



The Music Practitioner

e-Newsletter of The Music for Healing & Transition Program

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May 2013

A Day in the Life of a CMP®: Bringing Beauty

by Jean Ann Walth, CMP®

*"Beauty remains, but pain passes."
Pierre-Auguste Renoir*



Jean Ann Walth

Many are familiar with the lovely landscapes and seaside paintings of Renoir, but most do not know of his journey with crippling disease that disfigured and distorted him greatly. He continued to work throughout his life, using all his energies to bring forth the created world in pictures painted. Renoir never lost his joy or love of the beautiful.

Propping open the front screen door, I schlep my instrument to the back seat of the car, heading out to the hospital. My car gets to 60 mph but my mind is already tapping 90...racing through all the catch-up things I have yet to do in this day.

Breathe in, breathe out.

E-mail her, text them, call, send, mail, pay, connect... Whew, okay, DRIVE. Arrive.

I unload Dorothy and wheel her into Sutter Med Center (Sutter Roseville Medical Center in Roseville, California). I named my Dusty Strings™ harp Dorothy, after my favorite aunt who died two years ago and to my surprise included me in her will, her kindness generating this dream purchase.

Making my way to the chapel of the hospital, I adjust 36 strings using the time to tune the instrument and turn my mind and thoughts to the work of bringing music and sound to the bedside of the ill. Tuning and turning take time, and I need these moments to center and shed myself of the dust of the day. My thinking slows, my heart hears, and smiling now, I reach middle C—letting the warm maple sound reach into me and begin the calm peace that I need first before I meet the patients. My recent and continuous journey as a cancer “thrivor” has credentialed me unusually for this work, giving me newly informed patient perspectives. Gratefulness wells up in me as I take up my chair and move out to meet people.

There are two referral rooms to attend to, but ICU is priority and I buzz myself through the doors and begin. It's bright, bustling and beeping inside this ward. The nurses direct me to bed 3. To be a patient in ICU is to fly red-eye to a foreign country you never planned to visit, much less stay. Sights, smells, sounds, tastes, and language are all very unfamiliar. The Intensive Care Unit houses the country and culture of the critically ill. I enter and play for 15 minutes. My patient tries to smile but can't through the vent.... I play

low and slow until she relaxes and closes her brown eyes. There is a bigger story here—one I'm sure would pique my curiosity—but I move on to other rooms. I see monitors that say oxygen levels need to hit at least 90, heart rate needs to slow and even out, and breathing needs to deepen. I play into the needs, using the music as a medicine, learning as I play what is helpful and what is not.

Moving now to the oncology wing, a busy nurse with her clipboard sees me coming and walks her smile and welcome toward me. “I haven't seen you in a while. We've missed you around here.”

“Thanks, got any takers for me today?”

“Bed 136, 141, and 142 might need you, but please go to the patient in bed 133—she received difficult news today, and I think music would really help.”

I roll my instrument down the hall and knock lightly on the door of room 133. After introductions and an invitation, I settle into my little foldable chair and pull the harp into position against my right shoulder. The natural light in the room lends a candle-like quality to the space. I breathe in deep the fragrance of many flowers crowding the room and begin to bring the voice of singing strings. No monitors to watch here. I focus on the patient, her face, her position in the bed. There is a sacred struggle in her face, but a polite smile and a hospitality style exude from her. About five minutes into playing, she closes her eyes and exhales loudly, then tears well up and stream. I play a moment longer then pause. She opens her eyes and says, “I'm okay, really. I need to cry; this is good for me.”

“You'll let me know if it's too much, okay?” I reply and resume playing. Now shifting her body with winces on her face, she begins to relax deep into the bed.

Dorothy has never sounded so warm and cradling. The lower clef flows well in 5ths and 7ths to resolve back to 6ths. My hands move up now, playing open and unstructured descending tetra chords.

The patient begins to speak her story. Her time is short now. Her family is finding the news of her approaching departure difficult, and she feels helpless to help them, but she reveals her secret knowing that she would soon be leaving. I listen long, letting her voice bring the sound of sorrow and sadness.

“I haven't heard myself speak this out loud. It will be okay. I will be okay.” Long breathing pause.

“All these flowers and cards,” she says, waving her arm around the room, “haven't brought me what I've needed. They're nice, but your music brought me what I didn't know I needed.” Long breathing pause.

“Beauty. I can close my eyes and see it. You bring beauty.”

Announcing Our 2014 Conference— Celebrating 20 Years of MHTP Classes

Save the Date!

The Heart-Centered Musician: Honoring Our Past, Envisioning Our Future

October 23-26, 2014
Camp Allen, Navasota, Texas

As the Board considered a suitable site for our 2014 conference, we felt that the ideal place to celebrate reaching the milestone of 20 years of service would be Texas—where MHTP began. Our first classes were held in Houston, and MHTP was incorporated in Texas. With the help of co-founder Martha Lewis, we have found a beautiful venue for the conference, Camp Allen (see <http://campallen.org>), and we are beginning to plan a very special conference. If you would be interested in helping, e-mail Melinda at harp@taconic.net.

BREAKING NEWS!

MHTP To Present Research at ISQRMM Conference

MHTP has been accepted to present a paper at the Interdisciplinary Society for Quantitative Research in Music and Medicine (ISQRMM) conference to be held July 26-27, 2013, at the University of Georgia.

The accepted paper, "Collecting Information on Observable and Measurable Effects Pre- and Post- Live Therapeutic Music Session," was written by Karen Peterson, CMP, and Elizabeth Fanning, PhD, music practitioner intern. This paper is based on analysis of the Therapeutic Music Data Collection forms created by the MHTP Research Committee a couple of years ago, and which many CMPs have completed and returned to the Research Committee. A total of 101 forms from about a dozen CMPs were analyzed. Data analysis support was provided through the Scholars Lab at the University of Virginia. Research Committee member and MHTP Director Nick Magerl did a research review focused on LIVE music research, and Melinda Gardiner has prepared the paper for the MHTP website's research page. We will publish the paper in the Fall MHTP newsletter, after the conference has taken place.

This conference is music-medicine focused and interested in research. The purpose of the conference is to explore the unanswered questions regarding the efficacies of all forms of music on the human body, mind, and soul.

For more information about the ISQRMM conference, see: <http://isqrmm.org/conference/>

MHTP Is Using the Data You Are Collecting— Thank You!

by Karen Peterson, CMP®, and Elizabeth Fanning, PhD, MHTP Intern

The MHTP Research Committee is thrilled to announce that we have written a preliminary paper on data that YOU have been collecting for us about your therapeutic music sessions. We have just learned that the paper has been selected to be presented at a conference on quantitative research on music and medicine. (See "Breaking News" on this page for further details.)

The purpose of collecting data from your sessions is to put together a more specific picture of the effects of our work as CMPs. This information will be useful for CMPs to use in work or grant proposals and other ways we fund, support, and promote our work.

The data collection form was introduced at our 2010 conference. The paper copies that you have sent have been patiently waiting to be entered into a database, which we were able to do for the first time this year, thanks to Elizabeth and the Scholars Lab at The University of Virginia.

At that time, Karen found notes from several of you asking if we still need these forms. Yes! We are continuing to collect and analyze these data. If you have completed forms, please send them to Karen at kleepet@gmail.com. Thank you, thank you, thank you to those of you who have sent these in. (Karen says: On a personal note, as I've entered these, it has been amazing to vicariously live through some of the stories you have here, and I thank you for that sharing, as well.)

The data collection form and its instructions are located here in PDF form: <http://mhtp.org/research.aspx>. They are also available in the MHTP Yahoo! group files as a Word document, which you can fill complete electronically and e-mail to the Research Committee.

Besides working with the data you are collecting, we also look for the most recent abstracts on studies that show the benefits of therapeutic music. You can use these to support your job search or to help prove the value of CMPs in the workplace. Please let the Research Committee know of additional articles you think would be useful or to provide abstracts. The abstracts are located on the same page as the data collection form: <http://mhtp.org/research.aspx>.

Overall, the purpose of the MHTP Research Committee is to identify and promote research that provides accurate, reproducible examples of the effectiveness of live therapeutic music that can be used to support the needs of CMPs and their patients. We meet by phone on the first Wednesday of every month for about 45 minutes. We welcome anyone who is eager to help, either by lending their skills in research, finding newly published research articles that support the benefits of therapeutic music, or even by helping us enter collected data into our database.

Continuing Education Opportunities

2012 MHTP Conference CDs—10.5 MHTP CEUs can be earned by listening to the entire set and writing a paragraph summary of each session.

Somerset Harp Conference—July 18-21—potential of receiving up to 12 MHTP CEUs.

MODULE NEWS

Exciting News—4 Brand New Sites!

Beginning in mid-May, MHTP will offer classes once again in Canada, but for the first time in Ontario. Two other brand-new areas for MHTP classes are New Orleans, Louisiana, and Knoxville, Tennessee. Our Bay Area classes in California will move to Milpitas, near San Jose.

Our Ontario classes are the initiative of CMP Joanne Does, who also facilitated MHTP's presence as a vendor and presenter at the Music Cares conference in Toronto in November of 2012. There was a great deal of interest in MHTP at the conference, and Joanne decided to host classes in Woodstock, Ontario. At this point, the class is almost full, with just two or three places left.

The Knoxville classes will be our first in association with a symphony orchestra. The Knoxville Symphony has a very well-developed education and outreach program, with its musicians playing in many Knoxville healthcare facilities. Some of these musicians desired further training, and Jennifer Barnett, the Symphony's Director of Education and Community Partnerships, contacted us. With Jennifer as Area Coordinator, the symphony is sponsoring our classes, with five of its musicians participating. The classes are open to other musicians.

MHTP is looking forward to holding our first classes in New Orleans in September, with harpist Cathy Anderson as our Area Coordinator. The harp community in New Orleans is interested in therapeutic music, and Cathy was willing to initiate the classes.

Our successful Bay Area classes, led by CMP Alex Jacobs for two cycles, are moving down to the San Jose area, to Milpitas, hosted by CMP and Advisor Esther Lee. The San Jose area is not new to us; CMP Kellen Perry hosted our classes there quite a few years ago.

We are very grateful to all of these individuals and all of our Area Coordinators. MHTP classes could not happen in so many locations without their good work and willing hearts.

MODULE ONE (Patient Assessment for Live Therapeutic Music/Injury Prevention)

Minneapolis, Minnesota	April 20-21, 2013
Ann Arbor, Michigan	May 11-12, 2013
Knoxville, Tennessee	May 18-19, 2013
Dallas, Texas	May 25-26, 2013
Ontario, Canada	May 25-26, 2013
Craryville, New York (Camp)	June 16-18, 2013
Milpitas, California	June 29-30, 2013
New Orleans, Louisiana	September 7-8, 2013
Atlanta, Georgia	September 14-15, 2013
Sacramento, California	September 14-15, 2013
Denver, Colorado	November 9-10, 2013

MODULE TWO (Music as a Language)

Concord, New Hampshire	May 4-5, 2013
Minneapolis, Minnesota	June 1-2, 2013
Ann Arbor, Michigan	July 13-14, 2013
Dallas, Texas	July 27-28, 2013
Hudson Valley, NY (Camp)	August 4-6, 2013
Ontario, Canada	August 10-11, 2013
Milpitas, California	September 7-8, 2013
Knoxville, Tennessee	September 21-22, 2013
Atlanta, Georgia	November 2-3, 2013
Sacramento, California	November 16-17, 2013
New Orleans, Louisiana	Nov 30-Dec. 1, 2013

MODULE THREE (Paradigms of Healing/Sound, Music, & Healing)

Tampa, Florida	June 1-2, 2013
Hudson Valley, NY (Camp)	June 18-20, 2013

Federal Way, Washington	June 22-23, 2013
Syracuse, New York	June 29-30, 2013
Concord, New Hampshire	July 27-28, 2013
Minneapolis, Minnesota	August 3-4, 2013
Ann Arbor, Michigan	September 21-22, 2013
Dallas, Texas	September 28-29, 2013
Milpitas, California	November 9-10, 2013

MODULE FOUR (Etiquette and Internship/Profession of CMP®)

Baltimore, Maryland	May 4-5, 2013
Hudson Valley, NY (Camp)	August 6-8, 2013
Federal Way, Washington	August 17-18, 2013
Syracuse, New York	September 28-29, 2013
Minneapolis, Minnesota	October 4-6, 2013
Concord, New Hampshire	October 12-13, 2013
Dallas, Texas	October TBA 2013
Ann Arbor, Michigan	November 15-17, 2013
Ontario, Canada	December 15-16, 2013

MODULE FIVE (Alterations in Health/Care of the Dying/ Clinical Practicum)

Sacramento, California	May 17-19, 2013
Baltimore, Maryland	June 7-9, 2013
Atlanta, Georgia	June 21-23, 2013
Tampa, Florida	October 4-6, 2013
Federal Way, Washington	October 18-20, 2013
Syracuse, New York	November 8-10, 2013
Minneapolis, Minnesota	December 6-8, 2013
Concord, New Hampshire	December 6-8, 2013

A Day in the Life of a CMP®: A Path Cleared

by Dennis Dominick, CMP®

Last week, I had the privilege of playing for a man at the time of his passing. He was on my list of seven patients to see on the oncology floor. When I entered his room, there were about seven or eight family members present. I glanced at him and noted that he was presenting with Cheyne-Stokes breathing. I placed a chair near to him but also in a place as not to obstruct the family's access to him. I began to play arrhythmic music. After about five minutes, it occurred to me that what I was playing might sound a little strange to the family, so I stopped playing and explained that I was trained to play this style of music for a patient who was presenting with the type of breathing that the patient was exhibiting.

After about forty minutes, the patient passed away. His family gathered around him, and I moved to a back chair and played—very slowly and simply—an arrangement of a traditional Scottish ballad for about five minutes. I then packed my guitar, and many of them thanked me very sincerely for being there for them. It was very rewarding.

So here is the interesting part. Usually I only have four or five patients. I take them in numerical order from the room numbers and go around in a circle until the last highest number. Sometimes, but not always, a patient is sleeping. In that case, I mark it on my list and come back to that one. This day, I had seven patients, including the man who was actively dying. He was the last on my list. The first six were all soundly sleeping. If I had played for even one or two of the previous patients, I would not have been there for his passing. Six patients all soundly sleeping is completely unusual in my experience. When I went back to them, all but one was wide awake. They cleared a path for me to get to the dying man.

Congratulations to these new CMP®s!

South

Carole Bowman Green – harp

Northeast

Beverly Bower – harp

Patricia Sankewitsch - lyre

Mid-Atlantic

Karen Ashbrook – hammered dulcimer

Terri Fevang – piano, keyboard

Hilary Davies – hammered dulcimer

Midwest

Kathy Holtz – harp

Doug Hansen – guitar

Deb Prenovost - guitar

Northwest

Janet Savage - keyboard

West

Mary Superak - guitar, uke, flute, voice

CMP®s In the News

CMPs Mary Predmore and Judith Ritchie were on LATalkRadio to talk about healing music. Listen to the podcast of this broadcast at: <http://www.latalradio.com/archives/Paula-012713.mp3>

Recent Headlines About Therapeutic Uses of Music

Steeple Bell Ringer Sees Music Helping Boston Heal: <http://www.sacbee.com/2013/04/18/5353330/steeple-bell-ringer-sees-music.html>

Music Has Healing Powers for Prem Babies: http://www.nzherald.co.nz/health-wellbeing/news/article.cfm?c_id=1501238&objectid=10877854

Tapping the Power of Therapeutic Music in Long-Term Care: <http://www.mcknights.com/tapping-the-power-of-therapeutic-music-in-long-term-care/article/289704/#>

Group Brings Healing Power of Music to Hospitals Across the US: http://daily.abcnews.com/_news/2013/02/16/16986961-group-brings-healing-power-of-music-to-hospitals-across-the-us?lite

Spreading the Word

There are many ways to spread the word about our profession so that other musicians might be exposed to this fulfilling path of service. The Board of MHTP invites CMPs and students to consider writing and submitting an article about your experience in the program and/or work as a therapeutic musician to your college or music school newsletter or alumni magazine. Or, perhaps you are part of an alumni or instrumental online group. For example, many of your final summaries before graduation are quite inspiring. Consider sharing your experience more widely with colleagues and friends.

We Want to Hear From You

If you have a “Day in the Life of a CMP®” story to share; if your activities as a CMP have been featured in a recent newspaper, radio, TV, or online story; or if you have tips on marketing, raising funds, getting grants, documenting your work, or other ideas that CMPs could use, please submit your information to MHTP™ newsletter editor Linda Grobman at lindagrobman@gmail.com. If you are interested in writing an article for the newsletter, please send Linda a brief e-mail describing your story idea prior to writing the article.



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