



# Music as Therapy

## Annual Newsletter 2008



Trustees: The Reverend Patsy Kettle, Michael Atkinson CMG,  
Gerald Orman Esq, Sarah Clarke

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### Welcome to the tenth *Music as Therapy* Annual Newsletter!

It gives me great pleasure to have been invited to be *Music as Therapy's* Guest Editor again this year. It's always interesting to draw commonalities from the annual reports we receive from our Local Partners. This year the difficulties of working with clients with autism features strongly again. In the UK, the *Professional Association of Music Therapists* has recently set up a discussion group specifically for therapists working with this client group. It is essential to continue to discuss and share different ways of working so



that we may adapt to each individual's needs. We also encourage Local Partners to discuss their work by sharing experiences with their colleagues at work or at local network meetings. We are delighted that one Local Partner has created an online discussion forum specifically designed for this purpose – details of which can be found on Page 12. The training in 2007 provided additional

resources in working with people with autistic spectrum disorders. This year we will be offering further training opportunities focusing on 'Boundaries', an issue familiar to all of us when working with a variety of client groups including people with autism (turn to Page 7 for more details). On Page 2 you will find extracts from the winners of this year's competition written by two of our Local Partners who are using music to engage with children with autism.

In addition to all of this, this year's Newsletter is packed with ideas and new ways of working with music to improve communication and interaction with vulnerable children and adults all around Romania. *Music as Therapy* Director, Alexia Quin, continues to steer the organisation at a strategic level. On Page 4 she discusses the bigger picture and reveals what we can look forward to in 2009.

Emma Lovell, Guest Editor, Music Therapist

*"Music Therapy offers our children the possibility to feel better, to relax and to communicate between themselves using simple boundaries. It gives me satisfaction that we manage to be a team in which each has their own place, is respected and recognised by the others".*

Lavinia Gorgan, *Centrul Scolar pentru Educatie Incluziva Nr 1, Oradea*

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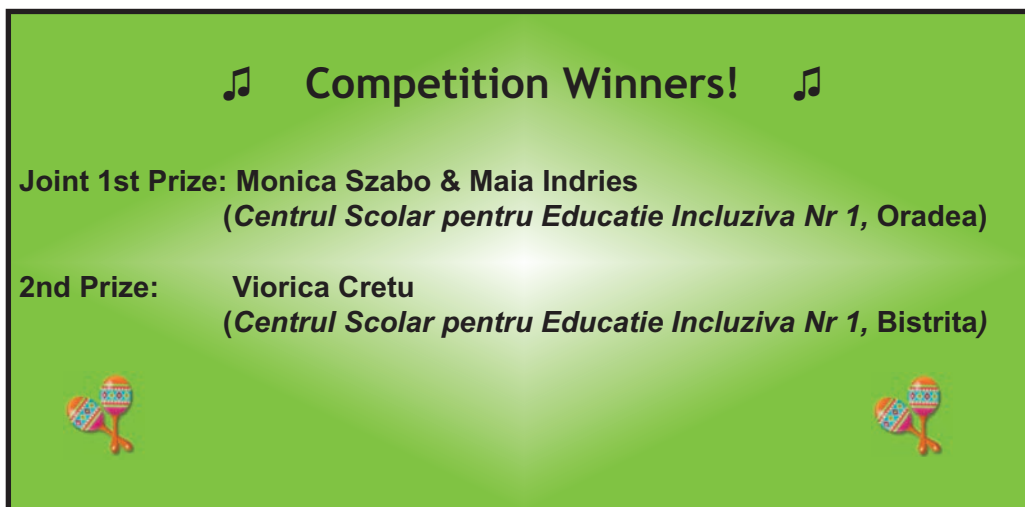
*The children's identities in the Newsletter have been protected for reasons of confidentiality.*

# Competition

Following our recent survey, and feedback at the Additional Training, it was clear that Local Partners continue to find working with clients with autism challenging. This year's Competition provided an opportunity for workers to reflect on their work and draw on experiences when working with this particular client group. Local Partners were invited to consider the following question:

**'Why is music useful in therapeutic work with people with autism?'**

Many thanks to everyone who entered. All entries were judged by the *Music as Therapy* Advisory Panel, who commented on the exceptionally high standard of work this year. As a result, the Panel decided to award joint winners for 1st Prize. Each winner will win musical instruments for their place of work. The winning entries will also be published in the next issue of IMPREUNA.



## An extract from the winning entry by Monica Szabo

"The first good thing I discovered since using music therapy in working with autistic people was that fact that, through musical instruments, I managed to make contact with the person, without being intrusive, without entering their space without being invited.

I will present the case of a 4 year old autistic child. His mother heard of music therapy and strongly believed in it, at some point even stronger than me, and she brought him to have some sessions. The surprise was that he covered his ears whenever he heard the sound of an instrument and walked up and down through the room from the beginning to the end. For a few sessions, I followed him with two xylophones of different intensity, playing one when he went towards the window and another one when he went towards the door. Besides structuring his personal space, I tried to structure his time by using welcome and goodbye melodies. For the rest of the session, I only played in a supportive manner. After a few sessions, I gave him a xylophone stick and his mother and I each had each a stick as well. He wanted to play our xylophone. He needed to consciously come closer to us, pay more attention to us, get to touch our xylophone and he noticed that my xylophone sounded different to his mother's. He became calmer and active during the sessions, and he even started to vocalise.

I introduced him into a group of autistic children where he has the opportunity to learn to follow the rhythm, to raise his level of tolerance to frustration, to take turns with an instrument with another child so as to make visual contact with him, to exercise how to inhibit some movements, to exercise musical dialogue or to express his emotions in a secure environment.

The autistic person can find in music a way of communication with the others, a message that enters their world. On one hand they have the security and, on the other hand, they have the opportunity to experience different reactions from others or their own, preparing them to adapt to the diversity of life."

## An extract from the winning entry by Maia Indries

“Why ‘caught in the mirror’? I read this metaphor somewhere and I felt that it represents everything an autistic child is. I have been working for two years with these pre-school children with special needs, amongst which are autistic children. I found it very difficult at the beginning as I had never worked with children like this and I didn’t know how to approach them, how to behave in their presence, how to understand their needs, and effectively how to help them.



I began with a certain restraint to run music therapy sessions with the whole group of children amongst which had two autistic children. Everything was chaotic at the beginning, there was no group rule. I didn’t want to impose anything and I left them free to express themselves as they felt like. Even so, I realised that something was working but I could not identify then what it was. Later, I felt the openness and the pleasure these children had when using the instruments (even if chaotically). The autistic child does not obey any group rules, does not initiate any musical relations with the others, does not wait and does not listen to the others; his world is chaotic and difficult to enter and understand.

I thought I needed to have a lot of theoretical knowledge, and I had to be a real professional, with a lot of experience to be able to work with these children. It is not entirely true. You must inform yourself but it is essential to trust yourself, your resources and potential, to ‘work’ with your whole soul. Also, you have to offer these children multiple experiences, from various areas of interest so they get to know a lot of what they can do, how much they can and are able to offer to the others.

What I want to express to my colleagues is that together we can find solutions to our professional problems when working with children with Autism. This group of music therapists from Romania CAN!”

### ACTIVITY!



#### Listen & repeat

I asked the children to exchange instruments so that everyone has the opportunity to play them all. Each one of them created a song whilst everyone else paid attention and then tried to reproduce the colleague’s song as much as possible. Everyone had the opportunity to sing a song both vocally and with instruments.

**(Veronica Chibullean, Centrul Scolar pentru Educatie Incluziva, Nr 1 Bistrita)**

### ACTIVITY!



#### Practising vocal skills

The children stand in a circle. The therapist utters a vowel, and all the children have to imitate it. When the therapist bends down, the sound needs to be uttered in a low pitch. When the therapist stands up, the sounds need to be uttered in a high pitch. When the therapist stands on his/her toes, the sounds need to be uttered in the highest pitch.

**(Cornelia Pop, Centru de Art-Terapie Timisoara)**

## Office Update

Alexia, Jane and Cleo continue to run the *Music as Therapy* office on a part-time basis. Jane has recently returned from maternity leave (she had a boy!) and works from home in Brighton. Alexia is due to start her maternity leave mid-October as she is expecting her second baby in November! Congratulations to them both. Cleo is looking forward to returning to Romania in September this year to help deliver Training to Local Partners in Timisoara. Ramona Blaga, the *Music as Therapy* translator has been working hard to keep all channels of communication open between the office and their Romanian partners.

## The Bigger Picture: The forming of a Profession



Over the past twelve months *Music as Therapy* has continued to try and find out as much as possible about the different ways in which the practice of music therapy is becoming more recognised around Romania. We were pleased to be invited to the Executive Meeting of the Children's High Level Group in Bucharest earlier this year.

This was a valuable forum to raise the profile of music therapy as a form of intervention and treatment for people with special needs, as well as an opportunity to identify people who are interested to see it develop further as a recognised profession with recognised practitioners. We are still exploring the contacts made within the Children's High Level Group itself, as well as with the Ministerul Educatiei si Cercetarii and Ministry of Public Health. Secretary of State for the Ministry of Public Health, Mircea Manuc, wrote to us: *"I am open to any kind of cooperation to help facilitate what you need."* It is now up to us and our Local Partners to decide the best way forward.

Meanwhile, there are a number of initiatives which might be of interest to you given their relevance to our work with music. Some of them are strongly linked to *Music as Therapy*, others are independent:

### National Art Therapy Project



The first discovery was a Unicef funded project promoted as a *"National Art Therapy Project."* This was launched on November 1st, 2005, by the *International Foundation for Child and Family* (IFCF). Publicity on the UNICEF website tells us that the project involves *"... active institutions, organizations and associations in the field of art therapy and receives financial and logistic support from UNICEF Romania."* After two years of probing we can finally feedback to you that UNICEF committed to supporting models of excellence of art therapy – including Local Partners *Centrul de Art Terapie 'Eliza Ionescu'*, Timisoara - and to lobby for official recognition of art therapy as a profession in Romania. UNICEF tell us they also proposing to set professional standards and develop University Curricula for Art Therapy.

MMESF approved the Occupational Standards in September 2007 which UNICEF say means Art Therapy has been officially approved as a profession (in the COR - code 244606, included in the group of specialists in social activity). Following this, a guide for training Art Therapists has been developed. Sadly neither UNICEF nor their partners have been willing to let us have sight of any of these materials, which makes it harder to align any progress made towards Occupational Standards for Music Therapists with those already developed for Art Therapists. We do not know if this project continues. For more information please contact Codruta Hedesiu (Communication Officer, UNICEF) [chedesiu@unicef.org](mailto:chedesiu@unicef.org) or 021 2017864

### Relevant Vocational Training

Whilst UNICEF and IFCF are busily pursuing professional qualifications at a Masters Level, we have continued to be interested to find ways in which people currently practicing and developing an approach to music therapy can have their skills recognised. You will remember that we were delighted to find Școala Postliceală "Friedrich Müller" Sibiu enthusiastic to look at this too and for the last few years we have been working together to develop the curriculum for a module that would enable students accessing vocational training through this course to access training in musical activities, and/or ratify their existing skills in this domain. Sadly the course has been unable to take up our offers to deliver the training and we have had to put our partnership on hold. This is a great disappointment.



This means we are still very keen to find other training providers who feel our music therapy-based training could have something to offer their students. We were excited to read about the Romanian organisation Reninco [Reteaua Nationala de Informare si Cooperare pentru integrarea in comunitate a copiilor si tinerilor cu cerinte educative speciale [www.renisco.ro](http://www.renisco.ro)] which used the IMPREUNA e-bulletin\* to announce the launch of its "Initiative group" and Centre for Music Therapy. Reninco will be running a Music Therapy training from July-October 2008, but we do not yet know any details about its quality or content. If you would like further information you would be advised to contact RENINCO direct: [arr@renisco.ro](mailto:arr@renisco.ro); [crr@renisco.ro](mailto:crr@renisco.ro) T: 021 312 9605

## And in the UK...



A rewarding development from all our work in Romania is that Greenwich University in London and Greenwich Teaching Primary Care Trust are very interested to learn from the approach *Music as Therapy* has used to make therapeutic musical activities accessible to people in Romania. Alexia Quin and Sarah Hadley are currently waiting for approval of a module which they have devised and which the University hope will be available to its students within a new Foundation Degree from September 2009. It has been invaluable to have the experiences of our Local Partners in Romania as evidence that the necessary skills can be taken into the workplace by non-professional, yet specifically trained people and used to run music programmes with great efficiency.

## Publications

Many of you will remember I contacted you to see if you were interested to contribute to a Manual being compiled by British dramatherapist Dr. Sue Jennings, who has been working in Romania for many years and has recently moved to live in Romania. Dr. Jennings described her publication as a resource focusing on "... *the development and practice of the creative arts with people with special needs and disabilities - based on our collective experience in Romania over the years.*" *Music as Therapy* has contributed a chapter, as have a number of our Local Partners. We will let you know when it is published and available as it is bound to be a useful resource.

## A HUGE step forward!



Finally, we are delighted to pass on to you news of a huge step in the development of the arts therapies in Romania made by the IMPART team of Fundația de Sprijin Comunitar, in Bacau. They wrote:

*"After several years of hard work we managed to introduce in the national job classification directory the job of Combined Arts Worker (code 513905). The job is registered under social work department and it means a person that uses the arts (music, painting, sounds, dance, colors, etc.) and special techniques for the stimulation of people with severe deficiencies. The model was imported from specialists from UK and was developed in Romania by the IMPART team of FSC.*

*This is an important stage in this field and it will now allow people to qualify as "Combined Arts Workers" and work in state institutions or NGOs. FSC can now organize training sessions for people wanting to work in this field and the trainees will receive a certificate valid in Romania and abroad validated by the National Council for Adult Training."*

## Conclusion



I continue to be excited by the gradual progress I see towards better provision of a wider range of services for people with disabilities, among which Music Therapy is now a strong consideration. Much of this is down to the incredible dedication of all of you who are running music programmes at a grassroots level. You are demonstrating again and again, that it really is an efficient and effective way to address the emotional, social and psychological needs of children and adults whose quality of life is diminished by disability, mental illness, communication difficulties deprivation or emotional trauma.

*\*If you do not currently receive the IMPREUNA e-Bulletin and would like to do so, please email [impreuna@impreuna.arts.ro](mailto:impreuna@impreuna.arts.ro)*

## Additional Training 2007

In 2007, Local Partners highlighted areas of work they had found challenging. Through their reports they discussed the difficulties faced when working with clients with autism, and how some of them felt 'stuck' musically. *Music as Therapy* responded by offering additional training which focused on how to use music with clients with autistic spectrum disorders, as well as looking at new ways in which partners could develop their own musical skills.



The *Centrul Scolar pentru Educatie Incluziva Nr.1* in Oradea kindly hosted the training days and music therapists Cathy Rowland and Melanie Wells generously donated their time and professional skills to deliver the two-day event. The course was attended by 31 local partners.

### Overview of the Additional Training Programme

The training was delivered with a mix of theory, experiential activities, peer supervision and video presentation. Cathy Rowland observed how different individuals responded positively to the differing training techniques. *"The participants really benefited from opportunities to share their ideas, whilst also experiencing input from us. They seemed to appreciate the handouts and a number commented on the rich balance of theory and practice, which had given them lots of resources for the future."*

The first morning focused on Autism and Asperger's Syndrome and the session began with a game: 'Dispelling the myths about Autism'. Participants were then invited to discuss 'What makes clients on the autistic spectrum difficult to work with?' Later that day, Melanie Wells led two experiential sessions using musical instruments and remarked, *"I enjoyed leading the experiential workshops as it gave the participants the valuable opportunity to explore playing in new and creative ways, also for them to be able to experience or empathise with how it may feel to be a client through role-play."*

During the second day, participants attended a voice workshop which explored and encouraged the use of the voice in music sessions. This was followed by a presentation of clinical examples of music therapy used with clients on the autistic spectrum. The training was brought to a close with an experiential improvisation in groups and various participants spoke of a sense of harmony and common humanity amongst the group. Music therapists Cathy and Melanie both felt that the training was extremely valuable in supporting local partners in their continued use of music in their work. They added...*"the training was also beneficial for developing networks between local staff in Romania and helping them to encourage, inspire and support each other in their extremely valuable work."*

### What did our Local Partners think?



*"I learned how to establish a contact with the autistic child through music therapy, the ways of rejection and how can those be defeated."*

*"The last course helped me a lot in using music therapy for the autistic person. The course was also about using our voices during the music therapy sessions and our autistic beneficiary reacts very well to this type of therapy."*

*"I had music therapy sessions during which I included new techniques I learned on the training and the children responded very well to it."*

*"I have already put in practice the things and exercises learned during the training and they were successful: my clients who were receptive and responded very well to that kind of activities. I learned how to use my voice at maximum, and I discovered many ways to use it."*

## Do you work with clients with challenging behaviour and/or autism?

Building on from last year, this year's training will focus on **Boundaries**. This will provide further opportunity for discussions around working with clients with **autism** and **challenging behaviour**.

The training will take place on the **15th & 16th September 2008 in Bacau** and will incorporate significant practical activities, including role play, as well as providing an opportunity for Local Partners to present their work. Look out for application forms which will be sent to you direct.

The costs for training attendance and accommodation will be funded by *Music as Therapy*, but we are asking that participants pay for their own travel where possible.

PLEASE NOTE: This is NOT an introductory course, but an opportunity for those with established music programmes to develop their skills further. There is a limit to the number of places available and applications will be considered alongside the Annual Reports you send to us each year.



Additional  
Training  
2008

## Impreuna Exchange Project

Many of our Local Partners are also members of 'Impreuna'; a Community Arts Network in Romania. This year, 'Impreuna' have launched an exchange programme for all its members.

### About the project



Members are being encouraged to exchange experiences with other specialists by observing them run arts based activities in their place of work. The exchange programme will run for two days, and Impreuna will help cover the costs incurred by a visiting member such as travel and accommodation. Following the visit, the visitor must submit a report detailing their visit, including how they feel the programme will improve their own work. Each report will be published in the 'Impreuna' magazine.

One of the first exchange placements took place with *Music as Therapy's* Local Partners at the 'Sf. Maria' Day Centre', Cluj. Two specialists from a State institution in Maramures visited the NGO centre. Anca Iliies who runs the music programme wrote and told us about the exchange.

*"On the first day, we focused on the techniques used during art and music therapy sessions. During the music sessions, the visitors were not just simple observers, but they actively participated in three of the sessions together with the clients and specialists. At the end of the sessions, the visitors were presented with the specific techniques used in music therapy, as well as the clients' characteristics, the activities and the aims and objectives. They also received a copy of musical activities and a copy of the evaluation form used for the sessions.*

*The visitors from Maramures were pleased with what they saw at 'Sf. Maria' Day Centre and they expressed their desire to use music therapy in the future. This experience was also very beneficial as it allowed us to have some kind of a feed-back from other specialists regarding our activities. At the same time, we found out about other specialists' experience in this field. We think this project is an excellent idea and one we hope will continue successfully so that other specialists can benefit too."*

To find out more information and apply for a project go to the 'Impreuna' website:

[www.impreuna.arts.ro](http://www.impreuna.arts.ro) or e-mail [daniel@impreuna.arts.ro](mailto:daniel@impreuna.arts.ro).

## Questions and Answers

### Working with the unpredictable

**“My client has extreme mood swings during the session. How can I use music to support their unpredictable behaviour?”**

**Alexia Quin** suggests trying to accompany the client on her “dynamic, emotional journey.....Adapting the music from quietly supporting her quiet moments, to loudly and assertively sharing her rage.” Alexia advises that the client’s response to this is monitored, warning it might “inflare a situation”. She goes on to suggest a possibly more appropriate alternative of “offering a steady, grounding presence that ‘weathers the storm’ of all her various moods. A steady, slow drum beat that you just keep going whatever happens or a low, resonant metallophone note perhaps.”

**Ellie Salcin-Watts** would agree with this, when she suggests that there are two options to take “(a) to follow and reflect such mood changes through matching and providing similar dynamics in your musical output or (b) to provide and be the predictable, steady and stable musical voice to the changing client dynamic. Your decision will most likely be informed by what you think may be causing the mood swings whether this has a psychiatric basis or whether this is an emotional-behavioural response”.

### ACTIVITY!

#### Pass the Instrument

The children played slowly when the song was slower and louder during the chorus when it was louder. They learnt to pass an instrument to the next person and then the music stops, the one who has the instrument, plays it.



(Radoi Ruxandra, Casa Lumini, Sibiu)

### Active music making verses passive music making

**“Do I always have to interact with my group using the instruments? Can’t I just play a relaxing CD to my clients instead?”**

**Clare Sargeant** responds, “In some countries the concept of playing recorded music in music therapy sessions is very much a part of their way of working. It is not a such a familiar way of working for me but I don’t see it as a totally negative concept”. Rather than spending the whole session using this approach, Clare suggests using recorded music “sparingly, perhaps at the end of a session and with real thought as to what you hope to achieve from it.”

**Ellie Salcin-Watts** comments on some of the limitations of playing CDs, “...you are not able to adapt the musical output to meet or match the changes in your client’s behaviour. I think you also need to consider carefully what music may be relaxing for your clients as often what we consider ‘relaxing’ does not match the sound world or needs of our clients. Perhaps, as a change from interaction with the instruments with your clients, you could play ‘live’ to your group or vocalise using your voice.”

**Alexia** reminds us about the importance of client interaction, “My approach to music therapy has always focused on encouraging interaction. So, for me, putting on a cd and sitting back with my eyes shut does not meet this goal. However, I have played a CD and then discussed it afterwards with a group, or invited group members to share their favourite music with the group.....which then makes listening to music on a CD a way in itself to encourage interaction.”

### Is it healthy to have siblings in the same session?

**“In every session, two of my clients (sisters) always fight over the same instrument. What can I do to help overcome this on-going battle? Is this healthy behaviour or should I intervene?”**

**Clare** asks, “Have you thought about removing the instrument in question and see what happens?”. Clare also asks whether the sisters have to be in the same group, and if so, whether the group can be used “as a way of uncovering what the rivalry is between them...” Clare adds, “Quite difficult work though so be careful with this one. I suggest you remove the instrument or see how they would feel about being in different groups.”

### Assessing and responding to the different needs of our clients

**“How can we run the music sessions? There are only 2 instructors using music at my centre. The problem is that there are 13 clients with differing needs but they cannot be divided into groups as some have behavioural problems and cannot be left alone with just one instructor. What can we do?”**

**Ellie** recognises the positive response to this potentially difficult situation, “It is good to see that you are assessing what is feasible in your situation.....If you are not able to implement a full therapeutic music session then perhaps you can add elements of music into your day’s activities with your full group e.g. singing hello during the morning or good bye at the end of the day etc.”

**Clare** adds, “Perhaps just do some group singing; simple action songs or playing together on the instruments.”

### Trying to find some structure within a session.

*“I think my group enjoy the music sessions too much! I find it really hard to encourage them to stop playing an instrument, especially when it is their turn to play individually. I don't like to interfere but what can I do?”*

The general response to this centres around the use of boundaries. **Clare** suggests, “try and set clear boundaries before you start. Discuss with the group the order that the solos will be played, use a drum or sound to signal the end of each solo section.”

**Emily Cawdron** reminds us of the benefits of established boundaries “...boundaries are useful to help create healthy relationships in the group. Boundaries are important in relationships, and demonstrating this through the music can be good social learning.”



**Alexia** and **Ellie** both offer some activity suggestions to help establish boundaries. “Stop-start games, controlled by you or each other and with the STOPS absolutely demanded, might help.” **Ellie** adds, “...You could try a range of over-emphasised musical cues leading to the end of the piece (e.g. a large glissando and finish with your hands off your instrument or a slowing down of the tempo to reach a final strong chord). Sometimes in group situations I ‘count down’ numbers e.g. 5, 4, 3, 2, 1, STOP. All of these techniques allow your client the opportunity to play some closing music on their instrument and take ownership of their ending.”

### Group Dynamics

*“I work with two children in my group who are the complete opposite - one is hyperactive and the other is passive. How can I encourage them to interact? (They both have severe disabilities).”*

The general response to this issue was whether the two children had to be in the group together, **Emily** suggests if they can't be seen individually then, “...think about working with them as individuals but at the same time. It may be that they don't necessarily benefit from interacting together if they are so different... It may be that if you take this

strategy, after some time they will become aware of what the other one is doing”.

**Kathryn Williams** recognises the difficulties this can create, “This can be a challenging dynamic for sure! Use it to your advantage in the group, playing ‘opposite’ games, louds and softs, highs and lows, using the strengths of each child to demonstrate what they are best at.”

**Ellie** also suggests some suitable activities, “Turn-taking or passing an instrument around will encourage interactive abilities such as listening, waiting and sharing. Other directive techniques such as getting each child to choose an instrument for the other child to play or encouraging joint play on instruments such as the bongos or floor drum may also facilitate this process.”

### Working with a withdrawn client

*“One of my clients in the group finds it difficult to interact with the other children and often spends the session by himself with one of the instruments. Do I encourage him to join in or should I wait until he is ready?”*

Similar to the previous questions, this raises issues about whether the clients can be seen individually for the music sessions, rather than as part of a group. If, however, they must remain in the group, **Alexia** suggests, “I think I would keep inviting him to join in activities, but accepting his preference not to. You could try leaving silence for what would be his ‘turn’ and see if he shows any different response to this. However tempting it might be, don't ignore him, but equally try not to pressurise him.”

**Emily** adds, “If you think he will be ready fairly soon and you know it will be easier for him to interact when he is ready, then do wait. If not, he can be involved in the group activity without interacting with the other children. Listening to the other members of the group is also interacting with the music...”

### ACTIVITY!

#### Guess the Emotion

We introduced a contest ‘who guesses what I feel when I go and play like this, what about like this?’ and then we exchanged roles.



(Viorica Cretu, Centrul Scolar pentru Educatie Inclusiva Nr. 1, Bistrita)

## How to generalise our therapeutic aims outside of the music therapy room

*“My client’s behaviour has improved considerably in the music sessions, unfortunately, she forgets the promises she made during the sessions when she attends normal classes. She disturbs her colleagues, is late for classes, makes rude signs, sticks her tongue out - even at the teachers! I tried to punish her by not allowing her to attend a music session but she threw a massive tantrum and became even more disruptive. What can I do?”*

It would seem this question poses two issues, the difficulty with change and the use of attendance to music sessions as reward or punishment.

**Emily** begins by reminding us how different people respond to change, *“Remember that change is often difficult for clients. Making considerable change in your music session sounds fantastic, and is certainly a great start. For that change to occur outside the music sessions, it often takes time. When the change in the music session has been consistent for some ongoing time, you will then start to see changes outside your session...”* She goes on to discuss the issue of rewards and punishments, *“...Punishing her by not allowing her to attend music sessions will certainly upset her because she obviously enjoys your time together. Perhaps by allowing her to come to the music sessions even when she is disruptive might send her the message that you like ‘her’ all of the time, it’s just her ‘behaviour’ that you don’t approve of, and try and reinforcing this message in your sessions. If you continuously reinforce this message that you like her, you just don’t like her disruptive behaviour, your relationship will only get stronger, and she will be more likely to improve outside your sessions as well as in your sessions. Instead of punishing the unwanted behaviour, you can reward the positive changes she is making in your sessions.”*

### ACTIVITY!

#### Instrument Voices

The children sit in a circle and improvise a song for every instrument they play:

A small drum sounds like this ...

(improvisation follows)

A xylophone sounds like this.....

A tambourine sounds like this.....

And thus, every child creates a song reproducing the sounds that expresses their moods.



**(Chibulcutean Veronica, Centrul Scolar pt Educatie Inclusiva Nr. 1, Bistrita)**

Some of our local partners have been telling us how they have observed changes in their clients outside of the music sessions, as well as during their music sessions. **Marina Pirvu** from Scoala Pentru Surzi, Vaslui writes, *“R is happier and more communicative and she answers better the other therapies as well (since she started music therapy). R is calmer and accepts to work in the class (she used to refuse this) and she communicates more with me and other teachers or colleagues from her class or school.”* **Cristina Mugoiu** from Complex de Servicii Comunitare, Sibiu tells us about one of her clients, *“It is only enough to work for 10 minutes and he becomes sociable, communicative and he interacts very well with the staff and the children for the rest of the day.”* The Impart team in Bacau have also observed positive changes in one of their clients, *“Once ‘M’ started coming to the centre and attend the music therapy sessions, his school attendance has improved, his behaviour disorder have diminished and he adapted to the environment much easier. Even the parents of the children from the day centre noticed positive changes in their behaviour especially in communicating and the relations with the people around them.”* Finally, we hear from **Florentina Schiau** from Casa Luminii, Sibiu who writes, *“What might be worth mentioning is the fact that ‘K’ managed to pass on her open attitude to the entire group and she became very friendly and she got more involved not only in the music activities but outside the class as well. I consider she made important steps as far as defeating her timidity and music was an important factor in this.”*

## How do I respond to health-related changes in my clients?

*“Although my client is confined to her bed, she has always enjoyed our one to one music sessions. Sadly she now suffers from poor health (head injuries) which puts her in a permanently bad mood. She gets tired and stressed very easily and refuses to collaborate. What should I do? Is it better to stop the music sessions, or should I try to support her through music?”*

**Alexia** responds, *“You could try visiting her in bed without musical instruments, if these seem to be aggravating her. Sit quietly with her. Or talk about general things. Essentially show her that you accept her for who and how she is now.”*

**Kathryn** also suggests adapting the sessions to meet the changing needs of the client, *“Remember that using music is a client centred approach, and this means meeting your client where they are at....Being mindful of why your client gets tired and stressed easily (likely due to poor health) may help you think about how to support her in this difficult time.”*



### Case Study

*“M’ is a 16 year old boy with autism. He is withdrawn and finds it very difficult to socialise with the other children. I work with him in a group alongside two other children with autistic tendencies. ‘F’ is a 10 year old boy, lively but sometimes agitated and loves playing the instruments both in group and individually. ‘R’, is a 13 year old girl who is quite tall and large for her age. She can be extremely violent but she enjoys the music sessions. Unfortunately, ‘M’ is a mystery to me! He seems resistant to music therapy as he seems to dislike the sessions and refuses the instruments and even to sing vocally. He turns his back and refuses any contact with the instruments and he only turns his head around during the session to see what the other two are doing. If he is caught looking he doesn’t look at us anymore. He doesn’t react even if I sing for him or play a CD. I have tried many styles of music and my voice is warm but he looks like he can’t hear and is completely disinterested. Out of the group, he is the only one indifferent to music sessions and stagnates in other activities as well. I notice that his problem is due to his family situation and he associates any command with a punishment. Sometimes I feel like I failed as far as he is concerned but I do not want to give up and I want to find new ways to approach him to encourage a positive reaction.*

*I would appreciate any advice please.”*

*Cathy Rowland* responds, *“I am impressed by the immense commitment you have shown in your continual search to find ways to interest or engage ‘M’ in your sessions. I found myself wondering if ‘M’ attends your group willingly, or is some persuasion is required? If he is showing some degree of choice in coming week after week then this is valuable in itself. The fact that he will watch the others when he thinks you are not looking at him, suggests that he is interested in the group and that maybe being a*

*member is important to him. It is good that you can relate his reluctance to participate to his difficult family situation and maybe given his autism as well, it is hard for him not to see any attempt of yours to engage him as some harsh command. Have his family experiences left him feeling overly controlled and hopeless do you think? Perhaps in refusing all that you offer him, he is regaining a tiny bit of control and in the process making you feel something of how he feels? It could be that at the moment nothing you offer him will be to his liking (although I’m sure it is/was great). How would it be for the moment to give up any thoughts of engaging him in any direct way with the music and allowing him the complete freedom to choose to become more involved in group. Maybe he will never want to play the instruments or engage in the way the others do. (I work with clients who consistently say “no” to many opportunities presented to them). I always believe that before we can really learn to say “yes” to experiences we need to feel it is safe to say “no”. Maybe ‘M’ is choosing to attend this group week after week to say “no” and that once he feels accepted in this, there might be possibility in saying a slight “yes” or a movement towards further participation. However I would say that the most important and the hardest thing would be to accept ‘M’s’ choices without wishing to change or improve them, even if they are the same week after week (ie that he doesn’t want to participate). As suggested at the beginning of this response, even if the choice was always a “no”, I would still contend that it is a valuable experience for him - feeling he is being accepted as he is by you and the group.”*

### ACTIVITY

#### Make your own instruments



We tried to make these instruments ourselves together with the children and we are now able to use them: Wind chimes (from tubes without a bottom, cut into strips). The frog (from yogurt pots with holes at the bottom, through which a thread was introduced, and at the other end we attached a pencil; the thread needs to be wrapped around the pencil and if it is tight enough, it can create a sound similar to the frog). Although it is a very difficult activity for the children we are working with it does offer them satisfaction when they succeed.

**(Teodora Dobran and Lavinia Gorgan, Centrul Scolar pentru Educatie Incluziva Nr.1, Oradea)**

## Internet Discussion Forum

Monica Szabo from the *Centrul Scolar pentru Educatie Incluziva Nr 1, Oradea*, has set up an Internet Discussion Group to encourage Local Partners to share experiences and support each other in their work with music. The forum is an excellent idea and one which we are keen to support and promote. We asked Monica to write and tell us more.

*“This is a group designed for people who have been trained to use music in their therapeutic work with children and adults with special needs. Here we can share our experiences, ask questions, come up with suggestions for helping each other in our work, or even just share to photos. I would like to ask you (my colleagues) that when you register to introduce yourself, to tell us which town you are from, where you work and how long you have been using music, what you expect from the group and from working with music in general. “*



Monica asks all Local Partners to consider the following;

- When you create a new activity, someone else could use your idea
- When you have a problem during the sessions, writing about it might help someone else with the same problem. Talking about it, might find a solution
- When you find good material or websites about music therapy, pass the information on – it could be useful for others.

To Join  
Follow  
the Link!

[http://groups.yahoo.com/group/melo\\_terapie/](http://groups.yahoo.com/group/melo_terapie/)

## Local Networking Awards

An award comprising 10 new musical instruments was given to Eleonora Bobaru, from the *Complex de Servicii Comunitar ‘Cristina’, Constanta*, following her excellent initiative to work with children from a nearby care setting. Eleonora explains why she decided to develop the music programme and include more children:

*“The Day Centre at ‘Cristina’ receives children from the nearby ‘Centrul Delfinul’ for recuperation, and we have a room and instruments, but Centrul Delfinul does not have a music therapist, I suggested to the Director to initiate some common music activities for the children who attend the centre on a weekly basis. The suggestion was received with enthusiasm and the teacher who comes with the children attended some sessions when we chose the children based on their disabilities and we put together a group of 5 children, three from ‘Delfinul’ and two from ‘Cristina’. I noticed that the music activities stimulates the children and they are interested and happy to be involved. Also, the work of the Speech Therapist is helped by this therapy as it makes communication easier.”*

**Would you like to win musical instruments for your Centre? Start Networking!**

Send us a copy of the minutes or a short report and a list of attendees

E-mail: [janerobbie@musicasterapy.org](mailto:janerobbie@musicasterapy.org) or fax: +44(0)20 7735 3231

# Discretionary Grant

## Update 2007

Cornelia Nechifor from the *Trust Orfelinat Ungureni*, Bacau, wrote and told us how last year's Discretionary Grant helped her establish an outreach programme in *Centrul Rezidential 'Minerva'*, Buhusi, for children facing long term hospitalisation. Cornelia describes her work with one of the children at the hospital and establishes his long-term objectives. She feels regular music sessions will help him to;

- Improve his speech
- Be more receptive to what he is asked to do
- Develop his motor co-ordination skills
- Improve his attention and creativity
- Interact better with the people around him



*"F' was very happy to see me. I told him that the reason for my visit was to play some instruments. We took a few of them out of the box like the big drum, xylophone, cabasa, cymbals and the rain stick. From the start, 'F' got actively involved in all the activities and themes and he even acquired leading skills. We will continue the sessions where we play various roles, have fun and enjoy our time together."*

## 2008

This year we will be awarding 3 Grants in total. The *Centrul Pilot de Servicii Comunitare pentru Persoane cu Handicap si Formare de Personal*, Techirghiol, will be receiving musical instruments and written materials to support them in establishing a more comprehensive music programme for the 100 residents at the Centre.

The *Centru de Zi 'Pentru Voi'* and *Centru de Zi 'Podul Lung'*, in Timisoara, felt they would benefit from some further support in addition to the instruments and written resources. Dorina Foleanu from 'Podul Lung' wrote,

*"Approximately 60 children attend our centre both for the nursery and individual therapy sessions, and they will all benefit from the music programme. Music therapy will offer them the opportunity to express themselves, to gain new experiences, and will motivate them in other activities. Most of the children have physical disabilities and learning difficulties, as well as speech problems."*

Music Therapist Elly Cowie, and *Music as Therapy's* Administrator, Cleo Jordan, will travel to Timisoara mid September and spend a week working closely with local partners in both Centres, to offer training support.

## How To Apply for a Discretionary Grant

If you would like to set up a music programme in your new place of work or extend your practice into new areas and feel you would benefit from receiving a set of instruments and/or training support, then you may be eligible for a Discretionary Grant.

If you wish to apply, then please write and tell us where you received your initial *Music as Therapy* training and provide details as to your current place of work. Please ensure you have your Director's full support.

Apply in writing to [alexiaquin@musicastherapy.org](mailto:alexiaquin@musicastherapy.org) or send to *Music as Therapy*, The Co-op Centre, 11 Mowll Street, London, SW9 6BG



2009

## Celebrating 10 years of Working with Music

Mariana Diosteanu from the *Fundatia de Sprijin Comunitar*, Bacau and Eleonora Bobaru from C.S.C. 'Cristina', Constanta, first received their six-week Introductory Training with *Music as Therapy* in 1998! Although there have been many changes within Romania's Care System and their individual places of work, Mariana and Eleonora have both remained committed to running the music programme. We have been impressed by their dedication and wanted to find out more. Below are some extracts from a recent interview with them both.



**Mariana, (pictured above) which musical instrument do you think you use the most in your work? Do you have any particular way of using it that other people might like to hear about?**

*"Besides voice, which is the most appropriate way of approaching music therapy, I use music instruments according to the characteristics of my beneficiaries and I adapt every session to their needs and their well being at that particular moment. In the meantime, I respect their preferences for musical instruments and so every session is unique due to their reactions and creativity."*

**Is there a client, or group of clients, that you feel you have had particular success using music with? If so, can you tell us a little about him/her/them?**

*"I had special results with the children from Gradinita Speciala years ago when working with withdrawn and shy children, children who experienced difficulties in interacting with people around them. They managed to gain the skills needed to communicate within their group of children by gaining trust in themselves."*

**What or who has helped you maintain your dedication to music therapy over the past ten years?**

*"In time, I discovered that music therapy and its positive influence on our beneficiaries and I am convinced that this method is the most appropriate for my work. The fact that we apply music therapy in our team and many times we come with new ideas which contributes to keeping our commitment alive and with high standards."*

**Eleonora, (pictured below far right) why is music therapy an important tool for you in your work? What does it offer that other ways of working do not?**

*"Taking into account our clients' deficiencies, when communicating with them is pretty difficult, music and implicitly music therapy makes communication a lot easier. Also, music therapy and the instruments we use represent doors to emotional freedom and encourage physical and mental movement; all these lead to ease of recuperation or improvement of mobility and feelings of expression."*

**You now have a lot of experience, do you feel that you are now an expert in using music? If not, why not?**

*"I would be arrogant to consider myself an expert in using music because I still have far to go to have success – fulfilment with all the clients. I am still searching for sounds, appropriate instruments to catch my clients' attention. But in the same time, I have enough experience to, no matter how difficult it was, to reach a good ending with the majority of my clients."*

**If you had one piece of advice to someone who was just starting to run music sessions and finding it challenging, what would it be?**

*"Anyone who would like to run music therapy sessions and to whom it feels pretty difficult, I would advice to load himself with a lot of patience and if there is a will to work with people with disabilities – they will have special results. No one even guesses how much joy a successful session could bring and they lead to an easy communication with the client."*



## Community Music and Music Therapy, what's the difference?

Often in reports, Local Partners describe how they use the instruments for other activities outside of the music programme. This may include using the instruments for putting on a summer concert, or indeed leaving the instruments to one side and listening to a CD of relaxing music. This begs the question as to “*what is the difference between ‘Music Therapy’ and ‘Community Music’?*” We asked Guest Editor and Music Therapist, Emma Lovell to help unravel the mystery and examine the differences;

Emma says; “A good place to start is to separate off the ‘music’ in the titles and focus on the remaining words: ie. Community and Therapy. For the ‘*Community*’ Musician, the emphasis will be recognising, embracing and celebrating both the homogeneity and heterogeneity of a group of people – whether it be a class of school children participating in a drumming workshop, an amateur orchestra playing a newly commissioned piece of music, or a whole village community preparing for a street festival. The fundamental aspect, in my opinion, will be for communities of people to *enjoy* the process of making music together. From this engagement, the participants may indeed experience positive change in their health and well-being – as many of us who make music with others will have experienced for ourselves.

The emphasis for a Music ‘*Therapist*’, however, will be on the therapeutic relationship established between the participant (client) and the therapist. Clients may well *enjoy* the process of making music with the therapist, or with others if in a group session, but it will be the *clinical outcomes* that ensue from this experience that the work will focus upon.

In the UK both professions have umbrella bodies. The Development Agency for Community Music, Sound Sense, gives us the following definition:

Community music involves musicians from any musical discipline working with groups of people to enable them to develop active and creative participation in music...it also must make room for people who can't usually take part - whether for social, physical or technical reasons; and it must involve an understanding and acknowledgement of why people are taking part and what they hope to get out of their involvement. ([www.soundsense.org](http://www.soundsense.org))

The British Society of Music Therapy provides the following definition of Music Therapy:

Through whatever form the therapy takes, the therapist aims to facilitate positive changes in behaviour and emotional well-being. He or she also aims to help the client to develop an increased sense of self-awareness, and thereby to enhance his or her quality of life. ([www.bsmt.org](http://www.bsmt.org))

A further area to help identify the similarities and differences are the skills, knowledge and training required for each profession. As well as needing to have competent instrumental skills, a Community Musician will also need to have excellent people skills, an ability to work as part of a team, confidence to facilitate workshops with large groups of people and an understanding of the social and musical cultures of different traditions.

In contrast, in the UK, all Music Therapists will be trained to Masters Level, will be state-registered and members of the UK's Health Professions Council. The Music Therapist will focus more on clinical and relational aspects of music-making. For example, the theories of Klein, Bion, Winnicott and Stern will be explored and reflected upon as a way of supporting a client through a time of change in his/her therapy.

In summary, it is clear that there are many merits for both professions and both have an important part to play with offering people the opportunity to make music. It would be good to hear your views about this – particularly from our partners who might be wondering about the differences between putting on a concert or listening to a CD as opposed to providing a music as therapy session and promoting active music-making. We look forward to hearing from you.”

Name of Centre	Description of Centre
Asociatia Down Oradea Romania Piata 1 decembrie (Cresa) Etaj 1, Oradea	ADOR is a parents NGO. They have the day centre 'Ivy' for young people and adults with Down's syndrome. They also have activities of early intervention: music and speech therapy for children of pre-school and school age. Contact Felicia Unguru Tel: 0259 41 95 01
Centrul de Educatie Speciala 'Speranta', Strada Fagului Nr. 17 Timisoara 1900	The centre 'Speranta' offers an alternative form of education for children with special needs, which contributes to the improvement of the lives of the children and their families. Contact Letitia Baba Tel: 0256 49 50 05 e-mail: bletitia@csperanta.ro
Centrul de Recuperare si Reabilitare pentru Persoane cu Handicap Cighid Comuna ciuemeghi jud Bihor 3682	Rehabilitation centre for people with disabilities. The residents have mild and complex disabilities, both physical and mental. Contact Dana Nistor Tel 0298 621 601
Centrul de Plasament Beclan Str. Liviu Rebreanu Nr. 22A jud Bistrita-Nasaud	A state run institution for children and young adults between the ages of 7 and 26 years old. The centre has been refurbished and has introduced 'family style' apartments whereby each one houses up to 8 residents. Contact Sorin Chindris Tel: 0263 34 07 44
Complex de Servicii Comunitare 'Cristina' Strada Pandurului nr.120 Constanta 8700	This centre has a new client group and is now home to children with severe physical and mental disabilities. It also has a day centre for children with disabilities. Contact Veli Ghiunur Tel: 0241 488 661
Centrul Pilot de Servicii Comunitare pentru Persoane cu Handicap si Formare de Personal str. Eroilor, nr.28, loc. Techirghiol, jud. Constanta	This centre is a new Pilot Centre for 100 residents with special needs and disabilities. Contact Iliana Liliانا Tel:0040 723 631725
Centru de Plasament Sf. Spiridon Str. Maresal Antonescu Nr.8 Botosani	A state run institution for children aged between 3 and 18 years old. The majority of children have medium to severe mental and physical disabilities. Contact Mihaela Codruta 0231 51 60 10
Centru de Zi 'Sf. Maria' Str. Strugurilor 18 Cluj 3400	The centre aims to integrate socially and economically young people with medium and severe learning difficulties, through school and work activities. The centre runs to suit their level of development. Contact Anca Illies Tel: 0264 41 40 22
Fundatia 'Pentru Voi' Str. Ioan Slavici Nr. 47 Timisoara 1900	The day centre for adults with disabilities is a community based service for people with disabilities, which aims to improve their personal independence and helps integrate young people with learning difficulties into the community. Contact Ciprian Panciu Tel: 0256 22 80 62 e-mail: pentruvoi@xnet.ro
Fundatia de Sprijin Comunitar Str. Livezilor nr. 1 Bacau	This NGO provides social, medical and educational services for institutionalised children and adults, for poor families in rural areas. IMPART is FSC's 13 year old project of creative arts for children and adults with special needs in the NE of Romania. Contact Cornelia Petcu Tel: 0723 195 455 or 0728 142 394
Organizatia Terapia prin Arta Str Odobescu Nr. 56a, Timisoara 1900	'Terapia prin Arta' is a non profit NGO which aims to provide art therapy recuperation services to the community and develop some alternative services aiming to re-introduce into society children abandoned in institutions. Contact Mirela Navligu Tel:0256 19 37 75
Centrul Scolar pentru Educatie Incluziva Nr.1, Oradea Str. Roman Ciorogaru, Oradea Bihor	A special school for children living with their families and also children from Placement Centres, aged 7 to 18 years. Teaching takes place in the morning and therapy/recuperation sessions take place in the afternoon. Contact Raluca Terhesiu Tel: 0259 437 891 e-mail: raluca terhesiu@yahoo.com
Scoala Pentru Surzi, Vaslui Str. Mihail Kogalniceanu Nr. 25 Vaslui 6500	This is a state run school for children with impaired hearing and special needs from the ages of 3-18 years old. Contact Tatiana Draghici Tel: 0235 31 15 54 e-mail: drtatiana2001@yahoo.com
Centrul Scolar pentru Educatie Incluziva Nr.1, Bistrita Str. Alba Iulia 20 Bistrita, Bistrita-Nasaud	A special school for children aged 5 to 17 years old with a range of emotional and behavioural problems. Some of the children reside at the centre whilst the others stay with their families or in Placement Centres. Contact Viorica Cretu Tel: 0263 237 038
Trust Orfelinat Ungureni Centrul de Informare Pediatrica C.P. 105, O.P. 1 Bacau, 5500	TOU is an NGO which has been involved with helping the children of the Camin/Spital Ungureni since 1990, and those in the paediatric section of the Bacau County Hospital. Contact Cornelia Nechifor Tel:40 234 124679 e-mail: cip@tou.ro
Casa Luminii Str. Plopilor, Nr. 16 Sibu	Casa Luminii is an NGO run Day Centre for children aged 3 - 18. Contact Florentina Schiau Tel: 0269 21 25 99
Complexul de servicii comunitare pentru copilul cu handicap Str. Transilvaniei, Nr. 2-4, Sibiu	This is a State run Community Services Complex for children between the ages of 0 - 18 years old. Contact Simona Benchea Tel: 0260 23 20 66
Centrul de Zi "Podul Lung" Str. Fagului Nr.17 Timisoara 1900	This is a Day Centre for young children with physical disabilities and learning difficulties. A range of different activities and therapies are offered. Contact Nina Jurca and Dorina Foleanu Tel: 00 40 256 202 585 e-mail: ninaramona@yahoo.com

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