

Pre-Conference Institutes

These sessions are **not included** with general registration. They are optional add-ons for those interested.

These sessions will be held **in person only**.

Institute 1:

Rhythms of Recovery: Music Therapy and the Science of Connection

Multidisciplinary Perspectives and Community Pathways to Thriving in Recovery

Edward Roth, Ph.D., MT-BC

Wednesday, March 11, 2026

9:00am - 6:00pm ET

8 CMTE credits

****IN PERSON ONLY****



Description

This full-day institute brings together leading professionals from music therapy, medicine, neuroscience, counseling, and community recovery to explore how multidisciplinary collaboration supports thriving across the recovery continuum. Presenters will share current science on addiction and neuroplasticity, the role of music and social connection in sustaining recovery, and the power of community-based models that extend care beyond clinical settings.

Through presentations, experiential demonstrations, and a closing panel discussion, participants will examine innovative, recovery-oriented approaches that integrate clinical insight with lived experience. Attendees will leave with an expanded understanding of how music therapists can partner across disciplines and systems of care to promote well-being, purpose, and connectedness in individuals and communities in recovery.

Learning Objectives

- Attendees will be able to integrate current neuroscience, counseling, and medical insights to explain neurobiological and psychosocial mechanisms of addiction and recovery within music-therapy decision-making (III:3A-6).
- Attendees will be able to collaborate effectively with healthcare, behavioral health, and community recovery partners to enhance continuity of care and client outcomes (III:3A-4).
- Attendees will be able to design and adapt music-therapy interventions that foster resilience, emotion regulation, and social connectedness for individuals and groups in recovery (III:3A-7, 3A-11).
- Attendees will be able to evaluate client progress and program impact using appropriate data methods, recognize interpretive bias, and communicate findings to clients/families and teams (IV:4A-1, 4A-2, Task 43 & 45).

Ed Roth, PhD, MT-BC currently serves as the Alice and Fletcher Pratt Endowed Professor and Aspire Initiative Founding Director of Music Therapy at the University of Houston's Moores School of Music. He previously served more than two decades as Professor of Music Therapy and Director of the BRAIN Lab at Western Michigan University. Roth's research examines the intersection of music therapy and neuroscience, with a focus on clinical improvisation, trauma, addiction, and mental health. He has authored and co-authored numerous peer-reviewed articles, book chapters, and invited essays, and served on editorial boards including the *Journal of Music Therapy*.

Dr. Roth has presented keynotes, lectures, and workshops throughout North America, Europe, and Australia, including for the National Institutes of Health at the Kennedy Center, the World Federation of Music Therapy, and major universities in Spain, the UK, and Australia.

Together with his wife Karen and daughter Heather, he co-founded the Heather and Eddie Allen Roth 4 Foundation for Arts in Medicine (HEAR 4 FAM) in honor of his late son, Eddie. The foundation advances music and arts initiatives that support recovery, resilience, and community healing. Its mission directly informs this institute's focus on music therapy, addiction, and living in recovery.

Early Bird Rates

Register by February 5, 2026
11:59pm ET

Professional: \$200
Retired: \$175
Student: \$125

Standard Rates

Register after February 6, 2026
12:00am ET

Professional: \$240
Retired: \$215
Student: \$165

Details

- No prerequisites needed
- Requires a minimum of 5 participants
- **In-person attendance is required**
- Sessions will not be recorded



Institute 2:

Global Percussion Tool-kit: Exploring cone drums, frame drums, & taiko drumming traditions for use in diverse clinical settings and applications

Carolyn Koebel, MM, MT-BC

Wednesday, March 11, 2026

9:00am-6:00pm ET

8 CMTE credits

****IN PERSON ONLY****

Description

This workshop will take participants on an immersive deep dive into the worlds of cone drumming (using tubanos and djembes), frame drumming, and Japanese taiko drumming. The connective tissue between all three modalities will be explored and illuminated, as well as taking time for reflecting on the ways in which they differ from an inter/intra musical perspective and inter/intrapersonal aspect. Foundational pedagogy for handedness/sticking organization will be demystified so participants can break through the barrier of drumming and singing at the same time, towards greater musical fluency, flexibility, responsiveness, competence and confidence.

Foundational techniques for the djembe (bass/tono/slap), the frame drum (doum, pah, cha, tak) and taiko (don, kon, ka, ra) will be addressed & integrated, towards achieving the greatest resonance and musical transmission of the sounds of these instruments. Core rhythmic vocabulary and cultural accompaniment patterns will be broken down and synthesized; supportive musical ostinato patterns will be taught for song/chant accompaniment, drawing upon a myriad of musical styles/genres; and strategies for developing effective rhythmic grounds for clinical and community drumming will be detailed and exemplified. A brief discussion will ensue regarding recommended equipment choices, as well as participant reflections on their personal experiences moving between these three dynamic drumming styles. Dialogue regarding clinical applications will be interwoven into the day's experiences.

Learning Objectives

- Participants will identify the cultural roots of three principle global drumming styles (II:2D-5; III.3A-10).
- Participants will increase their musical confidence and competence in using drums in clinical applications, both accompanimentally and improvisationally (III: 3A-7, 3A-9; V:5A-1).
- Participants will increase their knowledge-base of percussion pedagogy to better facilitate flexible, responsive, groove-based rhythmic play (III:3A-9).
- Participants will investigate the inter/intrapersonal and inter/intramusical properties of differing styles of drum play (III:3A-11).

Carolyn Koebel, MM, MT-BC holds degrees of distinction in percussion and music therapy from Western Michigan University and Michigan State University. Since 2001, Carolyn has worked to establish long-term music therapy programs at the Kalamazoo County Juvenile Home and Hospice Care of Southwest Michigan, while serving as a music therapist in the Kalamazoo community for 20+ years. She has worked extensively in silent film and modern dance accompaniment, community drum and dance programming, Celtic music ensembles, traditional Arabic music ensembles, African musical collaborations, classical & improvisational musical ensembles, and currently directs the international percussion program at Kalamazoo College, where she teaches Japanese taiko drumming and performs with Michigan Hiryu Daiko. She serves as adjunct music therapy professor of multi-cultural percussion and clinical guitar at Western Michigan University and St. Mary-of-the-Woods College. She has become an in-demand accompanist, educator, performer and community rhythm circle facilitator across broad genres and settings. She has toured and taught internationally with Grammy-award winner Rhonda Larson and Ventus, including multiple tours in China since 2012. She has released more than 30 recordings to-date. Koebel was named as a recipient of the Community Medal of Arts in December 2023 by the Arts Council of Greater Kalamazoo

3-hour CMTEs

These sessions are **not included** with general registration. They are optional add-ons for those interested.

Early Bird Rates

Register by February 5, 2026
11:59pm ET

Professional: \$100
Retired: \$50
Student: \$30

Standard Rates

Register after February 6, 2026
12:00am ET

Professional: \$130
Retired: \$80
Student: \$60

Details

- No prerequisites needed
- Requires a minimum of 6 participants
- Hybrid CMTEs will be recorded and include the option to attend in-person or virtually.
 - Virtual attendees will have the ability to attend either synchronously or asynchronously.
 - Virtual attendees that attend the CMTE asynchronously must complete the course by 11:59pm ET on April 15, 2026.
- All other CMTEs require in-person attendance and will not be recorded

HYBRID 3 HOUR CMTE

CMTE A: Winning Hearts and Minds: Data-Backed Storytelling for Music Therapists

Caitlin Krater, MS, MT-BC

Thursday, March 12, 2026
8:00am-11:00am ET
3 CMTE credits

HYBRID CMTE

Description

Data without story is noise. In today's healthcare and nonprofit landscapes, music therapists must be able to inspire, persuade, and motivate decision-makers, whether hospital executives, funders, or community partners. This workshop introduces participants to data-backed storytelling, a method of weaving quantitative data (the "head") with qualitative human narratives (the "heart") to create compelling calls to action. Drawing on insights from healthcare conversation analytics, narrative medicine, and music therapy research, participants will learn how to move beyond "data dumping" into storytelling that connects audiences to both meaning and measurable outcomes.

Using a framework of Macro Stories (prevalence, trends, correlations) and Micro Stories (individual voices, lived experience), participants will practice transforming raw data into narratives that resonate with multiple stakeholders. Experiential exercises, small-group practice, and case studies will guide learners to craft stories that highlight both impact and urgency.

By the end, participants will be equipped with practical skills to: Build stories that balance credibility and connection, Present data in ways that engage both rational and emotional decision-making, and Inspire stakeholders to support music therapy initiatives with confidence and clarity.

Participants will leave with concrete tools to elevate their advocacy, research, and practice through the power of story.

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Learning Objectives

- Participants will distinguish between "data dumping" and data-backed storytelling and identify at least two risks of ineffective data communication (V:5B.9).
- Participants will analyze quantitative and qualitative data sets to create one macro and one micro story relevant to music therapy practice (II:2C.1).
- Participants will demonstrate the ability to craft a persuasive narrative that includes "Normal", "Uh Oh", and "Resolution" elements (V:5B.3).
- Participants will apply storytelling strategies to a real-world case example (e.g., pitching to hospital executives or funders) (V:5B.3).



CMTE B: Embracing Ease For Music Therapists: Finding Flow and Freedom with the Alexander Technique

Tommy Swanson, M.AmSAT, LPMT, MT-BC

Thursday, March 12, 2026

8:00am-11:00am ET

3 CMTE credits

Description

Musicians perform some of the most demanding movements of any profession (Rickover, 2025). As an MT-BC, we are also leading therapy, session planning, data collecting, managing clients, organizing instruments, etc. This can lead to overstimulation, tension, and work hazards. Our energy is highly focused on our clients—how frequently do we reconnect with ourselves?

The Alexander Technique offers a gentle, effective method to restore natural movement, enhancing mobility, performance, and alertness while reducing stiffness, tension, and pain (AmSAT, 2025). Alexander Technique provides space to release chronic habits that cause compression so you can expand and move with ease.

As possibly the only MT-BC who is also an AmSAT-certified Alexander Teacher, I find this work integral to my practice as an MT-BC.

Encouraging organization between thought and movement is crucial for physical and vocal health, resilience, and maintaining the energy needed for our important work (Loram, 2013).

In this 3-hour workshop, explore your natural integration of thought in motion through movement, play, restorative lying down, and discussion. The Alexander Technique can help reduce neck and back pain (Becker et al., 2018; Little et al., 2008) and teach tools to ease tension over time! Learn how increasing awareness and intention enhances body schema, leading to improved postural muscle tone, and allowing for improved balance, movement, and emotional regulation (Cacciatore et al., 2020).

I invite you to come explore how doing less can lead to so much more! Leave poised and powerful, and allow joy and ease to flow while leading your sessions!

Learning Objectives

- Therapists will be able to identify and participate in 2 "Non-Doing" activities to support doing less and promoting regulation and overall health (5B-8).
- Therapists will be able to identify 2-3 habitual patterns they have become aware of in the workshop, that may contribute to compression and shortening the system (5B-8).
- Therapists will identify 3 ideas of using intentional thinking they can utilize in their practice to change habits (e.g. I wish for my neck to be free, I feel my feet on the floor, exhale before I inhale, etc.) (5B-8).

**** participants will need a yoga mat, and a book for constructive rest ****

CMTE C: Connect, Grow, Explore: Neuro-affirming Music Therapy with Clients with High Support Needs

Kelsey Juett, MT-BC

Thursday, March 12, 2026

8:00am-11:00am ET

3 CMTE credits

Description

Clients with high support needs (previously labeled clients with "severe, multiple impairments") only make up approximately 3.6% or less of disabled individuals in the United States; however, they still deserve quality services to meet their goals and enjoy a high quality of life. Current research and resources are limited, and music therapists may need support extrapolating applicable concepts.

Participants will be guided through a neuro-affirming and developmental-humanistic approach comprised of three main concepts: connection, growth, and exploration. We will consider topics such as use of labels, quality of life across the lifespan, the importance of therapist observation, the role of autonomy and choice, respect for the clients' developmental and chronological age, etc. Potential goal areas in all domains will be provided with a focus on sensory needs. Participants will view and discuss video-recorded session experiences and brief demonstrations to apply their learning.

Attendees will also have opportunities to share successes and challenges working with clients, demonstrate and explain music therapy experiences they have found effective, and pose questions to the group.



Learning Objectives

- Participants will identify the three guiding principles of working with clients with high support needs (II:2D-1, 2D-2, 2D-5).
- Participants will identify at least three different goal areas for working with clients with high support needs (II:2B-5, 2C-3, 2C-4, 2D-1, 2D-2, 2D-5; III:3A-6).
- Participants will identify at least three sensory instruments/experiences for clients with high support needs (II:2D-6; III:3A-7, 3A-10, 3A-11).



CMTE D: Play, Explore, Connect: Vocal Experiences for Music Therapist Care and Growth

Joy Willenbrink-Conte, MA, MT-BC

**Thursday, March 12, 2026
8:00am-11:00am ET
3 CMTE credits**

Description

During this course, participants will have opportunities to engage in group vocal experiences informed by Austin Vocal Psychotherapy, an advanced model of music therapy practice. "Vocal psychotherapy can be defined as the use of the breath, sounds, vocal improvisation, songs, and dialogue within a client-therapist relationship to promote intrapsychic and interpersonal growth and change" (Austin, 2015, abstract). The course will involve vocal warm-ups, several group vocal improvisation experiences, and opportunities for focused self-reflection to synthesize self-experiential learning.

Additionally, course content will be grounded in an understanding of vocalizing as a part of human social development across cultures and contexts. Links will be drawn between voicework in music therapy and vocal practices of play, resistance, and connection outside of music therapy and medicalized spaces. The course is designed to help participants explore their relationship with their voice and expand wellbeing resources through voice-based experiences that promote nurturing and play.

Through self-experiential learning, participants will be supported in drawing connections to their clinical practices in order to: a) maximize personal resources when vocalizing in clinical practice, b) practice with deepened understanding of the psychological affordances and risks inherent in voicework, c) better understand how personal resistances, transferences, and countertransferences may be activated through voicework in clinical practice, and d) and strengthen flexibility and spontaneity in clinical voicework.

Learning Objectives

- Participants will identify 1 psychological risk possible in the context of vocal improvisation and at least 1 strategy to mitigate risks (I:1B).
- Participants will increase facilitative proficiency for vocal improvisation by participating in or observing at least 2 distinct group vocal improvisation experiences, and noting personal challenges and affordances (III:3.A-7 & III:3.A.36).
- Participants will deepen self-insight into relationship with voice by identifying at least 2 new somatic, emotional, or cognitive insights through self-experiential engagement (V:5.A.51 & V:5.B.66).

CMTE E: Leading with Integrity: Ethical Leadership in Music Therapy

Lindsey Wright, MT-BC & Amanda Henley, MM, MT-BC

**Thursday, March 12, 2026
8:00am-11:00am ET
3 CMTE credits**

Description

Whether you're supervising interns or therapists, managing a business, educating future music therapists, or advocating for the field, leadership comes with big ethical responsibilities! People depend on you to make the tough calls and usually those aren't clearly defined in the rulebook.

This presentation is for music therapy professionals who want to lead with more clarity, confidence, and integrity. Together, we'll explore what ethical leadership really means and how to build a culture where transparency, trust, and accountability can thrive.

We'll talk about boundaries, dual relationships, power dynamics, cultural considerations, and those "gray area" moments that keep you up at night. You'll also get a chance to assess the ethical culture of your organization and discuss how you can affect change, workshop real-world scenarios with your peers, and create a Leadership Ethics Commitment Statement — a list of your personal leadership "non-negotiables."

This session is centered on clearly identifying ethical concerns and teaching us as leaders how to move forward with integrity while considering all of the factors that make an ethical dilemma difficult. Participants should leave with a newfound confidence around ethical decision making, influencing organizational culture, and decreasing risks within one's circle of influence.



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Learning Objectives

- Participants will identify power dynamics and boundary considerations in leadership relationships, including how to uphold confidentiality and professional standards (V.B.4, 7, 13, 14).
- Participants will assess their organization's ethical culture through a self-assessment and identify areas of future growth (V.A.2, 5; V.B.9).
- Participants will discuss the intersectionality between different identities, cultural humility and ethical decision making (V.B.3).
- Participants will create a Leadership Ethics Commitment Statement or a list of non-negotiables that they will implement within their leadership role (V.B.2, 6).

CMTE J: Going Beyond Musical Improv: 'Yes, and' in Music Therapy Training & Practice

Phoebe Neace, MS, MT-BC

Thursday, March 12, 2026

12:30pm-3:30pm ET

3 CMTE credits

Description

This 3-hour CMTE workshop invites music therapists, educators, and students to explore the application of theatre improvisation principles within music therapy training and clinical practice. While musical improvisation is familiar in the profession, this session goes beyond by integrating strategies from theatre improv to enhance therapeutic presence, strengthen therapist–client relationships, and foster professional flexibility.

Participants will critically examine the distinction between improvisation and role play, drawing on literature that highlights the potential harms of role play in training contexts. Presenters will emphasize ethical and inclusive approaches throughout experiential learning. Foundations of theatre improv, including the work of Viola Spolin and others, as well as concepts influenced by medical improv, will be introduced alongside music therapy literature to frame the discussion.

Through guided improv games and opportunities for reflection, participants will experience firsthand how improv can cultivate adaptability, active listening, and creative responsiveness within client interactions. Small-group and large-group activities will allow for supervised exploration, followed by opportunities to reflect and connect insights to both training and clinical practice. The session culminates in a co-created improvisational activity blending music and theatre, reinforcing the integration of these approaches across training, implementation, and professional development.

Attendees will leave with practical strategies to enhance flexibility and spontaneity in their own clinical work, a clearer understanding of the ethical considerations of role play and improvisation, and renewed confidence in improvisation as a purposeful and relational tool in music therapy.

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Learning Objectives

- Participants will differentiate between role-play and improvisation in music therapy training, identifying potential benefits and harms, and describe considerations for ethical and safe use of improvisation (1:1B.2-3).
 - Participants will apply core theatre improv principles (e.g., “Yes, and,” adaptability, ensemble trust) to strengthen therapeutic relationships by enhancing responsiveness, flexibility, and presence within client interactions (II:2B.4; III:3A.7.33).
 - Participants will engage in guided experiential improv activities and reflective journaling to strengthen flexibility, creativity, and therapeutic presence in both training and practice (III:A.1,7,31,36; V.A.2.50).
 - Participants will reflect on personal and professional insights gained from improv experiences, identifying ways these skills can support clinical practice, professional growth, and ethical decision-making (V:B.13,60).
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5-hour CMTEs

These sessions are **not included** with general registration. They are optional add-ons for those interested.
These sessions will be held **in person only unless otherwise indicated**.

Early Bird Rates

Register by February 5, 2026
11:59pm ET

Professional: \$125
Retired: \$75
Student: \$50

Standard Rates

Register after February 6, 2026
12:00am ET

Professional: \$155
Retired: \$105
Student: \$80

Details

- No prerequisites needed
- Requires a minimum of 6 participants
- **Hybrid CMTEs will be recorded and include the option to attend in-person or virtually.**
 - Virtual attendees will have the ability to attend either synchronously or asynchronously.
 - Virtual attendees that attend the CMTE asynchronously must complete the course by 11:59pm ET on April 15, 2026.
- All other CMTEs require in-person attendance and **will not** be recorded

HYBRID FIVE HOUR CMTE

CMTE F: From Surviving to Thriving: Strategies for Sustaining the Music Therapy Professional

Rachael Lawrence-Lupton, MA, MT-BC;
Todd Schwartzberg, PhD, MT-BC; Ericha Rupp, MT-BC

Thursday, March 12, 2026
12:30pm-5:30pm ET
5 CMTE credits

HYBRID CMTE

Description

With the myriad of personal and professional stressors we encounter, it is vital we give intentional space and attention to ourselves. This focus will not only help us personally, but professionally as well. This course is designed to support MT-BCs in cultivating long-term personal and professional sustainability (Garcia, 2025). Through an interactive presentation of both research and lived experiences, breakout discussions, case studies, and reflective exercises, participants will explore the evolving demands of clinical practice and adaptive strategies needed to thrive across certification cycles. Topics include burnout prevention and compassion fatigue, values realignment, ethical boundaries, and the practical realities of work-life integration.

Participants will engage with systems theory (Onwuegbuzie et al, 2013) and eco-mapping (McWilliam, 2010) to visualize support networks, and apply decision-making models to real-life ethical dilemmas (Dileo, 2021; Lee, 2023; Stegemann & Weymann, 2025). Presenters will also examine how conferences can be leveraged for growth, connection, and renewal, while acknowledging the challenges of participation. Attendees will reflect on their changing strengths, physical needs, and professional and personal priorities, with space to share lived experiences and adaptations. The session culminates in a legacy-mapping exercise (Hinds et al, 2015) and action planning to help participants identify at least one sustainable change they will commit to in the coming month.

Whether you are nearing the end of your first or last CBMT cycle, this course offers a compassionate, strategic space to reconnect with your purpose, honor your capacity, and envision a future in music therapy that's both resilient and rewarding.



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Learning Objectives

- Participants will use one of the ethical decision-making models (e.g., Dileo's) to discuss one ethical dilemma they experienced in the last year (V:5.B-2)
- To demonstrate understanding of professional boundaries and self-care strategies, participants will identify at least three personal and professional sustainability factors using systems theory tools (e.g., bioecological systems theory or eco-mapping) (V:5.B-14).
- Participants will explore adaptive strategies for physical sustainability in clinical practice, including modifications to instruments, scheduling, and workspace tools, and identify at least one change to implement within the next month (V:5.A-2).
- Participants will reflect on their evolving professional identity and articulate at least one legacy goal or contribution they wish to make to the field of music therapy (V:5.A-1).



CMTE G: Musicking Practices for Developing Trust, Deep listening and Self-awareness in Therapeutic Relationships

Lindsay Rossmiller, MMT, MT-BC
Lindsay Markworth, MMT, MT-BC

Thursday, March 13, 2025
12:30pm-5:30pm ET
5 CMTE credits

Description

In our music therapy continuing education, across the four methods, there is a focus on what music we choose to play and why. We spend time learning chords, scales, melodies, as we expand our repertoire so that we can meet our clients' musical preferences.

What sets music therapists apart from other clinicians who integrate music into their practice is the potential for us to engage with listening as a fundamental act of musicality. By expanding our capacity for deep listening, music therapists can be more flexible, compassionate, creative co-regulators.

How can we develop the courage to NOT play right away, to let go of our tight grip on our session plans, to deeply listen to our clients, and to create space for the autonomy of the client? We must strengthen our trust of the client, our music, our intuition and the process as it unfolds. By inviting curiosity about the roots of our automatic responses to the client's expressions, we can strengthen awareness of possible countertransference within the therapeutic relationship.

This workshop will guide participants through the process of reflecting upon the cultural contexts and lived experiences from which our responses to sound are rooted. We will do this by exploring musical resources and expanding ways we practice listening through structured music experiences. Our overall focus will be grounded in deep listening, building awareness of our automatic responses, connection to countertransference, and growing in trust of our ability to respond musically in the moment.

Learning Objectives

- The participant will connect at least 3 musical structures to the clinical intention of listening to/meeting a client's expressions (3A-7; 3A-11; 3A-10).
- The participant will engage in at least 3 experiences of active listening and connect self-insight to the role of listening in the clinical assessment process (2B-2; 2B-4; 2B-5).

CMTE J: The Rhythm of Behavior and Why Music Therapy Matters

Tiffany Vollrath, MT-BC

Thursday, March 13, 2025
12:30pm-5:30pm ET
5 CMTE credits

Description

Recognizing that all behavior signals the states of our nervous systems increases our understanding and ability to prepare to serve others in supportive, soothing ways. It is essential to flip the script from misbehavior to stress behavior and increase our capacity to share a neurologic approach to music therapy with others. Music therapy offers opportunities to incorporate rhyme, rhythm, movement, and predictability to calm heightened nervous systems.

Participants will increase their knowledge of neuroanatomy and explore their clients' behavior through the lens of brain states and stress responses. Through viewing video clips from the presenter's sessions and practicing alerting, grounding, and calming regulation techniques, participants will leave with a toolbox of interventions to use within sessions to help their clients regulate, relate, and reason. Each participant will choose a client they serve to present as a case through a written summary and receive feedback from the presenter and other attendees. This CMTE will also offer space for participants to create supportive tools for their own daily self-regulation.



Learning Objectives

- Participants will be able to name the 3 main regions of the brain related to processing sensory information and identify the functions of those regions. (Domain 3:3A.6; 3:A.11; 5A.4)
- Participants will explore the fascinating connection between the brain states within a therapeutic environment, which influence their clients' emotional regulation, overall behavior, and cognitive functioning. (Domain 1:3A.3; 1:5; 3A.1; 3A.3; 3A.6; 3A.11).
- Participants will increase their knowledge and be able to name 4 "F-words" associated with stress responses (fight, flight, freeze, fawn). (Domain 1:1C; 1:3A.3; 3:A.3; 3:A.6; 3:A.11).
- Participants will learn and practice music therapy techniques to aid in helping their clients regulate and will demonstrate and model at least 1 intervention and regulation technique that will support how to respond when clients experience stressed brain state responses. (Domain 1:3A.1; 1:3A.3; 3:A.11).

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CMTE I: Aligning Resource Oriented Music Therapy with Emotionally Focused Couple Therapy

Noah Potvin, PhD, LPC, MT-BC

Thursday, March 13, 2025

12:30pm-5:30pm ET

5 CMTE credits

Description

Romantic partners in distress often experience physical, emotional, and spiritual disconnects when the bonds originally drawing them together become diffused or blocked off. Subsequently, the work to develop healthier forms of attachment between partners can be built on accessing the attraction, intimacy, and positive regard present at the outset of the relationship. Emotionally Focused Couple Therapy structures this growth through the accessing of the partnership itself as a strength to be activated. Emotionally Focused Couple Therapy accomplishes through four general practices: (1) identifying negative interaction cycles that disrupt healthy relating, (2) accessing primary emotions driving interactions, (3) restructuring interactions to be aligned with values and affirmed emotions, and (4) promote collaborative positive emotional experiences while moving through tension together. These practices cleanly align with Resource Oriented Music Therapy, a clinical approach that centers collaboration and musicking in the accessing and activation of strengths, resources, and potentials.

The integration of Resource Oriented Music Therapy with Emotionally Focused Couple Therapy can be accomplished through flexible, adaptable, and playful music interactions that disrupt negative interaction cycles, evoke primary emotions, and foster positive emotional experiences. The potential for whole person healing manifests in this authentic musicking that captures and amplifies the intrinsic strengths embedded in the bonds developed within partnership. Composite case vignettes drawn from the presenter's work with couples will be used to demonstrate application.

Learning Objectives

- Participants will identify four guiding principles about Emotionally Focused Couple Therapy (3A-1, 3A-6).
- Participants will identify four guiding principles about Resource Oriented Music Therapy (3A-1, 3A-6, 3A-7).
- Participants will describe how Resource Oriented Music Therapy and Emotionally Focused Couple Therapy integrate in application with romantic partners experiencing distress in their relationship (2D-1, 2D-2, 3A-10, 3A-11, 4A-3).

Continuing Education Policies

Please note that all Continuing Education events (unless otherwise specified) require a minimum of six (6) participants to occur. Any Institute or CMTE with less than the required minimum number of participants registered by **February 14, 2026** will be cancelled and those registered will be fully refunded.

Please Note: Institute and CMTE participants not registering to attend the rest of the conference in person must register for the online only option for their registration type.

The Institutes and CMTEs listed above are approved by the Certification Board for Music Therapists (CBMT) for the indicated number of Continuing Music Therapy Education (CMTE) credits. The Great Lakes Region of the American Music Therapy Association, #P-021, maintains responsibility for program quality and adherence to CBMT policies and criteria.

Cancellation and Refund Policy

Refunds for cancellations are available by logging into your Cvent account and then modifying or canceling registration in Cvent. Full refunds **cannot** be made. 70% of fees will be refunded if the request is sent no later than February 12, 2026. 50% of fees will be refunded if request is sent before March 5, 2026.

If cancellation is due to illness and/or quarantine restrictions, email the GLR Vice President/Vice President Elect at conference@glr-ama.org to inform them. Your in-person conference registration will be converted to an online only registration and you will be refunded the difference. Refunds will be processed within 45 days after the conference.