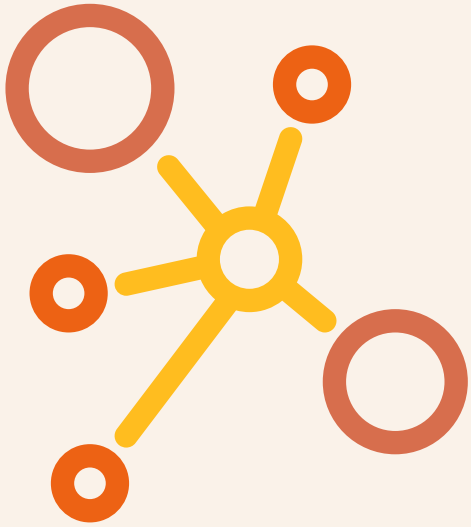


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# **Musical care throughout the life course: International and interdisciplinary network**

Tuesday 18th January and Friday 21st January, 2022





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# WELCOME

Welcome to the inaugural meeting of the musical care throughout the life course network. We have been encouraged by the high level of interest from all over the world and from different academic disciplines and music practices.

Through group discussion, the aims for this first meeting are (1) to introduce ourselves to each other, (2) to bring together international perspectives on what musical care can look like and what it can be for, and (3) develop the goals for the network and discuss future developments. In other words, we look forward to learning together. We plan to write an article about the discussions we have which we will invite you to be named on.

Building on a forthcoming book, [Collaborative Insights: Interdisciplinary perspectives on musical care throughout the life course](#), our starting point is the term musical care. We define this new term as the role of music – music listening as well as music-making – in supporting any aspect of people’s developmental or health needs, including physical and mental health, cognitive and behavioural development, and interpersonal relationships.

Throughout these meetings we invite discussion of a broad range of musical care practices, from private experiences (including informal singing between caregivers and infants or formal music therapy sessions) to public ones (such as group music making and music in health campaigns), from all over the world.

We welcome practitioners and researchers from a broad range of disciplines and practices, including but not limited to, community music, ethnomusicology, medical humanities, medicine, music anthropology, music in health, music development, music psychology, music sociology, and music therapy.

Thank you for joining us!

[Neta Spiro](#), Centre for Performance Science, Royal College of Music, London, UK

[Bonnie B. McConnell](#), Australian National University, Australia, and

[Katie Rose M. Sanfilippo](#), City, University of London, UK

# Plan for the meeting



- 1 Welcome**
1. Professor Colin Lawson, Director and Director of Research, Royal College of Music, London, UK
  2. Neta Spiro, Bonnie B. McConnell, & Katie Rose M. Sanfilippo
- 

- 2 Discussion (including break)**
- Questions:
1. What is musical care to you? (From your own work)
  2. What are musical care practices? Who do they involve?
  3. What can musical care do? Is there evidence for that?
  4. Where does musical care sit within the wider cultural landscape?
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- 3 Summary and Next Steps**
1. What should the mission of this network be and what are the next steps?
  2. Ambassadors

# Biographies

(in alphabetical order)

## Organisers

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### Bonnie McConnell

Australian National University, Australia

#### **Ethnomusicology**

I am a Senior Lecturer in Ethnomusicology in the School of Music at the Australian National University. My research examines music in relation to issues of health, identity, and social change in West Africa and Australia. I hold an MA and PhD in ethnomusicology with a graduate certificate in public health from the University of Washington (2015). My long-term research in The Gambia (2006-present) uses collaborative ethnographic methods to examine the way music is used to support community health, wellbeing, and conflict resolution. I am the author of the monograph *Music, Health, and Power: Singing the Unsayable in The Gambia* (2019, Routledge).

**Keywords: Music, health, and wellbeing; Health communication; Music and gender; Music and conflict resolution**

[Link](#)



### Katie Rose Sanfilippo

City, University of London, UK

#### **Music Psychology; Music and Health; Global Health**

I am a Research Fellow at the Centre for Healthcare Innovation Research. My overall research interests concern the function and application of music and the arts within healthcare contexts. My current research is exploring the application of music-based interventions to support maternal mental health across different cultural contexts in Africa, India and the UK. I have also worked with various policymakers, charities and health organisations to promote maternal mental health in the educational and health policy agendas in The Gambia and across Africa. I am an affiliated lecturer at the University of Cambridge within the music faculty and also has extensive experience working in the charity sector in the UK

**Keywords: Musical care; Maternal mental health; Community-based interventions**

[Link1](#); [Link2](#)



### Neta Spiro

Royal College of Music, UK

#### **Music Psychology; Music and Health; Music Therapy**

I am a Reader in Performance Science at the Royal College of Music and an honorary Research Fellow at Imperial College London, UK. My background is in music (BMus, Oxford University), cognitive science (MSc, Edinburgh University), and music psychology (PhD, Amsterdam University). I was previously a Research Fellow at Royal Holloway, University of London, and at the New School for Social Research, New York, and Head of Research at Nordoff Robbins, London. I have taught at the Faculty of Music, University of Cambridge, where I continue as an honorary member. Two questions underlie my research: What is the potential role of music in peoples' health and wellbeing, and what is communicated when we make music together? My research on these questions has been from three perspectives: investigations of people's reported experiences of music making, effects on people's judgements, and analysis of interaction in music

**Keywords: Musical care, Music communication, Music therapy research, Arts in health research in the UK, China and Canada.**

[Link](#)



### Brydie-Leigh Bartleet

Griffith University, Australia

#### Community music research

I am an Australian Research Council Future Fellow and Professor at the Queensland Conservatorium Research Centre, Creative Arts Research Institute at Griffith University (Australia). My community music scholarship seeks to advance our understanding of the cultural, social, economic, and educational benefits of music and the arts in First Nations' Communities, prisons, war-affected cities, educational and industry contexts. I've worked on six nationally competitive grants (from the Australian Research Council and Australian Government Office for Learning & Teaching), seven research consultancies with leading arts and social sector organisations, and five fellowships (from the Australian Research Council, Fulbright Commission, Singapore International Foundation, University of Cambridge and Australian Academy of the Humanities) totalling well over \$3 million. I'm the President of the Social Impact of Music Making (SIMM) international research platform (2021-2024), Associate Editor of the International Journal of Community Music, a Senior Research Fellow with the Laurier Centre for Music in the Community (LCMC) in Canada (2021-2024), and External Examiner for the MA Community Music at the Irish World Academy of Music and Dance, University of Limerick (2021-2025). I've served as Director of the Queensland Conservatorium Research Centre (2015-2021) and Deputy Director (Research) of the Queensland Conservatorium Griffith University (2016-2021). I have served on the Board of Music Australia (2013-2021), served as Chairperson and Commissioner of the International Society for Music Education's Community Music Activities Commission (2010-2016), and am the co-founder of the Asia Pacific Community Music Network. In 2022 I will be a Fulbright Scholar at New York University Steinhardt (awarded 2020). I am an emigrant from South Africa and currently live in Brisbane on Jagera and Turrbal Country, Australia.

**Keywords: Community music and social justice; social equality; First Nations; music as a cultural determinant of health**

[Link](#)



### Sarah Bartolome

Northwestern University, USA

#### Music Education; Ethnomusicology

I serve as an Associate Professor in Music Education at Northwestern University in Evanston, Illinois in the US. I am part of a multidisciplinary team investigating the use of music as an intervention for trauma among children. We have adopted a two-pronged approach to data collection, using wearable biomedical sensors to examine the effect of the music on the body and employing qualitative methods to explore the lived experience and perceptions of child participants and their caregivers. Drawing together leading experts in music, breath, psychology, child development, music education, trauma, biomedical engineering, and the social sciences, this global research initiative has received initial seed funding from Northwestern University's Buffett Institute for Global Affairs.

**Keywords: Music as an intervention for trauma**

[Link](#)



### Filippo Bonini Baraldi

Universidade Nova de Lisboa, Portugal

#### Ethnomusicology

I am a researcher at the Instituto de Etnomusicologia (INET-md) of NOVA University, Lisbon (Portugal), and an associate member of the Centre de Recherche en Ethnomusicologie (CREM-LESC, Université Paris Nanterre, France). I obtained a MA degree in Electronic Engineering at Padova University (Italy) in 2001, completed a second MA degree in Music Technology at the Institute of Research and Coordination Acoustic/Music (IRCAM, Paris) in 2003, and accomplished a PhD in Ethnomusicology at Paris Nanterre University in 2010 with the jury's unanimously honors. My doctoral research has been awarded the prestigious international PhD thesis prize by the Quai Branly Museum (Paris, 2011). My book "Tsiganes, musique et empathie" was published in 2013 by the distinguished Editions de la Fondation de la Maison des Sciences de l'Homme (Paris, France), and awarded in 2014 with a prize by Charles Cros Academy (France). The improved translation "Roma Music and Emotion" (Oxford UP, 2021) was reviewed as "simply a superb example of the best that the anthropology of music and sound has to offer" (Steven Feld, Univ. of New Mexico, USA), and as "a landmark study: this book is essential reading for anyone interested in the relationship between music, emotion, and human interactions" (Martin Clayton, Univ. of Durham, UK). I was an assistant professor of ethnomusicology at the Music Department of Paris 8 University, at the Universidade Federal da Paraíba (Brazil, 2014-2015) and at the Music Department of NOVA University, Lisbon. My research on music, emotion, and health, based on long term fieldwork in Romania, Italy, and Brazil, is strongly interdisciplinary and combines methods of ethnomusicology, music computing, and cognitive sciences. I am currently Principal Investigator of the FCT funded project "HELP-MD: The Healing and Emotional Power of Music and Dance" (2018-22).

**Keywords:** Music, emotion, empathy among the Romanians; Music, dance and health in Maracatu (Brazil)

#### Citations:

*Bonini Baraldi, Filippo. Roma Music and Emotion (Revised translation of the book Tsiganes, musique et empathie, foreword by Steve Feld, translation by Margaret Rigaud). New York: Oxford University Press. ISBN: 9780190096793*

#### [Link](#)



### Bernd Brabec de Mori

University of Innsbruck, Austria

#### Ethnomusicology, Music Psychology

I received my M.A. (Mag. phil., 2003) and PhD (Dr. phil., 2012) in musicology from the University of Vienna. I have been working for five years in the field among Indigenous People in the Peruvian lowland rainforests. After returning to Europe in 2006, I have been teaching and researching, among other institutions, at the Phonogrammarchiv of the Austrian Academy of Sciences, at the department for social and cultural anthropology at Philipps-University Marburg, at the centre for systematic musicology of Karl-Franzens-University Graz, at the institute of musicology at the University of Vienna, at the Institute of Ethnomusicology at the University of Music and Performing Arts Graz, and as an associate researcher at Yunnan University. Currently, I hold a tenured position at the University of Innsbruck, Austria. I have published a couple of books, among them, Die Lieder der Richtigen Menschen [Songs of the Real People] (2015), Sudamérica y sus mundos audibles [South America and its auditory worlds] (2015), and Auditive Wissenskulturen [Auditory knowledge cultures] (2018), as well as research articles in the areas of Indigenous vocal music, medical ethnomusicology, sound perception, and auditory knowledge.

**Keywords:** Ritual (healing) vocal music in Western Amazon; Vodú and folk healing music in Dom.Rep.; Music therapy in Austria

#### [Link](#)



### Dave Camlin

Royal College of Music, UK

#### **Music Education; Community Musician**

My musical practice spans performance, composition, teaching, socially-engaged music practice and research. A singer/songwriter by trade, my work is motivated by the idea of music making as a creative resource for fostering kinship and living more sustainably, as a potent form of civic imagination. I lecture in music education at the Royal College of Music and Trinity-Laban Conservatoire and was Head of Higher Education and Research at Sage Gateshead from 2010-19. My research explores the relationship between aesthetic and participatory traditions of music making, and suggests that music is about the 'performance' of human relationships as much as it is the performance of musical 'works', highlights how the implicit tensions within these contrasting perspectives can be resolved through a foregrounding of their 'paramusical' benefits and effects. My research focuses on group singing, music health and wellbeing, musician education, music and virtuality and Community Music (CM). I have pioneered the use of Sensemaker® 'distributed ethnography' as a method for research into cultural phenomena.

As well as performing in various guises, I lead a number of community choirs in the Natural Voice (NVN) tradition, and won the National Trust's Outstanding Achievement Award in 2019 for an AHRC / Arts Council England funded mountain-top singing project, The Fellowship of Hill and Wind and Sunshine. I was a trustee of the NVN from 2015-19 and co-chair of the Special Interest Group (SIG) in singing and mental health for the March Network.

**Keywords: Adult group singing; Recovery choirs; Community Music (CM); Musician education in the UK**

#### **Citations:**

Camlin, D.A. (Forthcoming) *Music Making and the Civic Imagination*. Intellect (*Music Education and Society*).

Camlin, D.A. (2021) 'Recovering our Humanity - What's Love (and Music) Got to Do With It?', in Boyce-Tillman, J. and Hendricks, K., *Authentic Connection: Music, Spirituality, and Wellbeing*. Oxford; New York: Peter Lang UK (*Music and Spirituality*), pp. 293–312.

Camlin, D.A., Daffern, H. and Zeserson, K. (2020a) 'Group singing as a resource for the development of a healthy public: a study of adult group singing', *Humanities and Social Sciences Communications*, 7(1), pp. 1–15. [doi:10.1057/s41599-020-00549-0](https://doi.org/10.1057/s41599-020-00549-0).

Camlin, D.A., Caulfield, L. and Perkins, R. (2020b) 'Capturing the magic: a three-way dialogue on the impact of music on people and society', *International Journal of Community Music*, 13(2), pp. 157–172. [doi:https://doi.org/10.1386/ijcm\\_00017\\_1](https://doi.org/10.1386/ijcm_00017_1).





### Phillip Cartwright

IESA Institut d'études supérieures des arts, France

Royal College of Music, UK

**Economics; Organizational Behavior; Performance Science, Performance Philosophy**

I am an American citizen raised in the Chicago area. I have lived in France for twenty-eight years. A Ph.D. in economics from the University of Illinois, Urbana-Champaign, I have thirty years of academic as well as executive-level commercial and consulting experience. I have been a university professor or senior research scholar at such leading universities as the University of Georgia (tenure), Imperial College, and INSEAD. I have published in econometrics, time series analysis, and applied microeconomics consistently over the course of his career. I am pursuing advanced music studies with Berklee College of Music. I participate in the entertainment and academic communities as a member of the American Economic Association, American Psychological Association, Royal Musical Association, American Musicological Society, Society for Dance Research, and The Theatre and Performance Research Association (TaPRA).

**Keywords: Performing Arts Studies and Philosophy; Choreomusicology: Research Methodology (Quantitative); Organizational Behavior**

**Citations:**

*Investigating Traditional Punjabi Wedding Songs, with Kahlon, S. and Leante, L. In progress.*

*Working together: Lessons on organization, leadership and collaboration from music ensembles”, with Sutherland, Andrew and Swearing, Kadeshah . International Journal of Music Education, under revision (2022).*

*Temporal Aggregation and the Estimation of Reverse Regressions for Commodities Market Models”, with Riabko, Natalija, Handbook of Financial Econometrics, Ed. C.F. Lee, Springer, forthcoming (2022).*

*Managerial Influence in Developing the “Well-Tempered Artist”. International Journal of Arts Management, with Küssner, Mats B. and Williamon, Aaron 23, 18-29 (2021).*

*Evidence on the Impacts of Business Coaching on Leaders and Companies. Journal of Management Development, with Wiginton, J. 39, 2, pp. 163-180 (2020).*

*Group Work: Application and Performance Effectiveness in Musical Ensembles, with Swearing, Kadeshah New Leadership in Strategy and Communication, First Edition, Ed. Pfefferman, N., Heidelberg: Springer Nature, pp. 329-350 (2019).*

## Attendees

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### Ian Cross

University of Cambridge, UK

#### **Music and Science**

I am Emeritus Professor of Music and Science in the Faculty of Music at the University of Cambridge and a Fellow of Wolfson College. My early work helped set the agenda for the study of music cognition; I have since published widely in music and science, my work ranging across psychoacoustics, experimental archaeology, neuroscience, evolutionary theory and clinical applications of music. My most recent work explores whether common processes underpin music and speech as interactive media and whether music notation can be minimally adapted so as to make it easier to read at sight. I am Editor-in-Chief of the Open Access journal *Music & Science* (published by SEMPRE in conjunction with SAGE), a governor of the Music Therapy Charity, and am a classical guitarist.

**Keywords:** Music as affiliative communicative interaction; Music therapy; Kanyeleng singing groups in The Gambia

[Link](#)



### Krista de Wit

Hanze University of Applied Sciences Groningen, Netherlands

#### **Music Education Research Practice; Participatory Music; Chamber Music'**

#### **Performance**

I am a senior researcher with focus on music in healthcare. I am working as a teacher-researcher at the Prince Claus Conservatoire. I earned my PhD in late 2020. My PhD-research focused on the experiential learning of healthcare professionals taking part in participatory music practices with older adult hospital patients and nursing residents. I train master of music students to work in hospitals, nursing homes and in (virtual) music sessions with older adults who still live at home. I am currently working in a research project Professional Excellence in Meaningful Music in Healthcare (ProMiMiC), which focuses on the inter-professional learning and collaboration of nurses and musicians. I also work as a violinist doing person-centred music-making in various healthcare contexts.

**Keywords:** Healthy ageing; Participatory music; Person-centred music-making; Inter-professional learning; Music in Dutch hospitals; Music and dementia

[Link1](#); [Link2](#); [Link3](#); [Link4](#)



### Katie Down

State University of New York at New Paltz, USA

#### **Music psychotherapy; Music and theatre performance**

I am a music psychotherapist, educator and performer. My therapy practice, Sound Well Center, offers psychotherapy and somatic therapies to help with anxiety, depression and symptoms of trauma and PTS.

**Keywords:** Music therapy for survivors of sexual assault

[Link1](#); [Link2](#)

## Attendees

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### Amanda Draper

Indiana University, USA

#### Music Education

I am an Assistant Professor of Music Education at Indiana University in Bloomington, IN, USA. I am currently involved with a collaborative research project with colleagues at Northwestern University in Evanston, IL, USA examining ways we can use music and the breath to support children who have experienced trauma related to COVID-19. Prior to my work in higher education, I taught elementary general music for student with and without diagnoses. In this work, I became interested in exploring how cultural and societal expectations and beliefs influence the role of music for individuals labeled with disabilities. This has led to a line of research related to investigating musical experiences for diverse learners with a focus on music and autism research and Disability Studies in music. It is of the utmost importance to me to be an ally for musicians with disabilities centering their voices in my work so that they may speak for themselves about their own experiences.

**Keywords: Trauma and music in the United States**

#### Citations:

*Draper, A. R. (2021). Music education for students with autism spectrum disorder in a full-inclusion context. Journal of Research in Music Education, Advanced online publication. <https://doi.org/10.1177/00224294211042833>*

*Draper, A. R., & Bartolome, S. J. (2021). Academy of music and art for special education (AMASE): An ethnography of an individual music instruction program for students with disabilities. Journal of Research in Music Education, 69(3), 258-283. <https://doi.org/10.1177/0022429421990337>*



### Ben Dumbauld

Independent Practitioner, USA

#### Ethnomusicology; Music Educator

After graduating with a PhD in Ethnomusicology from the City University of New York, I moved into the non-academic sphere, where I am currently the Director of Content at TeachRock.org. In this capacity, I oversee the creation of arts integration curricula for K-12 classrooms, which is made available for free to teachers in all subject areas. TeachRock.org serves teachers in every state in the United States, and partners directly with school districts and after school programs in New York, New Jersey, California, and Connecticut. I also founded a percussion-based music education program for 8-14-year-olds in my neighbourhood. Titled Marimba Band, it uses marimbas to teach students general music while encouraging Social-Emotional learning skills, which are developed by playing in an ensemble

**Keywords: Music and K-12 education; Community music making; Music and Social-Emotional Learning (SEL)**

**Link1; Link2**



### Mark Ettenberger

SONO - Centro de Musicoterapia, Colombia

#### Music Therapy

I am an Ethno-Music therapist trained in Austria and obtained my PhD in Music Therapy from Anglia Ruskin University, UK. I am a Neonatal Music Therapist (Louis Armstrong Center for Music & Medicine, New York) and hold a M.A. in Peace Studies and Conflict Resolution from the UNESCO Chair of Philosophy for Peace, University Jaume I, Spain. Currently, I am the director of SONO - Centro de Musicoterapia ([www.sono.la](http://www.sono.la)) and a lecturer at the M.A. in Music Therapy at the Universidad Nacional de Colombia. I coordinate the music therapy services at the hospitals Fundación Santa Fe, Clínica de la Mujer, Centro Policlínico del Olaya and Clínica Imbanaco.

**Keywords:** Music therapy in the intensive care unit in Colombia

#### Citations:

Ettenberger, M., Maya, R., Salgado-Vasco, A., Monsalve-Duarte, S., Betancourt-Zapata, W., Suarez-Cañón, N., Prieto-Garcés, P., Marín-Sánchez, J., Gómez-Ortega, V., & Valderrama, M. (2021). The Effect of Music Therapy on Perceived Pain, Mental Health, Vital Signs, and Medication Usage of Burn Patients Hospitalized in the Intensive Care Unit: A Randomized Controlled Feasibility Study Protocol. *Frontiers in Psychiatry*, 12, 714209. doi: [10.3389/fpsyt.2021.714209](https://doi.org/10.3389/fpsyt.2021.714209)

Bieleninik, Ł., Ettenberger, M., Epstein, S., Elefant, C. & Arnon, S. (2021). Potential Psychological and Biological Mechanisms Underlying the Effectiveness of Neonatal Music Therapy during Kangaroo Mother Care for Preterm Infants and Their Parents. *International Journal of Environmental Research and Public Health*, 18(4), 8557. <https://doi.org/10.3390/ijerph18168557>

Ettenberger, M., Sgobbi, B., Eguchi, R., Beltrán Ardila, Y., Torres, S., Bolis, M.E., & Agosti, M. (2021). COVID-19: Implications and considerations for NICU music therapy in Italy, Japan and Colombia. *Music & Medicine*, 13(2), 112-123. <http://dx.doi.org/10.47513/mmd.v13i2.798>.

Ettenberger, M., Bieleninik, Ł., Epstein, S., & Elefant, C. (2021). Defining Attachment and Bonding: Overlaps, Differences and Implications for Music Therapy Clinical Practice and Research in the Neonatal Intensive Care Unit (NICU). *International Journal of Environmental Research and Public Health*, 18(4), 1733. <https://doi.org/10.3390/ijerph18041733>.

Roa, E. & Ettenberger, M. (2018). Music Therapy Self-Care Group for Parents of Preterm Infants in the Neonatal Intensive Care Unit: A Clinical Pilot Intervention. *Medicines*, 5(4), 134-144. doi:[10.3390/medicines5040134](https://doi.org/10.3390/medicines5040134). Leer el artículo completo...

Ettenberger, M. & Beltrán Ardila, Y. (2018). Music therapy song writing with mothers of preterm babies in the Neonatal Intensive Care Unit (NICU) – A mixed-methods pilot study. *The Arts in Psychotherapy*, 58, 42-52. <https://doi.org/10.1016/j.aip.2018.03.001>.

Ettenberger, M. (2017). Music therapy during end-of-life care in the Neonatal Intensive Care Unit (NICU) – Reflections from early clinical practice in Colombia. *Voices: A World Forum for Music Therapy*, 17(2). doi:[10.15845/voices.v17i2.921](https://doi.org/10.15845/voices.v17i2.921).

Ettenberger, M. (2017). Music Therapy in the Neonatal Intensive Care Unit (NICU): Putting the families at the centre of care. *British Journal of Music Therapy*, 1-6. doi:[10.1177/139457516685881](https://doi.org/10.1177/139457516685881).

Ettenberger, M., Rojas Cárdenas, C., Parker, M. & Odell-Miller, H. (2017). Family-centred music therapy with preterm infants and their parents in the Neonatal Intensive Care Unit (NICU) in Colombia – A mixed-methods study. *Nordic Journal of Music Therapy*, 26(3) 207-234. <https://doi.org/10.1080/08098131.2016.1205650>.

Mondanaro, J., Ettenberger, M., & Park, L. (2016). Mars rising: Music therapy and the increasing presence of fathers in the NICU. *Music & Medicine*, 8(3), 96-107.

#### [Link](#)

## Attendees

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### Kjetil Falkenberg

KTH Royal Institute of Technology, Sweden

#### Sound and music computing

I have a long-time interest in interfaces for music creation and sound design that target non-experts. This line of research has among others resulted in studies on accessibility, design-for-all, and use of music in rehabilitation and training. I have collaborated with speech therapists in a project on nonverbal communication using playful music interfaces in a project called "the Sound Scraper" where the aim was to diagnose hearing capabilities among pre-lingual children. I have also collaborated with hearing impairment experts in a project on training listening using a game we called "The Music Puzzle". In addition, I have worked with wheelchair training, group work between sighted and visual impaired pupils, sound design for hearing-impaired, and more.

**Keywords: Training through listening; Expressivity; Sonification, Accessible interfaces**  
[Link](#)



### Libby Fernandes

New Zealand

#### Registered Music Therapist

I work 24 hours a week as a music therapist in a Hospice in Auckland, NZ. I have 9 years of experience altogether working with a range of people such as children with additional needs, adults in neurological rehabilitation, and the full age range in palliative care and grief and loss support.

I use a person-centred, and improvisational approach to my work. My work is psychodynamically informed. I trained as a jazz musician and continue to explore this and other genres in my personal exploration of music.

**Keywords: Music therapy in New Zealand**



### Sunelle Fouché

MusicWorks, South Africa

University of Pretoria, South Africa

#### Music Therapy

I am a music therapist based in Cape Town, South Africa, and co-founder of the non-profit organisation MusicWorks which offers a range of music-based psychosocial programmes for young people in under-resourced education and health settings. In collaboration with the team at MusicWorks, I currently serve as the lead researcher in a participatory action research project that is exploring how musicking supports the resilience of children growing up in contexts of poverty and violence. I serve as supervisor for the University of Pretoria's Masters in Music Therapy students and offer occasional lectures on Community Music Therapy. I am a member of the Arts in Psychosocial Support Community of Practice and form part of the research team that is currently working on a project exploring the landscape of Arts and Health in the South African context. I am committed to developing collaborative and contextually sensitive musicking practices to support the impact of community development and social justice work.

**Keywords: Musicking for resilience in South Africa**

[Link1](#); [Link2](#)

## Attendees

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### Emma Frid

KTH Royal Institute of Technology, Sweden  
IRCAM, France

#### **Sound and Music Computing; Music Technology**

I am a postdoctoral researcher at the STMS Laboratory at IRCAM, where I am working in the COSMOS project, under a Vetenskapsrådet (Swedish Research Council) International Postdoctoral Grant hosted by the Sound and Music Computing group at KTH Royal Institute of Technology. I obtained a PhD in Sound and Music Computing from the Division of Media Technology and Interaction Design at KTH Royal Institute of Technology in January 2020. My thesis was entitled "Diverse Sounds - Enabling Inclusive Sonic Interaction" and focused on how Sonic Interaction Design can be used to promote inclusion and diversity in music-making. I am the author of the first full review on Accessible Digital Musical Instruments (ADMIs). My research interests include inclusive music technology and practice, multimodal interface design, music technology for health and well-being, Human Computer Interaction (HCI), Sonic Interaction Design (SID), human-AI interaction, and haptics.

**Keywords: Accessible Digital Musical Instruments (ADMIs); Interactive sonification; Multimodal interaction; Haptics**

**[Link1](#); [Link2](#); [Link3](#); [Link4](#)**



### Jane Gosine

Memorial University, Canada

#### **Musicology; Choir Leader**

I am a professor in the School of Music at Memorial University, Canada where I teach courses in musicology, including a course on music and health. I am also cross-appointed to Community Health and the Humanities in the Faculty of Medicine. My research interests include examining the relationship between group singing and wellbeing. I co-founded and direct the Better Breathing Choir – a choir specifically designed for people living with respiratory illness and for those interested in improving their breathing. I collaborate with a physiotherapist from a pulmonary rehabilitation clinic to run sessions that combine breathing and gentle physical exercises and singing. The choir also offers experiential learning for students from music, music therapy, physiotherapy and medicine (<https://betterbreathingchoir.wordpress.com/>). I have collaborated with music therapists on projects at Easter Seals Newfoundland and Labrador, Canada examining the impact of involving community musicians in a music therapy programme for young adults, and at the East Anglia Children's Hospice in Ipswich, England, examining the role of a choir formed by the music therapist to support the families of children receiving services at the hospice and bereaved families. I am a team member with Lauda – a neuro-diverse children's choir within Shallaway Youth Choir in St John's, Newfoundland and Labrador (<https://www.shallaway.ca/lauda>). I am a co-investigator in SingWell Canada – a research project looking at group singing for people living with communication disorders (<https://www.singwell.ca>). I am also interested in the potential role of group singing and other arts-based activities within the context of social prescribing.

**Keywords: Group singing and wellbeing**

#### **Citations:**

Gosine, J. & Ryan, R. (2021). *Creating a virtual singing community for individuals living with respiratory illness*, *Journal of Music, health and wellbeing* <https://www.musichealthandwellbeing.co.uk/musicandcovid19>

Gosine, J. & Travasso, R. (2018). *Building community through song: The therapeutic hospice choir*, *British Journal of Music Therapy* 32 (1), 18-26 <https://doi.org/10.1177/1359457518759960>

Gosine, J., Hawksley, D. & LeMessurier Quinn, S. (2017). *Community building through Inclusive music-making*, *Voices: A World Forum for Music Therapy* 17 (1) <https://doi.org/10.15845/voices.v17i1.893>

**[Link](#)**

## Attendees

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### Sonja Grace

ATHA -Australian therapeutic harpists association, New Zealand

#### Therapeutic Harp Practitioner

I trained with the International Harp Therapy Programme, San Diego and qualified as a certified therapeutic harp practitioner in 2010. I then trained as a social worker in Austria. I would like to combine both my expertise as a therapeutic harp practitioner and my knowledge gained from writing my social work thesis, "How to Help Mothers to Bond Better with Their Children." to accompany women throughout their pregnancy. All children deserve the best start in life, not just IVF babies.

**Keywords: Therapeutic harp music for our planet, trees, animals and traumatised people; Asylum seekers traumatised by war and family abuse; Women who experienced trauma at birth and had subsequent panic attacks**

[Link](#)



### Debi Graham

Royal College of Music, UK

#### Music Psychology; Music Education

I am a doctoral student at the Royal College of Music, supervised by Professor Rosie Perkins and Dr Jessica Pitt. My research explores how parental singing with babies under six months can mediate the impacts of stressful and persistent infant crying (or colic). With clear links in the research literature between infant crying and parental mental health, I explore universal and non-stigmatising musical approaches to support parents and little ones. I received my Master's degree in Play Therapy in 2009 and was awarded a distinction for my work exploring the use of lullabies and movement practices with first-time mothers. This led to the creation and roll-out of the BABY BONDING programme; a gentle perinatal intervention now commissioned by the NHS in England and in several countries around the globe.

**Keywords: Singing in the perinatal period to support parental mental wellbeing; UK and international**



### April L. Graham-Jackson

University of California Berkley, USA

#### Geography (black geomusicologies)

my name is April L. Graham-Jackson and i am a former music journalist and current third-year phd student in the geography department at uc berkeley. My broader research is about Black scale and centers the scalar politics of Blackness to better understand the interiority and co-constitution of Black geographies and geographic Blackness. my theoretical, conceptual, and methodological approach is geomusicological in nature. therefore, i think through (g)eographical and (m)usical scales and time|temporalities to explore the relationality between Blackness, Black people, and place and the sociogeographic processes that situate these relationships. More specifically, I consider the ways the (re)structuring of Black music and popular culture, city-region formations, and urban-regional political economy shaped Blackness and Black identity in post-civil rights chicagoland. currently, i am working on a paper about verzuz, a webcast series created by swizz beatz and timbaland, to examine the ways Black music curators cultivate digital spaces of Black virtual care and sonic wellness during the coronavirus pandemic. taking a Black feminist praxis and digital geo-ethnographic approach, i explore how Black twitter produces cartographic (re)productions of Black digital footprints (hashtags) by mapping coordinates of Black virtual care, nostalgic connectivity, and digital shelter in their pursuit of melodic restoration and togetherness to "music" themselves out of a fantastical horror.

**Keywords: Black twitter; Black digital geographies; virtual care and sonic wellness; nostalgia; verzuz; covid-19**

## Attendees

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### Jessica Grahn

University of Western Ontario (Western University), Canada

#### Music Neuroscience

I am a cognitive neuroscientist who conducts research on music, especially musical rhythm. Much of my work stems from my interest in why we move to rhythm, and how movement and rhythm may be connected in the brain. I conduct brain scanning studies examining how different motor areas in the brain respond to musical rhythm, and how rhythm and music may be processed in the brains of those who have dysfunction in the brain areas that control movement, as happens in Parkinson's disease. I have collaborated with Kara Patterson in Toronto on auditory cueing in individuals post-stroke. With Swathi Swaminathan, I have also examined how music may alter memory recall in younger and older adults.

**Keywords: Music and gait interventions in North America; Musical memory in younger and older adults in North America**

[Link](#)



### Juho Hänninen

European University Institute, Finland

#### Sociology

I work on a PhD about 'new wave' (turn of the 1980s) scene participants life stories from a life course perspective. My interests lie in how the participants' subjectivity: How they experience their adolescence in once atypical informal youth networks to have influenced their life events and current life disposition. I aim to compare a scene from Birmingham to Helsinki.

**Keywords: Youth and subculture in Europe**





### Klisala Harrison

Aarhus University, Denmark

**Music Anthropology; Ethnomusicology; Community Musician**

I am an Associate Professor of Music Anthropology at Aarhus University in Denmark. I research music, health and well-being. I currently run a research project on social determinants of health and Indigenous music across the Arctic, with focuses on traditional and popular musics in the Nordic countries, Greenland and northern Canada. I have published on the social importance of music for addiction recovery; music and social determinants of health; and music's relevance for the human right to health and health policies. I have also published on songwriting as a trauma response for asylum seekers and refugees to Europe, and on music scholarship as care.

**Keywords: Popular and traditional music-making; Music performance and music media in the Arctic (Norway, Sweden, Finland, Greenland, Canada, US); Popular music-making among urban poor in Canada; Popular songwriting among asylum seekers and refugees in Europe; Participatory music-making for addiction recovery in Canada**

**Citations:**

Harrison, Klisala. 2019. "The Social Potential of Music for Addiction Recovery." *Music & Science* 2: 1-16. <https://journals.sagepub.com/doi/full/10.1177/2059204319842058>

Harrison, Klisala. 2020. *Music Downtown Eastside: Human Rights and Capability Development through Music in Urban Poverty*. New York: Oxford University Press. PAGES 73-116 ONLY on the human right to health and music

Harrison, Klisala. 2018. "Community Arts, Employment and Poverty: Exploring the Roles of Musical Participation and Professionalisation in Health Equity." In *Music, Health, and Well-being: Exploring Music for Health Equity and Social Justice*. Eds. Naomi Sunderland, Natalie Lewandowski, Dan Bendrups and Brydie-Leigh Bartleet, 177-199. Palgrave Macmillan.

Harrison, Klisala. 2013. "Music, Health and Socioeconomic Status: A Perspective on Urban Poverty in Canada." *Yearbook for Traditional Music* 45: 58-73.

Harrison, Klisala, Kristina Jacobsen and Naomi Sunderland. 2019. "New Skies Above: Sense-bound and Place-based Songwriting as a Trauma Response for Refugees and Asylum Seekers." *Applied Arts & Health* 10(2): 147-167.



### Beatriz Ilari

University of Southern California, USA

#### **Music Education; Music psychology**

My name is Beatriz Ilari and I am a Brazilian-American scholar studying the intersections between musical development, cognition and culture. My research is colored by my lived experiences as a child of immigrants in Brazil, who grew up immersed in Brazilian, Japanese, Italian and Latin American music and culture, and by my own experiences as an immigrant in the United States. My research focuses on the experiences of children, youth and their families, as well as the contexts and individuals/social networks that enable musical development, learning and wellbeing. I have conducted extensive research with infants, preschoolers and school-aged children in a wide range of settings (schools, community settings, the home) and in different parts of the world. While some of these studies have focused on perception and cognition of musical structures, others have centered around the quality of experiences. A special interest of mine lies in giving voice to and documenting the musical experiences of children, youth and families from underserved and ethnic minority groups that are under-represented in the literature. In the past few years, I have also been interested in the role of music to promote wellbeing in children and adults, and interest that was certainly catalyzed by the COVID-19 pandemic. To conduct my research, I use both quantitative and qualitative approaches, and enjoy working in collaborative and interdisciplinary teams.

**Keywords: Infants, young children and families in the home; After-school programs in the United States; Young adults in Brazil**

#### **Citations:**

*Ilari, B., Helfter, S., Huynh, S., Bowmer, A., Knight, J., & Welch, G. (in press). Musical activities, prosocial behaviors and executive function skills of kindergarten children. Music & Science.*

*Ilari, B., Cho, E., Li, J. & Bautista, A. (in press). Perceptions of parenting and parent-child home activities in times of COVID-19. Journal of Child and Family Studies.*

*Ilari, B. (2019). Musical engagement and well-being in the early years of life. In P. Gouk, J. Kennaway, J. Prins, & W. Thormälen (Eds.), Routledge companion to music, mind and well-being: Historical and scientific perspectives. London, England: Routledge.*

*Ilari, B. (2017). Children's ethnic identity, cultural diversity and music education. In R. Macdonald, D. J. Hargreaves, & D. Miell (Eds.), Oxford handbook of musical identities (pp. 527-543). New York, NY: Oxford University Press.*

*Young, S., & Ilari, B. (2019). (Eds.). Early childhood music: Multi-disciplinary perspectives and inter-disciplinary exchanges. Amsterdam: Springer.*

*Ilari, B. (2020). Longitudinal research on music education and child development: Contributions and challenges. Music & Science, 3, 1-21.*

**[Link1](#); [Link2](#)**

## Attendees

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### Ailsa Lipscombe

University of Chicago, USA

**(Ethno)musicology; Critical Disability Studies**

I am a PhD candidate in my final year, writing a dissertation on disabled and chronically ill perspectives on sound and silence during the COVID-19 era. I work at the intersections of sound studies, critical disability studies, and (Ethno)musicology, considering the relationship between bodies, spaces, and time to understand how listening and interpretive praxes evolve in conjunction with global health crises. In this work, I primarily focus on how sound constructs multiple pandemic relationalities. I also identify as a chronically ill and disabled scholar.

**Keywords: Embodiment; Listening positionalities; Music and wellbeing, Quarantine musicking; Relationality**



### Tânia Marques Cardoso

Federal University of Goiás, Brazil

**Psychology of Music; Music and Mental Health; Psychoanalytic Music Therapy; Community Music Therapy**

I am a professor of Music Therapy undergraduate course in Federal University of Goiás (UFG), in the beginning of my academic career. My general theme of research has been Music Therapy and Music in psi knowledges. Previously, I focused my work efforts on the areas “Music Therapy and Music Psychotherapy”, in addition to a number of activities with children and adolescents in the context of educational, healthy and social institutions, as well as assisting adults in clinic and online clinic. In this work, the music and the "playing" or "singing" component in psychoanalytic music therapy made the process more ludic and sensitive to express strong emotions and feelings unknown. I have thought the analysis of transference and the musical interpretation of this relation is critically important and central to praxis in mental health.

**Keywords: Music Psychotherapy and mental health in Brazil for children and adults**  
**[Link1](#); [Link2](#); [Link3](#); [Link4](#); [Link5](#)**

## Attendees

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### Sally Mollison

SALMUTATIONS, Australia

Registered Music Therapist, Australian Music Therapy Association (AMTA)

#### Music Therapy

I live in lutruwita/Tasmania, palawa pakana country and manage freelance consultancy, SALMUTATIONS. As an educator, therapist and performer, I co-design and deliver creative projects across health, justice, education, the arts, and community settings. I sing with the Tasmanian Symphony Orchestra Chorus and work for MONA festivals. My research includes Master of Music Therapy, UNIMELB (Music parenting programs); Master of Education, CURTIN, (Museum learning environments); BEd, UTAS, (Music and non-verbal communication) and a Diploma in Piano. I participate in the UTAS Wicking Dementia Island Project and the Monash Healthy Brain Project.

I work across industries that champion creatives and health practitioners and support artists and the arts. My board management experience includes Australian Music Industry Network, Australian Music Foundation, World Education Fellowship, Tas Industry Training Advisory Board, Tas Arts Advisory Board, Theatre Royal Board, Museums Australian Education Group, The Hutchins School Art Committee and DRILL Performance Company. Highlights in my musicking with people across the lifespan so far includes: Bubology at tagari lia Aboriginal Child and Family Centre, an early years program for vulnerable babies, their carers and those in the community who support them; FISHFINGERS a focus on the environment through youth dance; Hear Our Voices, a project with refugee women that promotes women's rights; and aWake Before Death, an award-winning end-of-life film project recognised by the WHO, that addresses death, dying and grief. I have represented Australia on international education fellowships to UK, NZ and Japan and am keen to work with others who promote the impact of music impact on wellbeing.

**Keywords: Musicking; Social determinants of health from pre-birth to end-of life; Indigenous Lifeworlds; Country and environment**

**[Link](#)**



### Steven Morrison

Northwestern University, USA

#### **Music Education; Music Cognition**

As a music educator in the United States, I have largely focused on issues relating to the experience of music-making and music learning within the context of the large performing group. Traditionally, the musical outcomes of large group music learning (e.g., performance skill, notation literacy) have been preeminent when articulating the educational contribution of these ensembles. In contrast, participants have consistently identified social aspects of group music-making as central to the ensemble experience. My recent research interest has been to consider whether these two constructs--music learning and social engagement--are essential components of a singular concept of human musicality. Through a series of studies examining the interaction of various components of musical encounters, I have raised questions about the manner in which individuals integrate multiple aspects of music--those traditionally considered central to music performance as well as others traditionally considered peripheral or irrelevant--into complex and multidimensional experiences. Beyond their place within school curricula, I propose that large group music-making opportunities are places in which identity, social interactivity, and individual well-being are explored and enhanced.

**Keywords:** Large music ensembles in US schools and communities

#### **Citations:**

*Kumar AB and Morrison SJ (2016) The Conductor As Visual Guide: Gesture and Perception of Musical Content. Front. Psychol. 7:1049. doi: [10.3389/fpsyg.2016.01049](https://doi.org/10.3389/fpsyg.2016.01049)*

*Morrison, S. J. (2001). The School Ensemble: A Culture of Our Own: School ensembles are not just classes or performance groups, but guardians of their own specific culture, a culture that informs and enriches the lives of their members. Music Educators Journal, 88(2), 24–28. <https://doi.org/10.2307/3399738>*



### Ambra Palazzi

Fondazione Ospedale Salesi - Salesi Pediatric Hospital, Ancona, Italy

#### Music Therapy

I am an Italian singer and music therapist, with a PhD in Psychology. In the last 8 years I have lived, studied and worked in Brazil as a music therapist and researcher in the Neonatal Intensive Care Unit. I am currently working as a music therapist in the neuropsychiatry, pediatric surgery and pediatric oncology in Salesi Pediatric hospital. I also work with pre-natal and post-natal music therapy with pregnant women and parent-infant dyads.

**Keywords:** Music therapy in the NICU in Brazil; Music therapy in pediatric hospital in Italy (oncology, neuropsychiatry)

#### Citations:

- Palazzi, A., Filippa, M., Meschini, R., & Piccinini, C. A. (2021). Music therapy enhances preterm infant's signs of engagement and sustains maternal singing in the NICU. *Infant behavior & development*, 64, 101596. Advance online publication. <https://doi.org/10.1016/j.infbeh.2021.101596>
- Palazzi, A., Meschini, R., & Piccinini, C. A. (2021). NICU Music Therapy Effects on Maternal Mental Health and Preterm Infant's Emotional Arousal. *Infant Mental Health Journal*. Online publication. <https://doi.org/10.1002/imhj.21938>
- Palazzi, A., Meschini, R., Medeiros, M. D. M., & Piccinini, C. A. (2020). NICU Music therapy and mother-preterm infant synchrony: a longitudinal case study in the South of Brazil. *Nordic Journal of Music Therapy*, 29(4), 334-352. <https://doi.org/10.1080/08098131.2020.1752777>
- Vianna, M. N., Palazzi, A., & Barcellos, L. R. M. (2020). Music Therapy and Culture in Brazilian Neonatal Units—Research and Clinical Practice. In H. Shoemark & M. Ettenberger (Eds.), *Music therapy in Neonatal Intensive Care: Influences of culture* (pp. 207-228). Dallas, TX: Barcelona Publishers.
- Palazzi, A., Meschini, R., & Piccinini, C. A. (2020). Intervenção musicoterápica para mãe-bebê pré-termo – IMUSP: Parte 2". *Revista Brasileira de Musicoterapia*, XXII(28), 8-30. <https://www.revistademusicoterapia.mus.br/wp-content/uploads/2020/12/INTERVENCAO-MUSICOTERAPICA-PARA-MAE-BEBE-PRE-TERMO-IMUSP-PARTE-2-AMBRA-et-al.pdf>
- Schmidt, B., Palazzi, A. & Piccinini, C. A. (2020). Entrevistas online: potencialidades e desafios para coleta de dados no contexto da pandemia de COVID-19. *REFACS*, 8(4), 960-966. <https://doi.org/10.18554/refacs.v8i4.4877>
- Palazzi, A., Meschini, R., & Piccinini, C. A. (2019). Intervenção musicoterápica para mãe-bebê pré-termo – IMUSP: Parte 2". *Revista Brasileira de Musicoterapia*, XXI(27), 61-83. <https://www.revistademusicoterapia.mus.br/wp-content/uploads/2020/11/Intervencao-Musicoterapica-Para-Mar-Bebe-Pre-Termo-IMUSP-PARTE-1PALAZZI-et-al.pdf>
- Palazzi, A., Meschini, R., & Piccinini, C. A. (2019). Music therapy intervention for the mother-preterm infant dyad: Proposal of intervention in the Neonatal Intensive Care Unit. *Psicologia em Estudo*, 24, e41123. <https://doi.org/10.4025/psicoestud.v24i0.41123>
- Palazzi, A., Nunes, C. C., & Piccinini, C. A. (2018). Music therapy and musical stimulation in the context of prematurity: a narrative literature review from 2010 to 2015. *Journal of Clinical Nursing*, 7(1-2), e1-e20. <https://doi.org/10.1111/jocn.13893>
- Palazzi, A., Fritzen, W. B., Gauer, G. (2018). Music-induced emotion effects on decision-making. *Psychology of Music*, 47(5), 621-643. <https://doi.org/10.1177/0305735618779224>
- Palazzi, A., Meschini, R., & Piccinini, C. A. (2017). Music Therapy Intervention for the Mother-Preterm Infant Dyad: Evidence from a Case Study in a Brazilian NICU. *Voices: A World Forum for Music Therapy*, 17(2). <https://doi.org/10.15845/voices.v17i2.916>

## Attendees

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### Paolo Paolantonio

Conservatory of Southern Switzerland, Lugano, Switzerland

#### Performance Science

I am a PhD candidate investigating the effects of music-based interventions on the health and wellbeing of older adults and higher education music students involved. In 2015-2017, I was involved as coordinator, researcher and double bass player in a group music making programme (Art for Ages) carried out in four nursing homes in Switzerland. My PhD is focusing on this activity and my research aims to investigate how residents and music students involved experienced their group music making and what effects they perceived by taking part in it. Since 2018, I have been involved, as teacher and coordinator, in music-based interventions focusing on receptive engagement (Music and Words).

**Keywords: Active and receptive engagement with music in nursing home**

#### Citations:

Paolantonio, P., Cavalli, S., Biasutti, M., Pedrazzani, C., & Williamon, A. (2020). Art for Ages: The Effects of Group Music Making on the Wellbeing of Nursing Home Residents. *Frontiers in Psychology* 11:575161. [doi:10.3389/fpsyg.2020.575161](https://doi.org/10.3389/fpsyg.2020.575161)

Paolantonio, P., Pedrazzani, C., Cavalli, S., & Williamon, A. (2021). Music in the life of nursing home residents, *Arts & Health*, DOI: [10.1080/17533015.2021.1942938](https://doi.org/10.1080/17533015.2021.1942938)

Paolantonio, P., Cavalli, S., Biasutti, M. & Williamon, A. (in press). Group music making in nursing homes: investigating the experience of higher education music students. *International Journal of Community Music*



### Gabriela Pérez-Acosta

Universidad Nacional Autónoma de México, Mexico

#### Cognitive Neuroscience of Music

I have a Major in piano performance. After that, I got my Masters Degree in Music Cognition and I am currently finishing my PhD also in Music Cognition (Cognitive Neuroscience of Music). I am a full-time professor at the Faculty of Music at my University, where I have been teaching for 22 years. My research field is the neural basis of music imagery and its relation to the auditory system and different types of mental representations during performance practice. Next, I want to work with performance anxiety as it is a big health issue among musicians.

**Keywords: Mexican musicians wellbeing**

[Link1](#); [Link2](#); [Link3](#)



### Rosie Perkins

Royal College of Music, UK

#### Arts and Health

My current role is Professor of Music, Health, and Social Science at the Royal College of Music London. Based in the Centre for Performance Science, my research investigates two broad areas: how music and the arts support societal wellbeing and how to enhance artists' wellbeing and career development. My recent work relating to musical care falls into two main categories. First, the role of music in supporting optimal maternal mental health, including research studies examining singing interventions for mothers experiencing symptoms of postnatal depression and loneliness as well as work exploring live, improvisatory music-making with mothers hospitalised during pregnancy. Second, how we can develop methodologies in the field through making use of large-scale qualitative data, with a particular focus on understanding processes of change through musical care.

**Keywords:** Singing interventions for mothers; qualitative research methods in musical care

#### Citations:

*Perkins R, Mason-Bertrand A, Fancourt D, Baxter L, & Williamon A (2020), How participatory music engagement supports mental wellbeing: a meta-ethnography, Qualitative Health Research, 30, 1924-1940.*

*Fancourt D & Perkins R (2018), The effect of singing interventions on symptoms of postnatal depression: a three-arm randomised controlled trial, British Journal of Psychiatry, 212, 119-121.*

**[Link](#)**





### Georgia Pike-Rowney

Australian National University, Australia

**Music Education; Mental Health and Wellbeing; Classics; History; Music Performance**

I am a transdisciplinary researcher, educator, community outreach facilitator and singer, focussed on psycho-social approaches to music making that prioritise wellbeing and social cohesion. Currently a Visiting Fellow at the Centre for Mental Health Research at the Australian National University (ANU), from 2011-2018 I was Convenor of the ANU Music Engagement Program, now a privately run organisation delivering community outreach programs across the education, community and health sectors. I have 20 years' experience promoting and facilitating outreach programs and events locally, nationally and internationally. These include tailored programs for the disability, aged care, CALD (culturally and linguistically diverse), early childhood and at-risk youth populations. In 2016 the Governor General of Australia presented me with a Children's Week award for my work at Cranleigh School (a school for children living with disabilities). I am regularly asked to support outreach programs and community music initiatives in other countries, including New Zealand, The USA and the UK. My research is conducted in parallel with my practice. My PhD (2017) developed a transdisciplinary historical framework that promoted the use of music for wellbeing in educational settings. In 2018 I transferred my career to the health sciences, resulting in a number of projects including the use of music outreach in occupational therapy education, and an evaluation of music outreach on depression and anxiety for people living with dementia and Alzheimer's disease. In 2020 I undertook a post-doctoral fellowship with the ANU Medical School to collect data for research concerning online learning during the COVID-19 pandemic, and the development of non-verbal clinical skills. In 2021 I have also undertaken a research fellowship at the National Library of Australia looking at the use of community singing in interwar Australia as a tool for recovery, community cohesion, and wellbeing.

**Keywords: Singing in care facilities in Australia, New Zealand and the US; Community singing for individuals living with disabilities in Australia, New Zealand and the US; Intergenerational community singing in Australia; History of community singing in Australia**

**Citations:**

Gulliver, A., Pike, G., Banfield, M., Morse, A. R., Katruss, N., Valerius, H., Pescud, M., McMaster, M., & West, S. (2021). *The music engagement program for people with Alzheimer's disease and dementia: Pilot feasibility trial outcomes. Evaluation and Program Planning, 87, 101930.* <https://doi.org/10.1016/j.evalprogplan.2021.101930>

de Jong, D. C., Pike, G., West, S., Valerius, H., Kay, A., & Ellis, S. (2020). *Shared music, shared occupation: Embedding music as a socio-altruistic collective- and co-occupation in occupational therapy education. Journal of Occupational Science, 1-14.* [doi:10.1080/14427591.2020.1793808](https://doi.org/10.1080/14427591.2020.1793808)

[Link1](#); [Link2](#); [Link3](#)



### Thiago Pires da Mota

Federal University of Goiás, Brazil

**Music Psychology**

I'm a third-year music therapy student.

**Keywords: Music psychotherapy and mental health**



### Jessica Pitt

Royal College of Music, UK

#### Music Education

I am an early childhood (0-5yrs) music educator and researcher, interested in parent-child music making, group musical processes, music pedagogy and musical play. Recent projects include SALTmusic - an interdisciplinary project with music-arts practitioners and speech and language therapists working together to discover the most effective music pedagogy for children 24-48 mnths with SLCN referral. Current work includes 'Germination' - trialling a model of education based on adult play for emerging artists and early childhood practitioners to work in early childhood contexts with music-arts.

**Keywords: Magic Acorns - an early years arts development organisation - based in Great Yarmouth, a seaside town in the East of England with high indices of social and economic deprivation**

#### Citations:

Pitt, J. (2020). *Communicating through musical play: combining speech and language therapy practices with those of early childhood music education—the SALTMusic approach*. *Music Education Research*, 22(1), 68-86.

Pitt, J., & Welch, G. F. (2021). *Music in early education and care settings for communication and language support*. *The Oxford Handbook of Early Childhood Music Learning and Development*.

Huhtinen-Hildén, L., & Pitt, J. (2018). *Taking a learner-centred approach to music education: Pedagogical pathways*. London:Routledge.

Pitt, J., & Hargreaves, D. J. (2017). *Attitudes towards and perceptions of the rationale for parent-child group music making with young children*. *Music Education Research*, 19(3), 292-308.

Pitt, J., & Hargreaves, D. (2017). *Exploring the rationale for group music activities for parents and young children: parents' and practitioners' perspectives*. *Research Studies in Music Education*, 39(2), 177-194.

#### [Link](#)



### Rainer Polak

Max Planck Institute for Empirical Aesthetics, Germany

#### Anthropology; Ethnomusicology; Empirical Musicology; Music Cognition; West African Percussion Jembe Playing

Trained in Social Anthropology and African Studies, I am a postdoctoral researcher at the Max Planck Institute for Empirical Aesthetics (Frankfurt, Germany). Based on intense, long-term fieldwork relationships maintained in Bamako and various villages in rural southern Mali since the 1990s, my ethnographic and social-scientific research has focused on vernacular dance music performance. Current projects include the curation of a substantial multi-media corpus and the ethnographic study of participatory music and dance performance in a Malian peasant community. I also teach jembe drum ensemble music from Mali across the German-speaking countries. I have also engaged in music theory, empirical musicology, and cognitive-science research on rhythm perception and performance in music and dance, and in this field also carry out cross-culturally comparative research, involving fieldwork-based psychological experimentation and high-end audio-visual documentation in countries such as Mali, India, and Greece.

**Keywords: Mali; Celebration; Dance; Drumming; Jembe; Rhythm; Entrainment**

#### [Link](#)

## Attendees

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### Tal-Chen Rabinowitch

University of Haifa, Israel

#### Music Psychology

I am an Assistant Professor at the School of Creative Arts Therapies at the University of Haifa since 2018. I completed my PhD at the Centre for Music and Science at the University of Cambridge. My Postdoctoral training included work at the Hebrew University of Jerusalem and at the Institute for Learning & Brain Sciences, University of Washington. My research is focused on the influence of music on children's social-emotional capacities, such as empathy, cooperation and generosity. In addition, I am exploring the specific roles of behavioral synchrony in children's social-emotional development and its potential in reducing or preventing conflicts and generating closeness and similarity between individuals and groups. Research takes place both in the field (school, communal and therapeutic centers) and in the lab.

**Keywords: Music and social-emotional capacities in children; Interpersonal synchrony and social interactions**

**[Link](#)**



### Naomi Raymond

Gavia LifeCare Center, USA

#### Music Therapy

I graduated in 2021 from a Master's program in Music Therapy. I completed a music therapy internship at a children's hospital during Covid, and recently began working at an outpatient adult mental health clinic.

**Keywords: Music therapy for mental health in the US**



### Juan-Pablo Robledo

Millennium Institute for Caregiving Research (MICARE), Chile and France

#### Music Psychology; Trained Clinical Psychologist

I am a researcher in the field of nonverbal communication, with strong formal training in music and experimental psychology, and a wealth of international, interdisciplinary lab experience. I am particularly interested in approaching scientifically the relationship between vocal prosody and music, with a focus on pitch and rhythmicity. During my doctoral studies, I added a developmental approach to this subject by studying parents' use of Infant-Directed Speech (sometimes dubbed "musical speech"). I am currently studying the nonverbal aspects of patronizing speech (a misplaced form of I-D Speech) directed at persons with intellectual disabilities.

#### Citations:

Robledo, J.P. (2021). Book Review. Hargreaves, D. & Lamont, A. (2017). *The Psychology of Musical Development*. Cambridge University Press. *Music & Science*, 4, pp. 1-3. <https://doi.org/10.1177/20592043211006638>

Rabeyron, T., Robledo, J.-P., Carasco, E., Bisson, V., Bodeau, N., Vrait, F.-X., Berna, F., and Bonnot, O. (2020). "A Randomized Controlled Trial of 25 Sessions Comparing Music Therapy and Music Listening for Children with Autism Spectrum Disorder." *Psychiatry Research* 293(113377), doi: [10.1016/j.psychres.2020.113377](https://doi.org/10.1016/j.psychres.2020.113377)

Robledo, J.P., Hawkins, S., Cornejo, C., Cross, I., Party, D., Hurtado, E. (2021). Musical improvisation enhances interpersonal coordination in subsequent conversation: Motor and speech evidence. *PLoS ONE* 16(4): e0250166. <https://doi.org/10.1371/journal.pone.0250166>



### Efrat Roginsky

University of Haifa, Israel

**Qualitative Research; Intersubjective Psychology; Community Music Therapy; Critical Disability Studies; General Systems Theory**

I am a partner to David, and the mother of 2 great sons. a classical guitarist, music therapy practitioner, educator, and researcher at the University of Haifa. I also coordinate a large team of creative arts therapists within the Israeli education system. My clinical work is focused on nonverbal individuals and their families throughout their lifespan. Together, we explore the ways music can afford these families to communicate, connect, and participate socially. I am highly interested in the potential contributions of music and music therapy to systems and organizations: groups, families, schools, and more. My latest partnership regarding the Neurodiversity paradigm, as well as my recent efforts to explore as a music therapist the new reality of epidemic and climate change, come from this interest.

**Keywords: Music for non-verbal individuals; Music and neurological conditions; Music in education; Community music therapy; Music therapy and Neurodiversity; Music therapy and climate change**

**Citations:**

Roginsky, E., & Elefant, C. (2019). *Communicative musicality, music and transformation in the lives of parents and their children with cerebral palsy and multiple disabilities (CPMD)*. *Approaches: An Interdisciplinary Journal of Music Therapy* 11, (1), 117-133.

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Roginsky, E., Sade-Dor, T., Dvir, O., Halahmi, Y. & Goldman, S. (2021). *CoAT: A community-based therapeutic approach in educational environments*. In: D. Regev and S. Snir (Eds.) *Integrating Art Therapy into Education: A Collective Volume*. Routledge.

Gilboa, A., & Roginsky, E. (2010). *Examining the dyadic music therapy treatment (DUET): The case of CP child and his mother*. *Nordic Journal of Music Therapy*, 19(2), 103–132.



### Buran Saada

Palestinian from the Occupied Lands (Israel)

**Music Therapy**

Buran Saada from Acka in occupied lands of Palestine in 1948. For irony, I have an Israeli nationality and studied my BA in musicology and education in the Hebrew University and my master degree in music therapy got from David Yelin College. Basically, I'm a singer before I became a music therapist. In my society music therapy is a new field so I have and had many difficulties and challenges to burn the cornerstone for mental health care and development for Palestinian people under occupation and other people in the world who needs help.

**Keywords: Support groups in touchpoints in occupied land; Children with ASD**



### Brian Schrag

SIL International, Center for Excellence in World Arts, Dallas TX, USA  
**Ethnomusicology; Community Artist, Community Arts Therapy**

#### **Brian's home-crafted help or some of life's broken bits**

My core life project is promoting arts-energized, communication-focused community engagement for futures more like Heaven. I worked as a linguist, translator, and ethnomusicologist in DR Congo and Cameroon in the 1990s and 2000s, became SIL's Ethnomusicology & Arts Coordinator in 2006, and founded the Center for Excellence in World Arts at Dallas International University in 2012. I have degrees in Cognitive Science (Brown University), Intercultural Studies (Wheaton College), and Ethnomusicology (University of California, Los Angeles). My wife Barb and I have three children and a growing number of grandchildren. I make lots of stuff, speaking, writing, woodworking, and singing regularly for academic, spiritual, and homey occasions like weddings, funerals, and anniversaries.

**Keywords: Huntington's Disease; Ethnolinguistic communities use their arts to make better lives; Appreciative inquiry, Central Africa**

**[Link1](#); [Link2](#); [Link3](#); [Link4](#); [Link5](#); [Link6](#); [Link7](#)**



### Caitlin Shaughnessy

Royal College of Music, UK  
University of Roehampton, UK

**Music Psychology; Education**

My research interests are centred on the importance of music in everyday life as a medium for shared experience, well-being and creative expression. I have just completed my PhD, which explores the role of music as a social, regulatory and creative tool for autistic children and their families. In particular, how using music in everyday life can promote wellbeing and development, using mixed methods including longitudinal measures to track these changes over time. A key part of my research is the importance of empowering caregivers and families around children to recognise how music can enrich communication and support everyday tasks. This includes developing resources to help both parents and children to realise their own musical capacities, and support parents in nurturing their children's musical interests and abilities. This project is currently being expanded to trial a holistic approach; integrating a musical program concurrently in the home and in nursery settings to help fidelity and engagement further with families with autistic children. I have also applied these ecological, everyday strategies in previous research projects includes the use of music to preserve language for people living with dementia. The role of music to support wellbeing is also a feature of my current work, which includes support music practitioners in orientating and integrating musical care principles into their own community work, and the role of personalised music in maternity care.

**Keywords: Musical play for autistic children and their families**

#### **Citation:**

*Lisboa T, Shaughnessy C, Voyajolu A, & Ockelford A (2021), Promoting the musical engagement of autistic children in the early years through a program of parental support: an ecological research study, Music & Science, 4, 1-24*



### Sergey V. Shushardzhan

CEO Research Center for Music Therapy and Healthcare Technologies, Russia  
President of The European Academy For Music Therapy (EAMT), EU  
**Medicine, Clinical Psychology; Acoustic Biotechnologies**

Musical Art and Pedagogy: As a singer, I am known as the owner of the outstanding baritone who had Successful tours at the best opera and concert venues in Russia and Europe (1982-1994).

Vocal pedagogical activity (1994 - present time): developed an innovative system for the rapid setting and restoration of the singing voice; Medicine: science and practice; Medical practice (from 1977- present time): general practitioner, who owns methods of Rehabilitation, Restorative Medicine, including Reflexology and Music Therapy; Scientific research and development: the author of 210 scientific publications in the field of Music Therapy, Rehabilitation, Restorative Medicine, Cellular Acoustics, Anti-Aging Medicine, Reflexology, and Psychology, 11 patents for inventions. The main directions of research include: neuropsychological studies of mechanisms and patterns of auditory perception of various types of music, music and hormonal system, influence of acoustic energy on the points of acupuncture and skin, research of the healing properties of singing, music and cell cultures in Vitro, robotics for medical services, rehabilitation, and music therapy for pandemics

**Keywords: Vocal therapy in Russia and EU; Digital music therapy and robotics music therapy all over the world**

#### Citations:

S. Shushardzhan. Perspectives For Vocal Therapy Diagnostics. "Synthesis of Eastern-Western Medicine & Modern Technologies – The XXI Century Way" I Conference Abstracts /- Cyprus- 1997 – P.185-186

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S. Shushardzhan. *Clinical music therapy. International Dictionary of Music Therapy, - Capilano University\ Canada, - 2013. P. 24*

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S. Shushardzhan. *Reflex-Resonant Theory of Music Therapy . International Dictionary of Music Therapy, - Capilano University\ Canada, - 2013. P. 110*

S. Shushardzhan. *Vocal Therapy. International Dictionary of Music Therapy, - Capilano University\ Canada, - 2013. P. 78*

S. Shushardzhan. *Bonny-Grand – Hardware-Software Music Therapy Complex for Rejuvenation and Recovery. Meso-Forte Therapy as an example of innovative Anti-Age Technology\ Norway, Oslo\Proceedings of the 9th European Music Therapy Congress\ 2013. P. 86-87.*

Shushardzhan S.V., Petoukhov S.V. (2020) *Engineering in the Scientific Music Therapy and Acoustic Biotechnologies. In: Hu Z., Petoukhov S., He M. (eds) Advances in Artificial Systems for Medicine and Education III. AIMEE 2019. Advances in Intelligent Systems and Computing, vol 1126, p.273-282. Springer, Cham (Scopus)*

[Link](#)



### Naomi Sunderland

Griffith University, Australia

**Arts-Health; Singer-Songwriter; Collaborative Songwriting Facilitator; Trauma-Informed Practice**

I am an Associate Professor and member of the School of Health Sciences and Social Work and Co-Convenor of the Music and Communities Research Area at the Queensland Conservatorium Research Centre, Creative Arts Research Institute, Griffith University. I am a descendant of the Wiradjuri First Nations' People of Australia. I have an extensive research and publishing record in anti-colonial, participatory, creative, place based, and community-based research in the areas of arts-health, well-being, First Nations' social justice, and arts-based development. I have taught in the First Peoples and Social Justice team at Griffith University from 2014 and specialise in topics concerning transformative intercultural and immersive education, arts-health, health determinants, equity, and anti-oppressive practice. I was recently awarded an Australian Research Council Fellowship (2021-2024) to study the effect of First Nations' music on social and cultural determinants of health. I have a PhD in applied ethics and human rights from the Queensland University of Technology.

**Keywords: First Nations music as a health determinant in Australia; Music for healing, health and wellbeing**

[Link](#)



### Alison Talmage

University of Auckland | Waipapa Taumata Rau, New Zealand

Music Therapy New Zealand

**Music Therapy; Education**

I am a Registered Music Therapist and doctoral candidate at the University of Auckland. My current PhD action research study focuses on improving practice with "neurological choirs" - community singing groups for adults with communication difficulties resulting from an acquired neurological condition (e.g. stroke, Parkinson's, dementia, brain injury). My practice and research focus on the CeleBRation Choir and Sing Up Rodney. Alongside this, I have extensive experience as a music therapist working with people with diverse needs across the lifespan, as a music therapy supervisor, and as a school teacher. I am also editor of the New Zealand Journal of Music Therapy and Coordinator of the Music Therapy New Zealand Research Special Interest Group.

**Keywords: Music Therapy in Aotearoa New Zealand - particularly in-person and online singing groups for adults living with a neurological condition**

**Citations**

Talmage, A., & Purdy, S.C. (2021). *Choirs and singing groups for adults with neurogenic communication difficulties: Semi-structured interviews with current and potential facilitators*. *New Zealand Journal of Music Therapy*, 19, Early Online. <https://www.musictherapy.org.nz/journal/2021-2>

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[Link1](#); [Link2](#); [Link3](#); [Link4](#)

## Attendees

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### Giorgos Tsiris

Queen Margaret University, UK

St Columba's Hospice Care, UK

#### Music Therapy

I am a senior lecturer in music therapy at Queen Margaret University and arts lead at St Columba's Hospice Care in Edinburgh. Since 2009, I have been working as a music therapist with people at the end of life, and have co-led award-winning health promotion and death initiatives disrupting societal attitudes towards death, dying and loss and generating new images of end-of-life care through music and the arts. This includes the development of community-oriented initiatives and cross-media projects, as well as the establishment of related professional communities. My research portfolio covers a range of areas including spirituality in music therapy, health-promoting palliative care, and service evaluation in arts and health. My work is published widely and recent examples include chapters in the edited book *Relationship Completion in Palliative Care Music Therapy* (2021). I am the founding Editor-in-Chief of *Approaches: An Interdisciplinary Journal of Music Therapy*, and co-chair of the 2022 European Music Therapy Conference.

**Keywords: Music therapy in palliative care**

[Link](#)



### Burçin Uçaner

Ankara HACI bayram Veli University, Turkey

#### Musicology; Music Therapy

I received my bachelor's degree from the Musical Sciences Department of the College of Fine Arts at Erciyes University in 2001. I received my master's and PhD degrees in 2007 and 2011, respectively, from the Music Education Department at Gazi University College of Education. I founded the Music Therapy Association in Turkey (MUZTED), of which I am the current president. I serve as department head at the Musicology Department of Ankara Hacı Bayram Veli University's Turkish Music State Conservatory in Ankara. Since 2006, I have focused on music therapy. I participated in congress and workshops in Argentina, China, Greece, Israel, Italy and Turkey. In 2015, I went to America and attended a music therapy graduate course at Augsburg University. I have also worked in the Minnesota Children's Hospital (transplantation unit, pediatric oncology clinic, pediatric intensive care, etc.), MacPhail Center for Music (autistic, down syndrome, mentally disabled children and adults, etc.), Woodbury Healthcare Center (Alzheimer's, Parkinson etc.), many hospitals, such as the Samaritan Society-Specialty Care Community (Huntingtons, Alzheimer's, dementia, mental retardation, anxiety), Struthers Parkinson's Center. I have taken part in various home care groups, clinics and centers, as well as individual and group music therapy sessions. The main subjects of study are Turkish music history, music therapy history, intercultural music therapy. I am the Turkey coordinator of the MIDDEL (Music Interventions for Dementia and Depression in Elderly Care) project.

**Keywords: Music therapy in Turkey; Music in Turkey**

[Link](#)



## Attendees

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### Kathleen Van Buren

University of Sheffield, UK

#### **Ethnomusicology**

I am an ethnomusicologist and research consultant with special interests in medical and applied ethnomusicology, arts and social change, and musics of Africa. I am a Contract Research Consultant for the Dolores Jean Lavins Center for Humanities in Medicine at Mayo Clinic, Rochester, and an Honorary Research Fellow for the Department of Music at the University of Sheffield, UK. I hold an MA and PhD from the Department of Ethnomusicology at the University of California, Los Angeles, and a BA in English and self-designed BM in ethnomusicology from Lawrence University and Conservatory of Music in Appleton, Wisconsin. My recent publications include *Make Arts for a Better Life: A Guide for Working with Communities* (co-authored with Brian Schrag, OUP 2018) and “Arts, Organizations, and Ethnomusicology: Ethical Considerations in the Contexts of Health and Development Work” (in *The Routledge Companion to Ethics and Research in Ethnomusicology*, edited by Jonathan P.J. Stock and Beverley Diamond, Routledge, anticipated 2022). I am Secretary of the Society for Ethnomusicology’s Medical Ethnomusicology Special Interest Group and a member of the International Council for Traditional Music and the British Forum for Ethnomusicology.

**Keywords: Arts and social change; Entertainment-education; Medical humanities; Arts and humanities in medical education**

[Link](#)



### Mignon van Vreden

North-West University, South Africa

#### **Music Education**

I am a senior lecturer in music education and an Open Educational Resources (OER) fellow at the North-West University’s School of Music. I completed my BMus, BMus Hons and MMus degrees at Stellenbosch University and received my PhD from the NWU in 2014, exploring a conceptual framework for integrating music in grade R. My main instrument is piano and research interests include music education in childhood, undergraduate music teacher education and project-based service learning in higher music education. As part of my OER fellowship, I created an online platform, [singingfeelings.com](http://singingfeelings.com). The project “Singing Feelings” is an initiative to collect, create and facilitate open access musical resources that undergraduate music education students as well as the general public could use to support children’s social-emotional development, by assisting them to express themselves through original songs and musical activities. By making musical resources that relate music education to the socio-emotional development of the child freely available, music education students are finding creative ways to accommodate diversity and multilingualism in their own teaching. I am co-author of “Creative CAPS/Kreatiewe KABV”, a series of teaching manuals for Grade R; contributed to “Teaching Life Skills in the Foundation Phase” (2014), and “Teaching Life Skills in the Foundation Phase 2” (2020) published by van Schaik and wrote a chapter for “Music in the lives of young children” (2021) published by Routledge. In 2018 I received a Y2 Rating from the National Research Foundation and was awarded an NWU Emerging Teaching Excellence Award.

**Keywords: Creating songs to express feelings**

[Link](#)

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