The Inaugural Nordoff Robbins Plus
Research Conference

Music and Communication:
Music Therapy and Music Psychology

20th September 2013
Nordoff Robbins London Centre
United Kingdom

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The Inaugural Nordoff Robbins Plus Research Conference
“Music and Communication: Music Therapy and Music Psychology”
20th September 2013, Nordoff Robbins London Centre, United Kingdom

The Inaugural Nordoff Robbins Plus Research Conference is a collaboration between Nordoff Robbins Research Department and the Centre for Music and Science, Faculty of Music, University of Cambridge.

Conference committee members: Mercédès Pavlicevic, Ian Cross, Neta Spiro, Giorgos Tsiris, Camilla Farrant, Tamar File, Charlotte Cripps.

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WELCOME & INTRODUCTIONS
A very warm welcome to you all on behalf of the UK’s largest music therapy charity to this Inaugural Nordoff Robbins Plus Conference, at our London Centre.

This conference, which is shared with the Centre for Music and Science, Faculty of Music, University of Cambridge, signals Nordoff Robbins’ commitment to engaging in collaborative dialogues across academic disciplines and research institutions.

We hope that this is the beginning of a Nordoff Robbins Plus series of events, with the aim of broadening, testing and enriching the work that we do throughout the UK to transform the lives of people of all ages through the power of music.

Dr Marcus Stephan
CEO of Nordoff Robbins

The Nordoff Robbins Plus Research Conference Series

The Nordoff Robbins Plus series invites collaboration among researchers, practitioners and institutions to explore music-centred topics.

Nordoff Robbins

Nordoff Robbins music therapy practitioners have worked in health, education, social care and community settings for over fifty years. Our research, and our Masters and PhD programmes, attend closely to cross-disciplinary knowledge, and music therapy thrives on inter-disciplinary and inter-institutional collaboration.

Plus

This research conference series – Nordoff Robbins Plus – aims to provide shared platforms and forums for multi-disciplinary and cross-institutional thinking. It brings together leading researchers and practitioners in creative conversations that question traditional assumptions, and venture beyond familiar knowledge and methods.

Prof Mercédès Pavlicevic
Director of Research

Dr Neta Spiro
Conference Chair
Introduction to the Conference

Welcome to the Inaugural Nordoff Robbins Plus Research Conference on music and communication. The conference is organised by the Research Department at Nordoff Robbins and the Centre for Music and Science, Faculty of Music, University of Cambridge.

Music therapists and music psychologists have been talking with each other and working together for some time. Both disciplines are concerned with similar questions which are sometimes framed and investigated differently, with distinct assumptions.

The core of Nordoff Robbins music therapy work is to reach people who are isolated and marginalised – often because of communication difficulties. In recent years, music psychologists have been researching how people make music together, exploring aspects of interaction, adaptation, and shared understanding.

Today's conference – Music Therapy Plus Music Psychology – brings together leading researchers and practitioners from areas related to music and communication, and will consider the question:

What three things should we know about music and communication?

Conversations between researchers, practitioners and scholars from cross-disciplinary fields will help to more effectively share concepts, definitions, and methodologies, as well as technical and practical knowledge about music and communication.

Our keynote speakers are Felicity North, a Nordoff Robbins music therapist and speech and language therapist, and Ian Cross from the Centre for Music and Science, Faculty of Music, University of Cambridge, who is an expert in music psychology. Each keynote has two respondents: one from the perspectives of music psychology (Jörg Fachner and Elaine Chew) and one from music therapy (Tessa Watson and Gary Ansdell). We also have eighteen posters that are grouped in four themes: Babies, children and young people; Adults and older people; Instruments; Music, language and meaning. The talks and posters will be the basis for the afternoon discussion sessions and panel discussion.

I would like to thank Marcus Stephan, Harriet Crawford, Eirini Kotzaki, Liam McMahon, Lucy Jackson, Laura Hattemore, Louisa Newby, Meire Galvani, Nilton Dorigo, Pauline Murphy, Arnold Johnson, Derrick Martins and Stuart Taylor for their help in preparing this conference.

I hope you enjoy your time here.

Dr Neta Spiro
Conference Chair
Introduction to the Nordoff Robbins Research Department

Building on an established tradition of critical attentiveness to practice and theory, the Nordoff Robbins Research Department was formally established in 2000. An injection of funds from the Board of Governors in 2006 helped the Nordoff Robbins Research Department to grow to its present configuration. The Nordoff Robbins Research Department has focussed on studying music therapy with music therapists, families, care workers and clients, and on developing cross-disciplinary and institutional collaborations in order to explore music in health and society.

Current projects are clustered in four themes: musical interaction; music therapy methods and tools; music, society and culture; music therapy history and development. The Nordoff Robbins Research Department provides research information for practitioners, and our monitoring & evaluation (M&E) projects evaluate services throughout the UK. The Nordoff Robbins Research and Education Departments instituted the UK’s first MPhil / PhD programmes in Music Therapy and Music, Health, Society.

More information can be found online at:
www.nordoff-robbins.org.uk/content/what-we-do/research-and-resources
ABSTRACTS

KEYNOTES, RESPONSES AND POSTERS
KEYNOTE 1

Music and communication

Felicity North

Education Department and Music Services, Nordoff Robbins

This presentation will use excerpts from music therapy sessions as the focal point for an exploration of communication in music from the two perspectives of the author’s separate professional disciplines of music therapy and speech and language therapy.

The paper will outline how music can be used to build initial contact, to develop communication and to sustain or re-establish communication with those for whom verbal communication may have become difficult. Differences between verbal communication and communication within music will be briefly explored.

Presenter's biography:

Felicity North trained and worked as a professional viola player in London and Hamburg before returning to the UK to study Nordoff Robbins Music Therapy. After qualifying in 1988 she began work in Scotland with adults with a learning disability and has since worked as a music therapist in England and Wales with people of all ages. She has worked across many settings in the National Health Service, education, social services and the charitable and private sectors. Client groups have included people with learning disabilities, mental health difficulties (including substance abuse and eating disorders), autism and dementia. Felicity moved from a position as senior manager for the arts therapies professions in NHS Wales to train as a speech and language therapist and now maintains dual state registration, working in both professions. Alongside her clinical roles she is currently the local lead tutor for the Master of Music Therapy (Nordoff Robbins): Music, Health, Society programme in Manchester.
RESPONSE 1

Communicating change – musical moments, therapy and the brain

Jörg Fachner
Department of Music and Performing Arts, Anglia Ruskin University

How to document and explain change and outcome of therapies? In RCT informed research we may adhere to validated tests and designs comparable to former and related research, while in the therapy process we are confronted with uniqueness. The process of change is mediated through various factors. In music therapy (MT) improvisation we can hear change indicated in how a client and a therapist improvise together. We can analyse improvisations and describe how the music changes and what is different compared to the music created before. In psychotherapy of depressed clients for example, prosody is considered as an indicator for change, i.e. the tone and timbre of the voice of the client changes over the time-course of therapy.

In therapy, therapists and clients are immersed through the senses, interaction, embodiment and narrative experience in real-time contextually performed interpersonal action. Change is related to specific events and moments in the sessions, which are distinct within the time-course of therapy. One can sense the change when it occurs.

Apart from the contextualised indicia relating to the interactive processes involved, we may want to explain what works in therapy by documenting change on physiological measures, as for example resting-state changes of the brain. Fronto-temporal (FT) areas process shared elements of speech and music. In a recent study FT changes were reported after a dosage of 18 MT sessions indicating that interactive MT processes even change neural processing. Other research showed that brain processes synchronise when performing music together, indicating a shared experience in time.

Presenter's biography:

Jörg Fachner (DMSc; MS Ed) is Professor for Music, Health and the Brain at Anglia Ruskin University, Cambridge, UK. At University of Jyväskylä in Finland he is involved in music therapy treatment research on depression and stroke.
RESPONSE 2

Music and communication – a response

Tessa Watson
Department of Psychology, University of Roehampton

My response to this powerful keynote speech by Felicity North is made in appreciation of the opportunity to dialogue about music and communication. I will explore three ideas from the paper. Felicity tells us of a sudden vivid experience of relationship in her work with Julieanne. I will use this striking example of communicative musical relatedness as a point from which to explore how music can draw people into healthier attachment relationships (Bowlby, 2005; Howe, 2011). Theories of attachment and containment will be considered with particular reference to music therapy work with people with severe learning disabilities (Bion, 1959; Waddell, 2002).

Felicity describes how her clients’ powerful and communicative music left staff waiting to witness what would happen next. This prompted me to reflect on the power that music holds and how we use this in music therapy - in its broadest sense. I will explore how Music Therapists might use this power for clients, to help staff and carers in their communicative relationships with service users. How can staff anxiety be contained and transference processed to help staff develop their ‘internal holding capacity’ in their work (Waddell, 2002, p. 36).

To end my response, I will reflect on the fascinating dialogue heard between the two voices that represent Felicity’s qualifications; the Music Therapist and the Speech and Language Therapist. I will talk about experiences of joint working between Music Therapists and Speech and Language Therapists and the overlap and differences in communicative approach and expertise (Twyford & Watson, 2008).

References:


Presenter’s biography:

KEYNOTE 2

Music as communication

Ian Cross
Centre for Music and Science, Faculty of Music, University of Cambridge
Wolfson College, University of Cambridge

There is a general consensus that music is both universal and communicative, and musical dialogue is a key element in much music-therapeutic practice. However, the idea that music is a communicative medium has, to date, received little attention within the cognitive sciences, and the small amount of research that has aimed to address how and what music communicates has resulted in findings that appear to be of limited relevance to music therapy. In this paper I shall draw on ethnomusicological evidence and an understanding of communication derived from the study of speech to sketch a framework within which to situate and understand music as communicative practice. I shall outline some key features of music as an interactive participatory medium that can help underpin an understanding of music as communicative, and that may help guide experimental approaches in the cognitive science of music that can shed light on the processes involved in musical communication and on the consequences of engagement in communication through music for interacting individuals. I shall suggest that the development of such approaches may enable the cognitive sciences to provide a more comprehensive, predictive understanding of music in interaction that could be of direct benefit to music therapy.

Presenter’s biography:

Initially a guitarist, since 1986 Ian Cross has taught in the Faculty of Music at the University of Cambridge, where he is Professor and Director of the Centre for Music and Science. He is also a Fellow of Wolfson College, Cambridge. His research is interdisciplinary, guided by the aim of developing an integrated understanding of music as grounded in both biology and culture; he has published widely in the fields of music cognition, music theory, ethnomusicology, archaeological acoustics, psychoacoustics and, most recently, music and language evolution. His current research explores music as an interactive, communicative process.
RESPONSE 3

Music interaction with others as conveyor of relational intent: a response to Ian Cross' "Music as communication"

Elaine Chew
Centre for Digital Music, Queen Mary University of London

In "Music as communication", Ian Cross presents the idea that music may be "an optimal mean of managing situations of social uncertainty" through its properties of entrainment (fostering mutual affiliation) and floating intentionality (allowing for deeply personal yet shared experiences). Complementary to speech, music offers primarily a relational (as opposed to transactional) dimension to communication.

While music cannot communicate abstract information or meaning, I posit that its requirement for entrainment can convey relational intention directly and unambiguously, to which one could then attribute the sense of honest communication and alignment described by Cross. Unlike chess, which is innately antagonistic, musical engagement with others exposes behavioural tendencies through the participants' willingness for, and nature of, cooperation. Thus, while active engagement with others through music cannot reveal what one thinks (hence the floating intentionality), it can demonstrate how one thinks (relational intention).

For unscripted music, Cross describes this clarity of relational intention as "an honest signal revealing attitudes and motivations". I would venture further to say that this relational honesty extends to scripted (and partially-scripted) music in a real and tangible way. The joint shaping of expressive forms that rise to the fore in scripted music -- for example, the coordinated generating of temporal shapes -- offer experiences of reciprocity, and of honest communication of intent, akin to spontaneous dialog in speech and unscripted music.

Beyond motor entrainment, the relational intent ingrained in musical interaction points to its potential in music-supported therapy as a means of eliciting (and possibly influencing) attitudes and behaviours.

Presenter's biography:

Elaine Chew is Professor of Digital Media at the Centre for Digital Music at Queen Mary University of London. A pianist and operational researcher by training, she is active in research that makes transparent the thinking and process of music performance, including musical prosody and ensemble interaction, through scientific methods and visualisation, and computer-mediated performance interfaces. One of her research interests is in the application of computer-mediated performance interfaces in music therapy, and she recently started a project with the Royal Hospital for Neuro-disability with PhD student Adrian Gierakowski.

Professor Chew received PhD and SM degrees in Operations Research at the Massachusetts Institute of Technology, a BAS in Mathematical and Computational Sciences (honours) and Music (distinction) at Stanford University, and FTCL and LTCL diplomas in piano performance from Trinity College, London. Prior to joining Queen Mary in Fall 2011, she was a faculty member at the University of Southern California, where she founded and directed research at the Music Computation and Cognition Laboratory. Her research has been recognized by the National Science Foundation Faculty Early Career Development Award and the Presidential Early Career Award in Science and Engineering, and a fellowship cluster on Analytical Listening through Interactive Visualization at the Radcliffe Institute for Advanced Study.

As a pianist, she has performed as soloist and chamber musician at venues worldwide, and frequently collaborates with composers to commission and present new music. She actively finds new ways to bring her research and performance together in concert conversations that demonstrate research findings in performance.
RESPONSE 4

Yes, but... a contrarian response to Ian Cross

Gary Ansdell
Education Department, Nordoff Robbins

This short response will attempt to acknowledge and appreciate the very real alignments between Ian Cross' perspective on *Music as Communication* and my own on this subject as a music therapist; but also to purposefully take a somewhat contrarian position on some underlying premises, formulations and assumptions. I will suggest that this position more generally characterises the on-going fruitful creative tension between music psychology and music therapy that has now spanned decades and several disciplinary shifts for each area. I will suggest that an 'ecological perspective' perhaps offers something useful to the currently evolving discourse across diverse areas of music studies and practice. I hope that my contrarian contribution will show how arguing for and from different premises is not necessarily a negative activity. Some of the most fruitful conversations and collaborations have always started with '...but...'.

Presenter's biography:

Dr Gary Ansdell is a music therapist, trainer and researcher - currently Director of Education for Nordoff Robbins. He has published widely in the fields of music, music therapy and music & health/wellbeing. His latest book, *How Music Helps: In Music Therapy & Everyday Life* will be published early in 2014. Ansdell and the music sociologist Tia DeNora are the editors of the new Ashgate Series *Music and Change*, which launches with a triptych of books by them on music, health and wellbeing.
THEME A:
BABIES, CHILDREN AND YOUNG PEOPLE

Posters 1-5
**POSTER 1**

**Infant attention to vocal or instrumental music at six months is mediated by sex**

Fabia Franco¹, Laura D’Odorico², and Irina Kozar²

¹Department of Psychology, Middlesex University
²Department of Psychology, Milan-Bicocca University

This study is part of an extensive research programme investigating various aspects of the relationship between language and music in infancy (Franco, 2013). Specifically, the present on-going study aims to assess whether: [1] different preferences for vocal or instrumental music are observed at different ages during the first year of life, [2] early preferences for vocal or instrumental music predict language development by 12-14 months, and [3] different patterns of motor responses are observed in babies while they listen to vocal or instrumental music.

The first tranche of data concerns 36 infants (18 female) aged 6 months, tested with three melodies (all major mode/fast tempo, 1 minute duration) presented once as instrumental and once as vocal music using non-words (randomised). The preferential listening experiment was run with MATLAB in a sound-proof environment.

The dependent measures (looking/listening time) which will be analysed and reported here first, concern: [1] duration of first orientation to the musical track, and [2] mean duration listening time (total listening time / N fixations).

Results revealed that the mean duration of infants’ listening was significantly longer with vocal than with instrumental musical tracks (p = .02). However, when considering the duration of the first orientation towards the musical stimulus, there was a significant sex X type interaction (p = .02), with male babies orienting for longer to vocal than instrumental music and female babies displaying a non-significant preference for instrumental music. These results suggest early sex differences in music attending, with males but not females presenting an early orientation to music associated with speech-like patterns.

**Keywords:** infants; attention; language; vocal; instrumental.

**References:**


**Presenter’s biography:**

**Fabia Franco** (BSc/MSc Padua, PhD Bologna) is Senior Lecturer in Psychology. She is interested in human development and evolution, with specific research interest in infant and early development of communication, joint attention and social cognition. She has been recently developing new studies aiming to investigate the relationship between language and music, and more broadly on music and communication, cognition, emotion regulation and cooperation.
This qualitative study arises from existing music therapy practice within an NHS Child Development Service. In this context, children attend sessions over a number of weeks, often with a parent present. There is an increasing body of literature within music therapy that describes the possible benefits of family members’ involvement in music therapy sessions, but less that offers a detailed understanding of the particular musical and therapeutic processes within such sessions. The study sought to explore both the experiences of participants within a single case study, as well as to consider how an investigation into the musical structures and processes within the trio might further an understanding of the phenomenon.

This poster presentation will describe the clinical context for the study and outline the main research questions. It will offer a summary of the methodological framework, which included video review interviews, and microanalysis of video material, with brief discussion of the issues raised by the methodological choices. Key findings from both a thematic analysis of the interviews and the microanalysis process will be presented in graphic form. Particular reference will be made to theoretical frameworks such as collaborative emergence (Sawyer, 2003) and collaborative musicing (Pavlicevic, 2009), which have proved helpful in understanding events within the trio. The presentation concludes with an outline of possible directions for a further research project.

**Keywords:** family involvement; collaboration; emergence; musicing.

**References:**


**Presenter’s biography:**

Claire Flower works as a music therapist within the Child Development Service at Chelsea and Westminster Hospital in London. She is currently a student on the doctoral programme at Nordoff Robbins, investigating aspects of working with children together with their parents in music therapy.
The inclusion of parents in music therapy sessions with their children in a special education centre: how does this help the children and the parents?

Pornpan Kaenampornpan
Department of Music and Performing Arts, Anglia Ruskin University

The focus of this study is on exploring the parents’ experiences in participating in music therapy sessions with their children who have special educational needs. This focus led to three research questions:

1) What are the effects of music therapy on both children who have special needs and on their parents (or other family members)?

2) What are the functions of music therapy in nurturing communication between caregivers and their children? And

3) How can the music therapist develop ways for parents to use music to help their children?

Learning about the parents’ experience in music therapy sessions with their children can aid understanding of many different areas, such as the changes in parents’ feelings and thoughts towards the music therapy, their own children and also the parents themselves. Understanding these changes from the parents’ point of view can inform effective music therapy interventions, which promote and support both parents and their children. In contrast, without a good understanding between the music therapist and the parents, confusion and mistrust could occur, making it difficult to establish an effective relationship, which is fundamental to the therapeutic process.

Interpretative Phenomenological Analysis (IPA) is used to evaluate the data collected form the interviews with families in this study. To understand the participant’s experience, the researcher has to engage with and interpret the participant’s account. IPA allows the researcher to get close to the participant’s lived experience and also acknowledge the implication of the researcher’s interpretation.

“In IPA, our attempts to understand other people’s relationship to the world are necessarily interpretative and will focus upon their attempts to make meanings out of their activities and to the things happening to them” (Smith, Flowers, & Larkin, 2009, p. 21).

Keywords: music therapy; inclusion; parental relationships; special education.

References:

Presenter’s biography:
Pornpan Kaenampornpan is a Thai student, funded by the Thai government. She finished her master degree in music therapy from New Zealand School of Music, New Zealand. Now she is doing her PhD in music therapy at Anglia Ruskin University, England.
Musical therapy and children with a language impairment

Donald Wetherick
Education Department and Music Services, Nordoff Robbins

Children with a Language Impairment (LI) frequently experience additional difficulties with social interaction, emotional regulation and self-esteem (Mackie & Law, 2010). This poster illustrates some of the ways in which music therapy addresses these secondary effects of language impairment using examples from music therapy practice with two boys aged 6-7 years with Mixed Expressive-Receptive Language Disorder (DSM-IV) in group music therapy.

Through the use of improvised drum games (non-verbal interaction), kazoo-vocalisation (quasi-verbal interaction) and the therapist's musical/verbal narration of the children's play, music therapy offers alternatives to normal verbal interaction which can increase fluency, decrease aggressive/frustrated behaviours and raise self-esteem.

Informal video analysis of sessions suggests that the competitive/aggressive play shown by the two boys (initially viewed as a contra-indication by staff) decreased during the course of music therapy, as did episodes of high-pitched screaming (indication of frustration). Cooperative play increased, as did the frequency of attempts at verbal communication.

Music therapy may have a role in supporting children with LI when used alongside direct language therapy and educational approaches by reducing the secondary deficits of LI and providing experiences of fluency and self-expression that do not depend directly on language skills.

Keywords: language impairment; social interaction.

Reference:

Presenter's biography:
Donald Wetherick is a musician and music therapist working with children and adults with special needs. He is also a trainer and educator in music therapy. He studied music at Edinburgh and Cambridge and trained as a music therapist at the Nordoff Robbins London Centre in 1991-2. He currently works for Nordoff Robbins and at the Guildhall School of Music and Drama. He is a trustee of the British Association for Music Therapy.
POSTER 5

Joint music therapy and speech and language therapy groups in a school for secondary aged children with special educational needs

Alexandra Georgaki and Helen Sutherland
Mapledown School

This poster describes the advantages and practicalities of joint working between music therapists and speech and language therapists in a school for secondary aged children with special needs. A group structure is described using an example of a transition group for 11-12 year old students with profound and multiple learning difficulties (PMLD).

An eclectic mix of approaches was used, including elements and principles taken from music therapy and speech and language therapy practices. The shared theoretical underpinnings are found in the works of Stern (1985), Winnicott (1965) and Trevarthen (2001). We will consider the benefits of these approaches for the group, the individual members and the therapists. Focus will be on:

- enabling decision making and caseload management (for example, deciding if students should be seen using joint working vs. working in parallel vs. linear working)
- the challenge of supporting transitions during adolescence
- delivering best practice within resource constraints (time-effectiveness and the importance of a holistic approach)
- obtaining assessment data to inform future therapeutic practice in both disciplines
- establishing pre-intentional vs. intentional communication and dynamically assessing students’ potential for growth and development
- the importance of maintaining professional boundaries and awareness of roles both in practice and when making therapeutic decisions
- skill development, Continuing Professional Development (CPD) and peer supervision and support for therapists

Conclusions will be drawn weighing up the value of joint-working in comparison with the challenges in implementation.

Keywords: music therapy; speech and language therapy; special needs; joint practice.

References:


Presenter’s biography:

Alexandra Georgaki studied Music and Early childhood Education before training as a Music Therapist. Since 2005 she has worked with people with learning difficulties and with people with acquired brain injuries.
THEME B:
ADULTS AND OLDER PEOPLE

Posters 6-8
POSTER 6

“People keep dying: everyone is too ill here to appreciate music” – Nursing home resident

Rebecca Rea
Faculty of Music, University of Oxford

Background: This study explores possibilities for how daily care programmes in nursing homes can more effectively capitalise on music’s communicative potential, on the basis of existing musical provision, interviews and assembled anecdotes.

Method: I have assembled anecdotal information about the use of music in the nursing home where I work as a relief carer through participant observation and non-scripted interviews.

Results: Staff choose background music for communal areas and it is usually ignored by residents until a staff member initiates engagement with it. Bringing background to the foreground through discussion, singing along or dancing is an easy way to increase resident’s arousal and social engagement.

Live music is used for entertainment in ‘activity’ slots and more residents engage with this live music than with the recorded music. Participatory musical activities are infrequent. Most residents say they would not participate in such activities because of their inability to play music or sing like they used to. A few residents did, however, enjoy using percussion instruments and their voices to accompany live music.

‘Music Therapeutic Caregiving’ (MTC) (Brown, Gotell, & Ekman, 2001) is not recognised practice though I have observed singing whilst administering care to be beneficial to both carers and residents. Many carers do not feel comfortable singing alone.

Conclusions: Incorporating live music (including carers singing) and residents’ choice of music in daily care routines could encourage residents’ musical engagement. This increases communication by creating shared musical experiences, reducing institutionalisation and negotiating individuals’ identity by recalling autobiography and evoking their musical experiences and preferences.

Keywords: nursing homes; musical provision; daily care routines.

Reference:

Presenter’s biography:

Rebecca Rea is currently an undergraduate music student at Oxford University and a relief carer in a nursing home, studying how music can be integrated into the home’s daily care routine to access music’s potential benefits for the residents.
POSTER 7

Reframing ‘rehabilitation’ to involve people living with dementia

Charlotte Cripps
School of Oriental and African Studies
Research Department, Nordoff Robbins

This presentation explores how sense of identity is a construction that is both affirmed and evolved through the communication and acknowledgment of self-representations by others. The impact that communicating a progressing identity may have on mental wellbeing is considered with specific reference to the role music plays in facilitating a sense of self for patients living with Alzheimer’s disease.

Sense of self is multi-faceted and developed through various constituent life contexts. This is illustrated here by the ‘systemic layers of identification’ model, which borrows from systemic family psychotherapy and looks at the individual as embedded within his/her various life frameworks. Beginning from an individual level and moving out onto familial and cultural layers, the ‘systemic layers of identification’ model developed for this presentation discusses the relational and constantly evolving aspects of identity that are impacted by both environment and surrounding interlockers. This is particularly relevant when considering the abrupt changes of lifestyle faced by many people living with Alzheimer’s.

Based on extended fieldwork and interviews of both music therapy practitioners and residents of a care home for people living with Alzheimer’s disease, I argue that personal music selection in live, participatory singing groups mobilize development for each layer of identification, since individual’s claim agency over how they are represented to others. I argue that this identity construction is a process that happens in the moment; given that many musical interventions thus far focus on ‘preservation’ of identity in people living with Alzheimer’s, this presentation calls for a re-framing of musical rehabilitation, whereby individuals are seen as communicating their continually evolving personhoods.

Keywords: Alzheimer’s; Alzheimer’s disease; identity; singing groups.

Presenter’s biography:

Having completed her BA in Music at the University of Leeds, Charlotte Cripps moved on to the School of Oriental and African Studies (SOAS), where she is currently finishing an MA in ‘Music as Development’. At present, she is an intern at the Nordoff Robbins research department. Her research field so far focuses on music, narrative and identity, both in cross-cultural contexts and with people in Britain living with Alzheimer’s disease.
Music therapy as a supportive intervention for the wellbeing of adult haemato-oncology patients

Neil Foster¹, Kjell Pennert², and Theresa Wiseman²

¹ Music Services, Nordoff Robbins
² Royal Marsden NHS Foundation Trust

There is little research exploring music therapy and wellbeing in adult haemato-oncology. This small pilot study explored patient perceptions of a single music therapy session on a specialist haemato-oncology inpatient unit in the UK.

The study employed a mixed methods approach. Semi-structured qualitative interviews were conducted with 14 patients. Interviews were transcribed verbatim and subjected to a thematic analysis. A simple FACES tool and a single VAS were used to assess mood and anxiety, pre and post intervention.

Three themes emerged from the interview data: 1) affirming life, 2) personal meaning and identity, and 3) addressing isolation. The pre and post assessments indicated significant improvements in both mood and anxiety.

Music therapy can support the wellbeing of adult haemato-oncology inpatients, affirming life and relieving isolation and anxiety. Findings indicate that music therapy offers personally meaningful experiences which facilitate emotional catharsis and improve mood. Further study is recommended.

The poster will summarise each of the stages outlined above, with particular emphasis on participants’ perspectives. It will include numeric data about participants and the range of formats they used within music therapy.

Keywords: music therapy; adult haemato-oncology; anxiety; isolation; wellbeing.

Presenter’s biography:

Neil Foster qualified as a music therapist from Nordoff Robbins in 2006. Since then he has worked with children and adults with a wide range of needs, recently specialising in acute cancer care and trauma.
THEME C:
INSTRUMENTS

Posters 9-11
POSTER 9

moosikMasheens: Music, motion and narrative with young people who have complex needs

David Meckin and Nick Bryan-Kinns
Queen Mary University of London

Novel music technologies such as interfaces and composition systems have the potential to enable people with special educational needs and disabilities (SEN/D) to express themselves creatively in new, specifically tailored and previously undiscovered ways. There is a lack of rigorous critical evaluation of such technologies in contemporary discourse. The overall research aim of this project is to generate a deep understanding around the specific context of technologically mediated group musical interaction in the SEN/D classroom with a view to establishing a design and evaluation framework that could be useful for other researchers and developers in the field.

Through the implementation of participatory research sessions, the framework has been developed and applied to the creation of a novel system called moosikMasheens. The system is specifically designed for musical expression by young people who have physical impairments or complex needs, playing music in a mixed ability group context. It consists of three electro-mechanical musical instruments that can be controlled via simple but adaptable tablet-computer based interfaces and has been designed for use by both teachers and students themselves.

The key contributions of this research will be a comprehensive set of design methods with which to achieve sensitive and useful solutions when designing responsive pieces of music technology for children with special educational needs; an evaluation framework within which other researchers and practitioners can examine use and efficacy of any designs created; the designs of the system and instruments.

Keywords: music technology; special educational needs; musical expression; group musical interaction.

Presenter’s biography:

David Meckin is a musician, sound designer and researcher whose fascination is how new technologies could transform musical experiences. His work spans audio production and software system programming as well as hardware design and manufacture, all with an end to creating engaging and responsive sonic environments. Dave is currently studying for a PhD in the Media and Arts Technology Doctoral Training Centre at Queen Mary University of London.
POSTER 10

Reflections on how music, consciousness and communication generate new avenues for therapeutic activity in a recording studio and in schools

Jana Rowland¹ and Mike Rowland²

¹Cardiff University, University of East Anglia, Anglia Ruskin University and the Open University
²University of East Anglia

This study emerges from work as a music practitioner using composition with TBI sensory instruments (including Soundbeam). Narrative methodology, in the form of a reflective journal documented over a period of a number of months conveyed ‘stream of consciousness’ reflections, as well as cross-disciplinary themes including music, neuroscience and the psychology of well-being.

The Observation Model was created to incorporate three essential requirements and to aid in the reporting of musical activity to three different interested parties: (a) Physiotherapy (requiring a need to observe physical dexterity as a result of music stimulating movement, dance, cognition through Soundbeam), (b) Psychology (Behavioural to validate music as a focus for those with challenging behaviours and to observe commitment), and (c) Education (to validate the possibilities of using music to develop learning). We like it because it adds a panoramic view showing how music can enhance the overall well-being of the participants.

Findings from the narrative journal showed us that staff in particular liked to write up ‘words’ to describe the day’s session, noting small details which over time could be monitored and appraised. They valued contributing to the ‘Journal’ because it showed progress. The Participants enjoyed making Journals about their sessions “I have never done anything like this in my life” enabled one young man to create a way of writing which had previously been unavailable due to his dyslexia.

My own Journal validated my creative reflection and my thinking, and stimulated me to learn other disciplines to understand the work we had initiated.

Behavioural changes (“he sang for about two minutes - and he would never normally make any noise at all or do anything like that” or “he focused on the beam and played music for the whole hour”) evidenced that observations relating to the experience of the participants ensured a value for money, progress, understanding of music, and a way to approach new learning.

The Observation Model will be presented. Having used it in the initial project, we have implemented it in schools work and at our recording studio where we manage projects for those with traumatic brain injuries and complex disabilities.

Keywords: narrative methodology; Soundbeam.

Presenters’ biographies:


Mike Rowland, M.Mus., is a composer of many successful albums of ambient healing music (The Fairy Ring, Silver Wings, Arc en ciel.) His is also an Inter Faith Minister with an interest in musical gadgets, lights and toys. Together with Jana Rowland, they run a recording studio kitted out with sensory instruments. The recording studio houses The One Feather Project and Ambient Classical Music.
POSTER 11

Design of bespoke acoustic music instruments for impaired players

William E. Longden and Ian Cooper
London Metropolitan University

My practice-led research focuses ‘Design of ‘bespoke music instruments' (BMI's) and instruments access devices for disabled players’, towards the facilitation of active participation in music making; and as design interventions toward personal expression, co-creative social interaction, health and wellbeing.

My design approaches draw on inclusive, person centred design methods that bring together insights and practices from the fields of musicology, organology (as a subset of musicology), social sciences, inclusive education, neurologic music therapy (NMT), research design and arts for health and wellbeing (arts on prescription).

Referencing several instruments and several auxiliary designs produced for my research (see instruments at www.joyofsound.net), I present in brief the design methods for three bespoke instruments as case studies. These represent the scope of my explorations and note the creative contribution of players, professional and familial support networks, therapists, music workshop facilitators, volunteers, instruments designers and makers, associated expert advisors and others.

Reflecting on aspects of process and outcomes, my foci will include co-creative and co-learning experiences, design innovation, increase of knowledge, therapeutic process and outcomes, emergent factors and potentials for research development. Working prototypes will be presented in support.

Keywords: music instruments; bespoke design; inclusive; wellbeing.

Presenters’ biographies:


Ian Cooper: I have been a Volunteer with Joy of Sound (JOS), for two and a half years. I am now acting lead facilitator at weekly JOS session at Portobello Road, where three of the JOS Bespoke Music Instruments as working prototypes are regularly used. I have attended Group Music Therapy at Nordoff Robbins, Croydon branch, for almost a year.
THEME D: MUSIC, LANGUAGE AND MEANING

Posters 12-18
This research develops a novel model of musical communication that aims to provide a basis for new directions in the scientific study of music, emotion and health. The basic premise is that a function of musical communication is to promote prosocial behaviour by positively influencing the way in which senders and receivers strategically respond to perceived and felt emotions.

People respond to their experiences of emotion in a variety of ways. For example, they may accept, avoid or suppress emotions, ruminate, problem-solve, or reappraise events. How a person habitually responds to emotion is an important determinant of health and wellbeing (e.g. see Aldao, Nolen-Hoeksema, & Schweizer, 2010).

Current models in the scientific study of musical communication conceptualise the music-emotion relationship in terms of the expression, perception, induction and sharing of emotions. Yet established models do not view musical communication in terms of adaptive or maladaptive responses to emotion, and therefore leave unexplored a large and relevant literature on emotion-related determinants of health and illness.

The present model addresses this knowledge gap by conceptualising musical communication as a prosocial, strategic response to perceived and felt emotion. The characteristics of this response are proposed to include: the exertion of attention control; attention to social stimuli; receptivity to the sensory environment; responsiveness to the social environment; the facilitation of emotion expression; and the promotion of sustainable effort.

Keywords: prosocial behaviour; emotion; health.

Reference:

Presenter's biography:
Joel Swaine is a community musician currently working in Norwich. He did his PhD research with Ian Cross at the Centre for Music and Science, Cambridge University. His main area of interest is in the relationship between music, health and emotion.
Music has been an inextricable component of public health messaging in South Africa for decades. Both music and musicians have played a particularly crucial role in the many campaigns that have more recently attempted to break the silence surrounding HIV/AIDS. Perhaps the most noteworthy of these are the edutainment initiatives that have strived to blend health information with high quality entertainment, including music and drama.

With a discussion of music and meaning forming the principle theoretical approach, I seek to understand (a) how music can become meaningful enough to persuade individuals to undertake behavioural change and (b) how music's meaning is then harnessed to promote, communicate, and disseminate HIV/AIDS campaign messages. Through ethnographic enquiry involving a cross section of varied campaign formats – from broad pan-African campaigns to ‘ground-up’ local initiatives – this study will test the hypothesis that the type of visceral emotional response required to elicit change in behaviour in South Africa has its genesis in the intersections between biographical experience, cultural resonances, and musical convention, all of which are rendered meaningful by socially situated listeners.

This research is interdisciplinary, drawing from ethnomusicological scholarship, advertising and marketing, development studies, and discourses on HIV/AIDS in South Africa and beyond. By framing this discussion within music and meaning this research seeks to better understand the emotional and communicative properties of music with particular focus on how these properties can be used to persuade in health situations.

**Keywords:** HIV/AIDS; campaigns; South Africa; music and meaning; marketing; edutainment.

**Presenter’s biography:**

**Gavin Walker** is a first year Ethnomusicology PhD student at SOAS, University of London. His research explores how music is used to promote and disseminate health information in South Africa, with particular attention paid to HIV/AIDS campaigns. Gavin received a Masters Degree in Musicology from Durham University with the submission of research exploring the influence of jazz on American and French avant-garde music in the 1920s. Gavin is also a pianist, singer, and classical guitarist.
Music and language are two human behaviours that are linked through their innateness, universality, and complexity. Recent research has investigated the communicative similarities between music and language, finding syntactic, semantic, and emotional dimensions in both (see Johansson, 2008; Juslin & Laukka, 2003; Steinbeis & Koelsch, 2008). Emotional communication is thought to be related to the prosody of language (Pell, 2006), and the dynamics of music (Van der Zwaag, Westerlink, & Van den Broek, 2011).

This study investigated whether language’s prosody can successfully communicate a phrase’s emotional intent with the lexical elements of speech removed, and whether the results are comparable with a musical phrase of the same perceived emotion. 85 participants ranked a selection of emotional music and prosodic phrases on scales of happy and sad.

Results showed consistency and correctness in the emotional rankings, but with high variance and lower intensity in the speech examples across all participants and with more consistency in music examples among musicians compared to non-musicians. This suggests that speech prosody is able to communicate a phrase’s emotional content without its lexical elements and that the results are comparable, though less intense, than the same emotion conveyed by music. These findings have implications for the study and practice of music therapy (particularly with non-verbal and communicatively impaired clients), as well as the study of music as a means of emotional communication.

Keywords: language; prosody; emotional intent.

References:

Presenters’ biographies:
Sarah Faber completed her Bachelor of Music Therapy (Honours), minoring in psychology, at Wilfrid Laurier University in Ontario, Canada. She focused on improvisation-based clinical practice, and worked as a music therapist in private practice, mental health, and long-term care. She is currently completing a Master of Music, Mind and Technology at the University of Jyväskylä, where she is researching the communicative aspects of music in dyadic instrumental improvisation.

Anna Fiveash completed her Bachelor of Psychology (Honours) at the Australian National University, with a thesis focusing on music, language, and syntactic working memory. She is currently completing a Master of Music, Mind and Technology at the University of Jyväskylä in Finland. Her current thesis is on the topic of music, emotion, and lyrics; in particular the connections between musical valence and lyrical processing.
Mood-matching music improves cognitive performance in adults and pre-schoolers

Fabia Franco¹, Joel Swaine², and Kasia Zaborowska¹

¹ Department of Psychology, Middlesex University
² Centre for Music and Science, University of Cambridge

Many studies either supported or failed to support Rauscher et al.’s (1993) original findings of enhanced cognitive performance after listening to a Mozart sonata. In a subsequent wave of studies, Schellenberg and colleagues supported their hypothesis that the ‘Mozart effect’ is produced by the positively arousing effects of fast, upbeat music (see Schellenberg, 2012).

We tested a novel, alternative hypothesis that cognitive performance would be enhanced by exposure to music, the perceived expressive characteristics of which are congruent with a participant’s mood, and, conversely, would be hampered (or unaffected) by music that is mood-incongruent.

Experiment 1 involved 94 adults screened for mood. Two moods with opposite valence but similar arousal profiles were selected (happy vs. angry). Participants in each mood group were randomly assigned to a mood-congruent (e.g. angry/angry) or -incongruent (e.g. angry/happy) music condition. Before and after music exposure, participants completed an automated visual digit span memory test.

Experiment 2 involved 30 3-5-year-olds. A mood induction procedure with cartoon video clips was used with the children, and mood/music congruence was tested for ‘happy’ vs. ‘sad’ moods. Children’s memory was tested using an online matching game with the same before/after design used with adults. In both experiments, music had been composed ad hoc and validated.

The mood-matching hypothesis was supported by the results, showing improved cognitive performance with respect to baseline only following exposure to music that was congruent with participants’ moods. The effect was moderated by gender in the adult study, with women, not men, showing the mood-matching effect.

Keywords: mood matching; cognitive performance; adults; preschoolers.

References:

Presenters’ biographies:

Fabia Franco (BSc/MSc Padua, PhD Bologna) is Senior Lecturer in Psychology. She is interested in human development and evolution, with specific research interest in infant and early development of communication, joint attention and social cognition. She has been recently developing new studies aiming to investigate the relationship between language and music, and more broadly on music and communication, cognition, emotion regulation and cooperation.

Joel Swaine is a community musician currently working in Norwich. He did his PhD research with Ian Cross at the Centre for Music and Science, Cambridge University. His main area of interest is in the relationship between music, health and emotion.
Musical communication and deafness: effects on rehearsal strategies and talk, gesture and looking behaviour

Robert Fulford and Jane Ginsborg
Royal Northern College of Music

There is very little empirical research investigating the effect of hearing impairment on interactive music making. Verbal accounts suggest that many strategies are used to facilitate ensemble synchrony including the increased perception and generation of visual cues.

The study explored the strategies and modes of communication adopted by musicians with profound or moderate deafness or normal hearing in rehearsal and performance. Analyses were made of the rehearsal and performance of two works (a Bach flute sonata and a new piece) by a series of duos formed by three pianists and three flautists. In each group one player had normal hearing, and the others moderate or profound deafness.

The proportion of talking in rehearsal varied as a function of level of hearing impairment; profoundly deaf musicians talked significantly more than those with normal hearing. Verbal communication focused on structural and temporal aspects of musical co-ordination as well as stylistic interpretation. For moderately and profoundly deaf musicians, verbal descriptions of music were accompanied by spontaneous gestures using the hands, arms and upper body. These gestures illustrated musical parameters such as pitch, rhythm and loudness in ways that are predicted by literature on visual and tactile metaphors; variations in vertical position, horizontal position and intensity facilitated instructive verbal communication between players. Furthermore, these gestures usually combined a variety of cross-modal associations at once and were capable of producing abstract visual representations of music that illustrated more complex ideas of musical style, expression and interpretation, facilitating collaborative verbal communication in music.

Keywords: hearing impairment; speech gestures; interactive music making.

Presenter's biography:

Robert Fulford is a PhD student in Music Psychology at the Royal Northern College of Music, Manchester. He currently researches topics relating to music and deafness including cross-modal perception and communication in music and music perception using hearing aid technology. He is co-leader of the North-West Deaf Youth Orchestra run by the charity Music and the Deaf and is a British Sign Language user.
POSTER 17

An analysis of student-tutor interaction in instrumental music lessons

Sam Duffy
Queen Mary University of London

Much has been written about non-verbal communication during the performance of music, both as a way for musicians to communicate with each other in order to coordinate their playing, and in terms of audience response to visual and auditory cues made by soloists. However less has been written about how music could contribute to dialogue directly in an interaction. This is largely because the context of performance does not typically allow the same opportunities for direct communication as face-to-face interaction. However consider a different type of musical engagement, an instrumental music lesson. Student and tutor can use musical, verbal and non-verbal interaction to dynamically manage lesson flow.

We apply an ethnographic approach to study clarinet lessons in junior Saturday schools affiliated with London music conservatoires. Qualitative video analysis is performed on footage of the lessons observed, using tools such as ELAN.

We find that the production of music is an integral part of a rich, multimodal interaction. In order to share the practice and skill of playing a musical instrument, student and tutor use speech, gesture, spatiality and musical utterances interchangeably. We see how the musical sounds produced as part of the lesson share characteristics with how we manage turns in conversation. We also see the importance of spatiality and the shared music score as a joint focus for student and tutor, allowing them to co-ordinate their activity and maintain lesson flow.

This has important implications for teaching interaction when student and tutor are separated and cannot share a score or use relative spatial references in the same way, for example taking part in a remote music lesson mediated through videoconference. The findings can be applied to the design of technological tools to support remote music tuition.

Keywords: remote music tuition; ethnography; interaction; music education; non-verbal communication; conversation analysis.

Presenter's biography:

Sam Duffy has a varied background interweaving science, engineering, music, finance and business which allows her to work cross-functionally across projects. In 2010 she decided to focus on her first passion, music, completing a Sound and Audio Engineering Diploma at SAE London. She then joined the Media & Arts Technology Programme at Queen Mary University of London to pursue a PhD. During a project placement with British Telecom and Aldeburgh Music, Sam evaluated user experience of an enhanced video conferencing prototype for remote music tuition which led to her current research focus on musician interaction in educational environments. She uses qualitative research methodology such as ethnography and techniques such as qualitative video analysis. Sam is based in the Cognitive Science Research Group at Queen Mary.
Background music influences risk-taking behaviours such as driving (Dibben & Williamson, 2007) and gambling (Griffiths & Parke, 2005). However, research investigating music's effects on gambling behaviour has been limited to examining the influence of gambling-operator or experimenter-selected music on certain gambling activities (e.g. fruit machine and laboratory gambling behaviour). Potentially self-selected music may influence gambling behaviour, however this has not yet been explored. Furthermore, the theorisation of which psychological mechanisms underlie music’s influence on gambling remains speculative.

This research examines the presence, experience and influence of both gambling-operator and self-selected music in a range of gambling situations. A mixed-methods approach was adopted and our poster presents the preliminary findings of three studies. In Study One we conducted semi-structured interviews with gambling-operators to obtain an insight into music's utilisation within casinos. A questionnaire was administered to gamblers for Study Two which revealed music’s functions and the perceived influences of music on gambling behaviour. Study Three comprised a laboratory experiment designed to test whether arousal was responsible for music tempo's effect on betting speed in laboratory virtual roulette (Bramley, Dibben & Rowe, in press; Dixon, Trigg & Griffiths, 2007; Spenwyn, Barrett & Griffiths, 2010).

This body of work furthers the knowledge of music’s roles, functions, gamblers’ responses to music and the psychological mechanisms which may underlie music’s effects on gambling behaviour. To conclude we consider the implications of our research for gamblers, healthcare professionals and the gambling industry.

Keywords: music listening; functions of music; music tempo; gambling.

References:


Presenter’s biography:

Stephanie Bramley is a part-time PhD student in the Department of Music at The University of Sheffield. Her thesis focuses on investigating the presence, experience and influence of music in gambling contexts. Her research interests include music in everyday life; social and applied psychology of music; understanding the mechanisms that underlie music’s effects on behaviour; music and emotion; and musical participation. Stephanie will submit her thesis in April 2014.
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