a lifelong passion for both of these fields of classical medicine and world traditional music, and is excited at the prospect of integrating the two.



Roy Kennedy, Ph.D., MT-BC, is an associate professor of music therapy at the University of Georgia, USA. While previously providing music therapy services to various populations, his primary research interests include guitar pedagogy for music therapists, music therapy for English-as-Second Language learners, adults with substance abuse problems, and skill generalization of students with developmental disabilities. Dr. Kennedy has presented his work in the USA, Brazil, South Korea, and Costa Rica. He continues having an interest in the international development of the profession.



Steve Jackowicz, Ph.D. began his study of East Asia as an undergraduate at Harvard University. He then studied traditional East Asian Medicine at the Korea Modern School of Acupuncture and the Hand and Foot Acupuncture Institute in Seoul. During that time he further apprenticed in traditional physical manipulation and therapeutic breathing techniques. He then pursued a Master's Degree at the New England School of Acupuncture. Dr. Jackowicz became fascinated with the divergence of Chinese, Japanese, Korean, and Vietnamese medicine and studied for a Ph.D. at Boston University examining the historical evolution of East Asian Medicine. His research has taken him to China and Japan. Dr. Jackowicz has taught at Tufts University, Boston University, New England School of Acupuncture, and Pacific College of Oriental Medicine. He has published on East Asian Medicine, Daoism, and history. He currently serves as faculty in the History Department of the University of Bridgeport.



Dr. Tim Klemm is a New York State Licensed Acupuncturist. He received his Doctor of Acupuncture and Chinese Medicine from the Pacific College of Oriental Medicine - San Diego and his Master of Science in Traditional Oriental Medicine from the Pacific College of Oriental Medicine - New York. He currently treats patients in his private practice in Manhattan. Prior to studying East Asian medicine, he completed his Bachelor of Arts in Music at the University of Wisconsin – Parkside as a percussionist. While still completing his B.A. he began studying Indian tabla with Ustad Kadar Khan and his father Ustad Reheman Khan. He immersed himself in the music and culture of India, and went on to perform with legends of Indian music Ustad Sultan Khan and Ustad Aashish Khan. He began working with the

Kalavant Center for Music and Dance in New York almost 20 years ago, where he has taught Indian tabla to private students as well as New York City public school teachers and ethnomusicology graduate students at New York University. He continues his work with the Kalavant Center for Music and Dance sitting on the Board of Directors.



Dr. Wendy Thompson is an Associate Professor of the Graduate Social Work Program at Jackson State University. She previously served as an Associate Professor of Social Work at Andrews University for three years where she taught research methods, human behavior, critical thinking, dealing with difficult people, families and children at risk and social policy, both at undergraduate and graduate levels. Currently, at Jackson State University she is teaching social work ethics, psychopathology, social work practice, research methods and advanced direct practice seminar. Wendy worked in a variety of settings such as community head- start, public school, drug and alcohol rehabilitation facility and department of health. Thompson has authored three peer-reviewed articles, presented at professional conferences and edited articles for the International Journal of Environmental Research and Public Health and Drug Abuse Issue of The Journal of Adventist Education. Dr. Thompson's research focus encompasses sickle cell disease, drug and alcohol abuse, domestic violence and disparities in health care.

Musical Performance Ensembles

Transformation Through Improvisation



An extraordinary group of musicians will demonstrate the magic and skill of creating “music in the moment,” with the theme of Transformation through Improvisation. All of the performers in the ensemble have been affiliated with Music for People, founded by David Darling, Grammy Award-winning cellist. Lynn Miller and Lynn Saltiel will be the MC’s for this evening concert. Miller (guitarist, vocalist and music therapist) has performed internationally as well as at the Kimmel Center and Philadelphia Art Museum. Saltiel (classically trained flautist, multi-instrumentalist and clinical social worker) will define the benefits of Improvisation, which the ensemble will demonstrate. The following

musicians are in the ensemble.

The Heartwood Quartet



The Heartwood Quartet is comprised of Julie & Alvin Harris, Celine Daly and Maxwell Kofi Donkor. Julie has been playing the Native American flute for several years and Celine recently discovered the magic of the flute after a long hiatus from music. Alvin makes Native American flutes in addition to playing them. Julie won first place in the prestigious Musical Echoes Flute Competition in Fort Walton Beach, Florida and was featured playing Native American flute on a track she wrote, *Talking Leaves*, on the Pete Seeger/Jeff Haynes audiobook, *The Storm King*. Celine and Julie have also trained in sound healing and conduct ‘sound baths’ combining Himalayan bowls, crystal bowls and the healing sounds of Native American flute. Both Julie and Alvin are accomplished

drummers and perform with Master Drummer Maxwell Kofi Donkor (from Ghana) and his West African drumming and dance band, Sankofa. Julie, Al, Celine and Kofi are affiliated with the Music for People leadership program founded by David Darling, Grammy Award-winning cellist. Julie and Al co-facilitate the SongCatchers Flute Circle in Sugarloaf, NY.

Eve Kodiak, *Piano*



Eve Kodiak, M.M., specializes in the interplay of developmental movement, music, energy, and emptiness. A licensed Brain Gym consultant, she has a healing and educational practice at The Lydian Center in Cambridge, MA. A Kundalini Yoga Teacher and author of *Rappin’ on the Reflexes: A Practical Guide to Infant Reflexes*, Kodiak presents internationally and is a recording artist. Her latest work has been a collaborative interdisciplinary project with the company *Colors In Motion*, creating scores for fine art digital media to create calm in public spaces.

Dr. Eric Miller and Dr. Clint Goss



Dr. Eric Miller and Dr. Clint Goss will be sharing their musical synergy with guitar, mando and world flute improvisations. Dr. Goss is founder of Flute Haven, a Native American flute school. Miller is on staff with his wife Lynn Miller. <http://flutehaven.com>



Daniela Reinsch started her journey of vocal improvisation and performance more than 20 years ago in Berlin, and continued at Music for People workshops after coming to New York in 2000. She currently studies the various modalities of sound healing.



Pamela Carlton is a Board-Certified clinical Music Therapist with a background in medical, psychiatric, and hospice music therapy. She currently works with clients in hospice care, and those who are recovering from traumatic brain injury, mental illness, addiction, and codependency. Pam leads retreats for persons recovering from addiction and codependency—incorporating music therapy, creative writing, visual arts, psychodrama, and 12-step program principles, and has led music therapy wellness retreats for women recovering from breast cancer. A certified Music Together teacher, she facilitated dynamic interactive music classes for children 4 and under and their caregivers for over ten years. She frequently speaks and leads music therapy groups at a variety of clinical and educational venues across the U.S. to advocate for the benefits of music therapy in the addiction and eating disorder fields,

and has presented at regional conferences on the use of music therapy in palliative and hospice care. Pam is an instructor of music therapy at Molloy College, teaching and supervising undergraduate and graduate music therapy students, and has taught a music therapy module for art therapy undergraduate students at Long Island University's CW Post campus. She is a member of the American Music Therapy Association, the American Society of Group Psychotherapy and Psychodrama, and the National Association of Poetry Therapy. She has been involved for many years in classical and improvisational ensembles in the New York area, including the NY Symphonic Arts Ensemble, the Villa Lobos Orchestra, Illuminata, the Artemis Trio (as violinist and proprietor), and Music for People. A classically trained violinist and pianist, she continues to perform in both classical and improvisational venues.



Jahna Moncrief loves to explore creative edges with just about any instrument she can get her hands on. She teaches privately and in the public schools, helping students find the music that's in their hearts, planting seeds for life-long music making. She has performed and taught extensively in the New England Region, (on viola da gamba, violin and viola). She studied at the Oberlin Conservatory, The Juilliard School, and as an avid life-long learner she has had the opportunity to explore "The Arts and Passion Driven Learning" with Yo Yo Ma and the Silk Road Ensemble. Primarily a string player, Jahna loves world instruments, hand drumming and singing as she strives to share that joy with everyone she meets.



Michele Present is a graduate of Music for People. She is a pianist, percussionist and dancer who performs with a Latin influence.



Susan Rosatti, Trained and certified by David Darling and Music for People in the Art of Improvisation.



Healing Music Artist, Intuitive Channeler, DJ & Radio Personality **Eluv**, was born and educated in Melbourne, Australia. Eluv is the host of "Ultrasounds" radio show on WMNF, 88.5 FM Tampa. Thursday night's 10pm-Midnight. She creates beautiful inspirational music, guided meditations, and visualizations for healing and relaxation. Her recordings are featured on the Monroe Institute's label Hemi-Sync, with binaural sound healing technology added to balance the left and right hemispheres of the brain. Her singing style is a unique immersion into grace with her angelic vocals and sacred songs. Eluv combines her vocals with a tapestry of pure tones of the Crystal Singing Bowls, lush harp strings, and other beautiful sounds. The ethereal pure tones

generated by the Crystal Singing Bowls are some of the purest and most powerful healing tones in existence. Known for her open-hearted intuitive approach to healing, Eluv's music awakens joy, heart opening, well-being and deep relaxation. Her practice features multiple modalities; Sound Healing with Crystal Singing Bowls, and Angel Harps, Live Healing Music Performances, Composing Music & Guided Meditations, Voice Overs, Mantra, Kirtan, Art, Essential Oils, Flower Essences. She is an Ancestral Healing & Akashic Soul Realignment® practitioner, offering private Channeled Readings for people and animals.

SpiritGrass



SpiritGrass is a unique collaboration with mandolin jazz and bluegrass artist Dr. Eric Miller, Native American flute troubadour Dr. Clint Goss, innovative vocalist and guitarist Lynn Miller. SpiritGrass draws on Eric's ripping mandolin and guitar, combined with Clint's skill on an expansive array of world flutes. Lynn also plays the Tambora Swarmandal, an Indian stringed instrument. All of these unique instruments are blended improvisationally and with familiar tunes. <http://spiritgrass.com> SpiritGrass will be joined by ISQRM board members, Dr. David Akombo, on the djembe and Dr. Roy Kennedy, on the guitar.

ABSTRACTS

NAVIGATING EMOUCHURE FOCAL DYSTONIA: A CASE STUDY

Dr. Joseph Carucci, Eastern Kentucky University, KY

Abstract:

Focal dystonia is a neurological disorder characterized by involuntary muscle contractions. In musicians, it is most often located in the arms, hands, face or lips (embouchure). Involuntary tremors occur when the musician is engaged in a musical task, and often pose challenges to performing music. Because there is no known cure for dystonia, musicians who have been diagnosed must search for ways to compensate for the disorder.

The purpose of this study was to investigate whether an individual with severe embouchure focal dystonia could navigate the adjustment from performing on a brass to a woodwind instrument. The participant was a skilled trombonist who had battled for the latter part of his career with focal dystonia. After struggling with this condition, and ultimately surrendering his ability to perform on the trombone, he made a decision to embark on learning the saxophone. This case study documents a year of private saxophone lessons and the switch from one performance medium to another. Data was collected through observation, field notes, practice journals, and communication artifacts between the researcher and participant, and was coded for emerging themes.

Following a year of study, results indicate that the participant was able to redefine himself as a performing musician. His dystonia did not reappear with the use of a saxophone embouchure, and his identity as a saxophonist flourished. The results of this study will offer musicians diagnosed with focal dystonia another option for maintaining a musical voice.

RE-EXAMINING THE STANDARD TUNING AND ITS EFFECTS ON HUMANS

L. Elise Carter, Montclair State University

Abstract:

Most musicians take out their tuner and tune to $a=440$ without thinking. However, this standard of tuning was not universally used until after World War II. During the year 1859 was the first time that a standard of tuning was set, this was set for $a=435$ in Paris. "At a time when the turning fork was vibrating to the 435 Hz frequency in Paris by ministerial decision; and to 439 Hz in London by royal decree, the renowned Italian composer Giuseppe Verdi adopted himself the 432 Hz frequency." (Comte, E., 2013 para.7) Before then there were various turnings ranging from 417 to 460. Some composers had their preferred turnings, Mozart liked $a=422$ and Haydn $a=423$. (Comte, 2013) A tuning fork used by the manufacturer of Mozart's pianofortes, was tested to be $A = 421.6$ Hz. (Gioia, 2008) Does the frequency that we are tuning to matter? Many people think it does, and many of those people do not like $a=440$. There is a whole society devoted to reviving Verdi's tuning, the Schillier Society. There is another movement initiated by a man named Leonard Horowitz who feels that $a=444$ is a sacred tuning that promotes miracles and love. To find out if there is any scientific evidence that one tuning is better than another the author did a full brain map on herself to look at changes in brain waves. She looked at Delta, Beta, Alpha and Theta waves while listening to a single tone of C. This tone was played on the flute and tuned to each of the three above mentioned tunings. $A=440$, $A=444$ and $A=432$. A baseline reading was taken and was compared to each of the three tunings. All four brain waves were examined and the locations where these brainwaves were most concentrated. This poster details the findings of the author.

Exploring the Ancient Chinese Numerology in Music and Medicine

Dena Gold, M.Ac., L.Ac.

Bridgeport, CT

Abstract

The ancient Chinese worldview contains a complex series of interrelated ideas that weave their way throughout a diverse array of sciences and arts. The ancient Chinese numerology is one such idea. While not often explicitly discussed, it can be seen manifest in many fields including music and medicine. The specific numbers that are most prominent between these two are five (the five phases), six (the six joists), ten (the celestial stems), and twelve (earthly branches). There is an implicit interaction here between heaven, earth and man. The 5/6 differential being that of the inner and outer world and the 10/12 being the differential between heaven and earth. This paper will seek to explore some of the ways these numbers appear in ancient Chinese music theory and will look to further understand the relationships of the 12 rules, 5 notes, etc. It will also seek to find any comparative aspects between the Chinese system and other ancient music traditions.

DE-ALLERGIZING FROM ENVIRONMENTAL, FOOD AND OTHER SENSITIVITIES WITH INDIVIDUALIZED PRESCRIPTIVE MUSIC

Michael Legge, The Music Apothecary, Wyndmoor, PA

Abstract:

A qualitative study, drawn from actual case histories, will be presented. Through individualized music, clients experiencing physical, emotional and/or mental distress are brought into a state of homeostasis. A sense of wholeness is achieved through rebalancing and/or the neutralization of energetic irritants. The Prescription Generator and energetic response are brought into play in order to determine and treat instabilities. Various protocols have been successfully developed but essentially the client holds the ampoule, from an Applied Kinesiology (AK) Test Kit, containing the vibrational signature of a healthy organ, tissue or meridian while listening to the prescriptive music. Thus, stuck energy becomes unblocked and equilibrium is restored.

Harmonized melodies are composed from the 7 healing modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian & Locrian which have equivalency to the meridians. The ordinary meridians are 12 energetic pathways within the body used by doctors of Oriental medicine in order to bring about balance. It is further hypothesized that the two-octave mode, used for the bass and melody lines, covers the two meridians, Yin and Yang, by element i.e., the Ionian mode equates to the Earth mode (spleen/stomach meridians). Besides the Earth, Metal, Wood, 2 Fires and Water meridians the two extraordinary meridians, Governing Vessel and Conception Vessel will also be correlated.

The second dimension, that will be unpacked, is the utilization of non-harmonic tones correlated to the Five Elements of Traditional Chinese Medicine and the 64 hexagrams of the Yi Jing. The interface of the seven modes with the five elements (including the two fires), generates 84 templates of musical composition (42 in 3/4 time and 42 in 4/4 time). The 7 modes can be sequenced in 5,040 different ways with the Prescription Generator, prescribing Key Signature, Time Signature and the optimal modal sequence for any one treatment as well as what non-harmonic tones to use in Modal observations 1,2,3,5,6 and 7; bass and melody. Observation 4 is intentionally tonal.

Debilitating illnesses, such as Irritable Bowel Syndrome, Leaky Gut, Food Sensitivity, Adrenal Fatigue, Gastro-Intestinal Disorder, Fibromyalgia, Addictions and Neurological Disorders as well as other diagnoses not mentioned respond to this unique energy medicine. Besides the Healthy Organs, Tissues and Meridians AK Kits, Food Irritants such as Lectins, Gluten plus additional food toxins, Environmental Allergens, Digestive Enzymes, Amino Acids and Nutrition AK kits are also utilized in order to obtain a more complete profile of sensitivities that need to be neutralized. The same process of listening, as mentioned above, is used for neutralization where the energetic system is instructed to no longer associate the "irritant" with a dysfunctional systemic response.

TONING: THE HUMAN VOICE AS AN INSTRUMENT FOR NEUROMODULATION

Lynn Miller MA MT
Expressive Therapy Concepts

Abstract

Neuromodulation is the “the ability to change the nervous system through an externally, or internally applied modality”. (Evans, 2017). Vocal toning will be reviewed as a modality for internal Neuromodulation. Toning can be considered one of the most natural and direct tools for neuromodulation since it uses the voice, an instrument of the body. Toning is intentional vocal sounding for the purposes of relaxation, meditation, prayer, self-expression, emotional release and/or pain reduction. This research review finds some evidence for beneficial effects of toning, humming, and Om chanting. A single study brain map, of the presenter, will reveal changes in brain wave patterns while toning. The trauma work of Dr, Porges, “The Polyvagal Theory”, will be discussed with findings of vagal nerve stimulation through toning. There will also be confirmation of neuromodulation through the increase of Nitric Oxide through humming. In this interactive workshop, vocal toning techniques will be demonstrated for the participant to notice their own direct experience of physiological responses or psycho-spiritual awareness.

MUSIC IN SPECIAL EDUCATION AND CEREBRAL PALSY; MOTOR DEVELOPMENT, MEMORY AND EMOTION

Dr. Emma Rodriguez Suarez, Syracuse University, NY
Kaleb Santana, Kaleb Musical Project, Puerto Rico

Abstract:

Cerebral Palsy (CP) is a condition caused by an injury to the immature brain that can occur before childbirth until the age of three. This condition is non-progressive and define according to muscular tone (high and/or low) and the area of the body affected. Moreover, this diagnose could cause different brain and cognitive disorders such as learning disabilities, attention deficit, emotional impairments, behavioral disorders, hydrocephaly, epilepsy, and visual impairments, among others. As it can be expected, these cognitive and pathological deficiencies limit the acquisition of proper skills, making it difficult for a person with CP to learn how to play a percussion instrument. The impetus for this study rests on the lack of data on the impact of music education as part of the special education program specifically on the development of memory, emotion and motor skills offered to students with CP.

This research builds from continued work with students with CP. A previous qualitative, longitudinal case study focused on the study of changes in fine and gross motor development as well as the changes in psychological affect of one student. At the end of the analysis changes were observed in both aspects studied; a significant increase in speed and endurance of continued performance (motor), as well as significant changes in relation to the music, music education and the student's future in the field of music (affective psychological). A comparative study of two cases are presented here: 1) a student (muscular condition, spastic hemiparesis), after five and a half years of individual lessons on the drum set; and 2) another student (muscular condition, spastic quadriplegic) after two years of individual lessons on the Latin timbales. In order to collect data for this research several instruments of observations were selected: pedagogical diary, digital video recordings, interview to each student's mothers, live performances, television performances and presentations, education institutions, YouTube videos, newspapers interviews, magazine interviews, and exposure to live performance videos on internet pages. These instruments were deliberately used to gather data and compare differences and similarities between both students on these three aspects: 1) the increase in repertoire (memory), 2) music education and the student's future in the field of music (emotion), and 3) changes in general performance's speed and endurance during practice and live performances (motor skills).

After two and a half years the conclusions of this study are still in progress. The instruments were used as in the previous research study to analyze but a strong emphasis was placed on the differences and similarities between these two students. The data gathered and compared are initially showing similarities in all three aspects: memory, emotion and motor skills but at different rates; differences are based on the particularities of their condition. One of the goals of this research study was to have both of these students play together in live performances with a Latin Rock band which was achieved successfully. This musical experience has lead to a beautiful friendship between these two students.

SOUND AS A FORMATIVE FORCE THAT TRANSFORMS AND ORGANIZES CONSCIOUSNESS AND MATTER

Dr. Timothy Klemt, DACM, L.Ac.
Tim Klemt Acupuncture, New York, NY

Abstract:

This is part of a larger, ongoing project exploring the idea of sound as a formative force that transforms and organizes consciousness and matter. The ancient Indians spoke of Nada Brahma, which in Sanskrit means “sound as the creator God”, the ancient Chinese spoke of Huang Zhong, the Yellow Bell, a fundamental pitch of cosmic origin responsible for cosmic regularity, harmony, growth and development, and the ancient Greeks spoke of Musica Universalis, also referred to as Music of the Spheres or Harmony of the Spheres, which is the imperceptible tenor of celestial sounds produced by the planets and their orbital revolutions of which earthly life is a reflection. These related ancient ideas arguably are made manifest in the more recently discovered phenomenon called cymatics, a term coined in the mid-20th Century by Hans Jenny, an anthroposophist. This phenomenon occurs when sound vibrations are induced into the surface of a plate or membrane that has resting on it a thin coating of particles, paste or liquid in which there results the formation of geometric shapes. In the early 20th Century Rudolf Steiner, the founder of anthroposophy, discussed in significant depth the relation between sound, musical principles and human physiological development. This paper will briefly explore the ideas of Nada Brahma, Huang Zhong, and Musica Universalis and will explore in greater detail the phenomenon of cymatics and anthroposophical concepts that elaborate on the relationship between sound, musical principles and human physiological development and what this might mean for the field of sound and music therapy.

**ANY SONG CAN BE A LULLABY: ADAPTING SONGS FOR COMFORT, RELAXATION AND SPIRITUAL SUPPORT
END OF LIFE**

Laura Thomae MT-BC
Complementary & Creative Arts Therapy
Keystone Hospice, Wyndmoor, PA

Abstract:

Music can be uniquely comforting at end of life, it can be used to transform the energy of a hospital room, masking unwanted bleeps, noises and voices, creating a cocoon of sound, a holding space for a patient to rest comfortably in the liminal state of the dying process.

Many studies cite the efficacy of music therapy to promote relaxation, feelings of comfort and reduce anxiety and terminal agitation at end of life. It is common in hospice music therapy to utilize hymns or favorite songs with or without words for patients in an active dying process. Tempo is slowed to match the respiratory and heart rhythms of the patient but within the course of a terminal illness there is also a role for the use of lullabies. In the same way lullabies are used to comfort infants a lullaby structured song can be used to promote a feeling of peace, support and induce a state of relaxation for hospice patients. Many patients approaching death ask for music they find beautiful and comforting, this offers a unique opportunity to the music therapist to adapt these preferred songs as lullabies. At end of life less is more and by scaling a song down to its bones, creating a melodic and verbal phrase that serves as a lullaby can provide comfort and be utilized for relaxation and entrainment and yet still hold meaning for the patient.

In this experiential workshop the form and function of end of life lullabies will be explored through case stories and song examples of lullaby songs used with patients at varying stages of the dying process. The group will have the opportunity to learn, sing and experience a deconstructed song as a lullaby.

BIO-GUIDED MUSIC THERAPY: UTILIZING NATIVE FLUTE BIOFEEDBACK

Eric B. Miller, Ph.D. MT-BC BCB,
Music Therapy David Ott Laboratory
Montclair University, NJ

Abstract:

Fundamental concepts of Bio-guided Music Therapy are introduced with a focus on utilizing real-time physiological data driven music therapy and Native Flute biofeedback. Target disorders: anxiety, high blood pressure, ADHD, Autism, depression, and addictions. While traditional biofeedback typically uses synthesized tones to feedback physiological response, Native Flute biofeedback feeds back short melodic phrases that were actually played by Dr. Goss on a real native American flute. As the human response fluctuates so do the flute phrases such that the body is producing melodies with the flute. Via demonstration, we will create musical environments with Native Flute melodies triggered by real-time physiologic heart-rate, GSR and EEG brainwaves.

Toning Language of Light, an experiential observation study

Janey Butterworth MSSW, LCSW

Abstract

Language of Light is sacred soul language. The soul does not communicate in a linear manner, it communicates symbolically. The Language of light comes from a clear part of our being, it is a spontaneous non-verbal language which bypasses our linear mind and ego. In a healing practice it may appear as toning or a means of expressing pain, grief, beauty or emotion for clients. LOL may also reveal information hidden in the auric and physical bodies. This information can lead to the resolution of spiritual, psychological and physical issues as it is brought to conscious awareness. In this presentation listeners will get a greater understanding of the use of Language of Light in an energy work session with clients. The presenter will recreate some of the sounds used in sessions. Listeners will be encouraged to consider this spontaneous language in a variety of practices.

THE EFFECTS OF MUSIC ON PAIN PERCEPTION IN PATIENTS WITH SICKLE CELL DISEASE

¹Dr. Kristie Lipford
²Dr. Wendy Thompson
²Dr. David Akombo

¹Emory University School of Medicine
²Jackson State University

Abstract:

Sickle cell disease (SCD) is categorized by episodes of severe pain that mainly affect the chest, back, and legs of diagnosed individuals. It comprises a group of inherited blood disorders in which the hemoglobin of red blood cells (RBCs) is abnormal, causing RBCs to be sickle-shaped, and causing severe pain. Although the effects of music on pain have recently been examined, very few studies have examined the effects of music on pain perception in patients living with SCD. This research examined the effects of music on pain perception on patients with SCD. The study patient population consisted of 21 adult men and women who had an SCD diagnosis. The control group consisted of nine patients, and the experimental group included 12 patients. Participants were included in the study if they were over 18 years of age, had a diagnosis of SCD, and had a history of SCD-derived pain. Patients were excluded if they had no English fluency or had a mental handicap that prevented them from consenting and/or completing the procedures required for the study. This study was approved by Jackson State University Institutional Review Board and University of Mississippi Medical Center (UMMC) External Review Committee. Patients were recruited from the UMMC Sickle Cell Clinic during normal clinic hours.

Using the Five Nodal Sounds of Chinese Medicine to Treat Hypertension in Humans: A Preliminary N=10 Study

Michael Ishii, MSTOM, L.Ac.
University of Bridgeport

Abstract:

A preliminary study was conducted to investigate use of the five nodal sounds of Chinese medicine as described in the *Su Wen of the Yellow Thearch's Cannon*, to treat hypertension in humans.

An N=5 study was conducted using a therapeutic protocol utilizing specific combinations and patterns of the five nodal sounds. Blood pressure readings were taken on subjects before and after the protocol was conducted to determine if the nodal sounds would effect a clinically significant change in blood pressure readings.

This paper will discuss these preliminary findings and future research initiatives using nodal sound therapy and acupuncture for the treatment of hypertension.

Sacred Sounds of the Chinese Tradition

Yuanming Zhang

Abstract:

This workshop will introduce the traditional Chinese methods of internally resonant sounds known as zhou (咒) and cosmically resonant sounds known as nian (念). The internally resonant sounds are considered to spontaneously emit from the organs, meridians, and dantian (丹田 centers of power). Through chanting these sounds, the traditional Chinese believed we can improve the strength and functions of our bodies and promote health in ourselves and others. Further, the use of the cosmically resonant sounds is considered to improve the more rarefied aspects of our minds and spirit and help in the elevation of consciousness toward spiritual development. These techniques are an example of the long tradition of Chinese medical methods that utilized sound as healing. Broadly called zhuyou (祝由) these methods have been documented in texts that date back several thousands of years such as the Yellow Thearch's Inner Canon (Huangdi Neijing 黄帝内经). This workshop will present a method of using these sounds for healing and personal development that can be integrated with other therapeutic modalities. No prior experience with this method is required to learn practical skills for clinical application.

HEALING MOMENTS: FACILITATING SELF-EXPRESSION THROUGH MUSIC IMPROVISATION IN PSYCHOTHERAPY

Lynn J. Saltiel, MSSW, LCSW
Move To Your Groove-Psychotherapy and Consultation Services, NJ

Abstract:

The arts, humanities and social sciences teach us both to look outside of ourselves and to look within; to explore, assess and record what it means to be human. What do health, wellness, illness, suffering and healing mean? What is the experience of exhaustion, loss and grief? What is caring? Such inquiries assist us to think critically about what we do, what we say, how we affect others, and how we choose to live. Creativity in the arts can open up pathways to wellness, offer an inquiry into social justice and access and an opportunity to explore ourselves in relation to others.

This interactive presentation offers a humanistic belief that musical self-expression is a joyful and healthy means of communication available to absolutely everyone. Participants will be introduced to using music improvisation techniques that support clients' transitions to states of healing, well-being and empowerment. Through honoring world musical traditions and creating "music in the moment", participants will have opportunities to explore practical skills using music as a medium for self-expression, processing emotions, interpersonal communication and creativity. Easy to play world instruments, the voice and gentle movement will be used to create a safe and supportive environment for creative expression. Additional methods include power point presentation and case example discussion.

Story Songs: Using Poetry and Music to Build Community and Heal

JoAnne Spies
Remo Drum Health Rhythms facilitator

Abstract

Sixteen years bringing music to six healthcare settings in the Berkshires of western MA with a special focus on memory care and clients with Alzheimer's. Presenter will share songs written in collaboration with elders as well as ways to collaborate with other teaching artists and activities assistants. **Healing examples will include but not limited to:** music on dulcimer helped person with challenges swallowing, playing tank drum to help persons with Alzheimer's become more verbal.

A NEW HOLISTIC APPROACH FOR HEALING WITH MUSIC: LOVE BASED, POSITIVE LYRICS WITH IMPROVISED MUSIC

Carla Rose Kelly,
SACRED SCALE Music, Ontario, CANADA

Julia MacKinley, MSc,
Ontario, CANADA

Abstract:

This workshop outlines 2 main foundational components of a new holistic approach to using improvised music as a tool for healing anxiety, depression and pain. The holistic method includes mind, body, and spiritual considerations. The first foundation is based on the spiritual teachings that all healing comes from love. Therefore, the practitioner uses a mindful and meditative approach by ensuring every breath is from a place of love, and the mind is 100% focused for the duration of the music healing session. Latest research on mindfulness combined with neuroscience will be presented: "Where attention goes, neuro-filing flows, and neuro connection grows."

The mind-body connection will be discussed through modern research in multi-disciplinary fields, bridging neuroscience, psychology, neurotheology, music and medicine. This introduces the second foundational aspect of this new methodology in the exclusive use of positive words for lyrics. Modern research in neuroscience and psychology show how words can change our brain and influence our behavior and emotions. One important brain area involved in this process is the amygdala - the area involved in processing of emotional stimuli, memorizing these reactions and activating responses such as anger. Deficits in amygdala function have been associated with depression, anxiety and post-traumatic stress disorder among many others. This important brain area is affected when we are exposed to negative words. The researchers will also present findings from their qualitative and quantitative data in regards to 120 participants exposed to positive affirmations for a set of 3 one-hour music sessions with significant results.

This experiential workshop will offer participants an opportunity to experience as well as participate in the mindful focus of a love-based breath as well as using positive affirmations with music. Discussion will follow sharing feedback on participant experiences with words, music and emotions as well as any awareness of affects in the mind, body and spirit.

MIND, MEMORY, AND MANTRA

Eve Kodiak, The Lydian Center for Innovative Health Care, Cambridge, MA

Abstract:

What is “mantra?” In Sanskrit, “man” means “mind,” and “tra” is an tool, or vehicle. So the word “mantra” literally means “a vehicle of mind.”

This vehicle is powered by repetition. Many meditative practices involve training one’s awareness on some sort of repeating pattern. In mantra meditation, this pattern is created by the sound – voiced or imagined – of the human voice, chanting syllables.

During the last few decades, we have seen an ever-increasing interest in the health benefits of meditation, including mantra. Since 2000, the Alzheimer’s Research and Prevention Foundation <http://alzheimersprevention.org/research/discussion/> has been conducting studies on the effects of “The Kirtan Kriya.” ARPF has found that practicing this mantra meditation for 12 minutes a day has had a wide-ranging effect on mental, emotional, and physical health – from reversing memory loss to reducing inflammation, increasing focus and concentration and reducing depression. They have even shown results on the genetic level, documenting a 43% increase in telomeres activity – an indicator of health and longevity.

In this workshop, we will conduct our own informal study of the effects of the Kirtan Kriya. Following the protocol of a Brain Gym “balance,” we’ll set a personal goal, and check our levels of personal integration through a simple activity we can repeat after the process.

We will then explore the various aspects of the Kirtan Kriya:

- the mantra itself, both in terms of its meaning and its physical effect (both in the cranium and throughout the body)
 - the mudras, or hand positions and movements that coordinate with the chanting, and their meanings and their effects on the brain
 - the visualization and its relationship to energy systems in the body
 - posture – finding tensegrity for the practice
 - vocalization – including experimenting with different sounding techniques
- We’ll also discuss any questions that come up.

Then we’ll do the meditation for the full twelve minutes together.

We’ll repeat the “test” activity, and notice any changes.

We’ll also discuss the experience as a whole, and talk about ways to maintain the practice in daily life.

THE EFFECTS OF MUSIC THERAPY TECHNIQUES ON THE SPEAKING SKILLS OF ADULT ENGLISH-AS-A-SECOND LANGUAGE (ESL) STUDENTS

Dr. Roy Kennedy, University of Georgia, Athens, GA

Abstract:

The purpose of this research was to conduct a pilot study to investigate the effects of music therapy techniques on the speaking skills of adult English-as-a-Second Language (ESL) students. Research in this area is especially pertinent for adult ESL students because many ESL students need to achieve proficiency in English in order to pass the USA Citizenship test. Interesting and engaging means of instruction are important in ESL instruction as the affect of ESL learners has been cited as a predictor of success. In other words, ESL learners that are engaged and display enthusiasm in class tend to be more successful in acquiring a second language.

Ten adult ESL students participated in a pretest/posttest design study. Measures were taken on the English Speaking Inventory and the Story Retelling Inventory. The English Speaking Inventory consisted of items such as “sticks to the topic” and “answers questions effectively” and were rated as occurring “always, sometimes or never.” The Story Retelling Inventory consists of items that measure how well ESL students are able to retell (verbalize) the contents of a story. For example, “the student “comprehensively retold the story” and “comprehended the story line and plot.” These items were rated on a Likert type scale with by the classroom ESL teacher with responses ranging from (1) weak to (4) superior. The English Speaking Checklist and the Story Retelling Inventory were used to evaluate the ESL students responses to questions about the lyrics of songs displayed on an overhead projector and in general how accurately the students responded to questions about the content of ESL information for all of the music therapy activities. Music therapy activities included singing, listening to music, moving to music, playing simple percussion instruments, and improvising musical phrases with ESL content set to the music. Although the results were not significant, the experimental group made a 45.8% mean increase from pretest to posttest on the English Speaking Checklist, whereas the control group made only a 7.4% mean increase in English Speaking Skills. Further research is needed, however, with larger numbers of subjects in order promote music therapy enhanced ESL instruction as a legitimate method of ESL instruction.

SPIRITUAL HEALING AND EXORCISM: MUSIC AS A CATALYST IN SACRED SPACE

D.Weldon Cochren, M.Div., Independent Scholar, NY

Abstract:

The focus of this paper is to explore the possibility of music and its causality in spiritual healing, and exorcism in the Pentecostal Church within the African Diaspora. The term “spiritual healing” as opposed to just “healing” is used to indicate 1) an event that would occur in the realm of the miraculous or super-natural; and 2) an event that should not be misconstrued as the result or process of Music Therapy, as some have perceived or concluded David’s musical encounter with King Saul to have been (1 Samuel 16:23). Biblically, there is no evidence of music being incorporated into the ministry of spiritual healing or exorcism of Jesus or the Apostles, yet music has become an integral component in Pentecostal churches throughout the African Diaspora (Continental Africa, North America, Brazil, United Kingdom, Caribbean and Virgin Islands). This paper will endeavor to answer the following questions:

Does a particular genre or style of music have a greater impact in the sacred space than others?

Is there a particular spiritual position or comprehension that musicians and singers should occupy or obtain to achieve the desired outcomes?

Does the cultural or worship community have an influence on the musical expression, e.g., instruments, lyrical content, language?

Does meter, tempo, key, or pitch affect the outcomes?

Does the “patient” have to be a Christian?

Conclusion:

The transporting of sicknesses associated with spiritual oppression, spiritual possession, physical ailments, or biological toxins from a human can be facilitated through or assisted by music, with certain exceptions and stipulations.

MUSIC THERAPY FOR INPATIENT PEDIATRIC PALLIATIVE AND HOSPICE CARE—UNIQUE CONSIDERATIONS FOR PATIENTS AND FAMILY MEMBERS

Pamela J. Carlton, MS, MT-BC, Hospice of New York, Molloy College, NY

Abstract:

Music Therapy is an important therapy intervention for pediatric patients and their families in end-of-life care, supporting overall goals of hospice and palliative care: to provide relief from pain and alleviate suffering; to offer spiritual, psychosocial, and emotional support; to provide music-based affirmation of life while also acknowledging the dying process; and to support families' bereavement processes. Depending on their developmental stage, children often are unable to understand their illness and the need for tests, procedures, and medications; music therapy can transform an alien environment, provide nonverbal support and comfort in many ways, while also offering opportunities for needed age-appropriate play. Emotional expression through music is encouraged with patients and with their families, who are often plagued with feelings of guilt, anxiety, and perceived helplessness at not being able to do more for their child. This presentation will demonstrate how a music therapist implements songwriting, singing, instrumental play, and other music therapy techniques to transform pathology into creativity, and to support the families of children in hospice care.

An examination of the Meridian System and the Bell Tree in the Treatment of Patients in the Traditional Chinese Medicine

Dr. Steve Jackowicz

The University of Bridgeport, Bridgeport, CT

Abstract

Chinese Bell (Bianzhong) were historically used as not only a musical standard for Confucian musical scales, but also for therapeutic intervention. The *Yellow Thearch's Inner Canon Spiritual Axis (Huangdi Neijing Lingshu)* Chapter 65 details a specific application of the bell system to address disorders of the meridian system used in Traditional Chinese Medicine. This workshop teaches the application of this system to the treatment of patients using a bell tree to create the appropriate sounds of the therapeutic system. Participants do not require any previous knowledge of the Chinese Bells to participate. Participants will gain a practical treatment approach that can be integrated into their current practice.

The Affective Cerebral Response to Music: Impact of Happy, Sad, and Angry Music

Chyi June Khoo,

Montclair State University, NJ

Abstract:

What is happening to the brain when music triggers emotions? This single subject pilot study examines the impact of different types of sounds on Electroencephalogram (EEG) brain wave patterns. The researcher is interested in the influence of different kinds of music associated with emotions, specifically in the form of happy, sad, and angry music on electrical activity of the brain. The subject listened to nature sounds (as a neutral control condition) followed by a sequence of 3 musical selections that may be perceived as happy, sad, or angry. EEG was used to study the hemispheric lateralization pattern of these sounds. EEG analyses revealed responses during different affective stimulations on distinct brain regions of the cerebral cortex. Theta Absolute Power increased significantly at sixteen electrode sites while listening to happy music and decreased significantly at ten electrode locations in sad music. During happy music, Theta/Beta ratio increased significantly at nine sites compared to neutral condition. Conversely, during sad music, Theta/Beta ratio decreased significantly at eight sites compared to control condition. Happy music, in this pilot study, seems to indicate increased relaxation the most compared to neutral, angry and sad music, which may support image-based processing and spark creativity. On the other hand, sad music may improve language-based processing and enhance intellectual activity.

CORRELATION BETWEEN TRADITIONAL EAST ASIAN ACUPUNCTURE HOLOGRAM THEORY AND REPLICATIVE SELF-SYMMETRY IN MUSICAL SCALES

Raymond S. Hong

Abstract:

Recurrent self-symmetry is an observable phenomenon throughout nature, examples of which include the human body and many musical scales. The former has been used in what are called "microsystems" - mapping of the whole human body unto the smaller part, such as hands, feet, face, etc., independently by many cultures around the world for thousands of years. This self-replication of the whole unto the part is otherwise known as "hologram theory." Microsystems and hologram theory are the centerpiece to many systems of body-based traditional East Asian Medicine, including but not limited to massage, qigong (esoteric breathing exercises), general tool medicine now termed "acupuncture," and of course general body-based diagnosis (tongue/pulse/face/abdomen inspection). Recurrent self-symmetry also manifests in more than one way in music throughout many musical traditions. One of the most evident examples of self-symmetry in music is in the scales themselves, specifically the ratios between the frequencies of notes and intervals. Some ancient Greek traditions believed that the subjective idea of beauty was based in mathematical self-symmetry and replicative self-proportionality. It has been common belief and practice in many societies and eras that music can have beneficial properties for human health and human healing. It is my belief that there are shared actions upon the human audience or patient by manipulating the part to restore balance or equilibrium to the whole. Having all the scalar parts connected and unified with the greater whole creates an orthopathic state which is a hallmark of health and well-being.

A CORRELATIONAL STUDY OF PERFORMANCE ANXIETY OF NON-MUSICIANS

Dr. Derrick Alan Crow, Danville District #118, Danville, IL 61832

Abstract:

Performance anxiety is a common problem among musicians, and can cause severe and debilitating effects, but these anxieties can be found in non-musicians. The experiment was designed to first examine the effects of performance stressors on state anxiety levels of a Midwestern University. The participants ($n=20$) ranged in age from 18 to 22, split between 4 male and 16 female subjects, and were divided evenly into a control and experimental set, and second to compare both group to a group of classically trained musicians ($n=10$) for awareness to perceived state anxiety.

While addressing the first question, the researcher examined the effect of an audience on perceived stress on the experimental group. All participants received basic instruction on sight-reading, singing, and keyboard skills, and were then asked to complete four musical tasks, and after completion, were asked to fill out a survey to assess perceived stress and performances success. These performances were recorded and evaluated by two judges (inter-judge reliability of .901 Cronbach Alpha Score) for performance anxiety and performance success. The second question explored the relationship between untrained and trained performers. The trained musicians were asked to perform music tasks, after completion, were asked to fill out a survey to assess perceived stress and performances success, and test their blood glucose level. A significant correlation was found between perceived stress and glucose levels. An ANOVA was performed for between groups comparison. The researcher found that there was no significant difference between experimental and control groups for perceived anxiety, but the standard deviation was larger in the experimental group, the judges' assessment did show a significant difference between the control and experimental group. ANOVA show a significant difference of means, and suggest a greater awareness of state anxiety amongst trained performers. The results support the antidotal evidence that trained musicians are aware of both the body and surroundings.

Exhibitors

SpiritArts
c/o Lynn Miller
851 Maple Av
Phoenixville, PA 19460
Lynn@SpiritArts.us

Michael Legge
The Music Apothecary
Wyndmoor, PA

Chyi June Khoo
Montclair State University, NJ

Interdisciplinary Society for Quantitative Research
MUSIC MEETS MEDICINE
 CONFERENCE

KEYNOTE: Dr. Alice Cash: "Healing Effects of Music"

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Transformation through Improvisation Ensemble



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NOTES

Music Therapy Journals from the American Music Therapy Association

Oxford University Press is proud to publish *Journal of Music Therapy* and *Music Therapy Perspectives*



Journal of Music Therapy provides a forum for authoritative articles of current music therapy research and theory. *Journal of Music Therapy* seeks to advance research, theory, and practice in music therapy through the dissemination of scholarly work. The journal publishes all types of research, including quantitative, qualitative, historical, philosophical, theoretical, and musical concerning the psychology of music, applied music therapy techniques, perception of music, and effects of music on human behavior.

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MUSIC THERAPY and PARKINSON'S DISEASE

The latest virtual issue is a collection of peer-reviewed articles from *Music Therapy Perspectives* and the *Journal of Music Therapy* that highlight the therapeutic role of music-based interventions to improve the speech, gait, mood, and quality of life of someone with Parkinson's Disease.

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