



The Music Practitioner

e-Newsletter of The Music for Healing & Transition Program

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October 2013

A Day in the Life of a CMP®: The Power of Unitative Listening

by Louise Gephart, LCSW, CMP®



Although I've been a CMP since 2010, I have only been working as a very part-time hospice employee for a few months, having taken a less than full-time "day job" as a Licensed Clinical Social Worker. I've done some volunteer work in the intervening years, but this has been my first opportunity to work with individual hospice patients on their journey to the end of life. During my many years in social work, I have had those moments that remind me why I do the work that I do, and my service to "Molly," a hospice patient, provided several of those moments. There were many lessons here, but an appreciation of Unitative Listening, and a reminder of the gifts that our patients give us for the privilege of doing this work, were particularly powerful.

Molly, age 98, was experiencing the late stage of Alzheimer's Disease and was in a long-term care facility when I met her in late September. She was frail and lying on her bed the first time I met her. All I knew about her at the time was her age and diagnosis. She was delighted to see me come with my harp, but was sure that I was her daughter. As I began to play tunes that I thought would be familiar to her, she became somewhat agitated, stating, "I can't quite place that song. Oh, I wish I could remember." Using unitative listening, I switched to more unfamiliar, improvisational music, assuring her that she wouldn't have heard this music before, and she calmed considerably. At my second visit, she sat up in bed, with her hand on her heart, and said, "Oh, that music is so wonderful." Another time, it was, "What is it about that music? It's the instrument,

the music, and you that make it so wonderful." Still another time she commented, "Oh, there's no pain when the music is playing."

After I had made a few visits, I heard from her family that Molly was a very well-educated woman, an ordained minister, and an accomplished musician. Not a surprise to me at all. Throughout the winter, I visited her twice a month (the hospice's limit). Although the nursing staff said that she had "bad days" on occasion, she was always welcoming to my harp.

When the nurse called to tell me that she was near death, I went immediately to play for her, and, as I had been taught, began to play arrhythmic music for one who is actively dying. Two days later, I visited the facility to see another patient, and found that Molly had not yet passed on. She was alone in her room, her breath very irregular and raspy. I sat down to play for her, taking time to center and connect with her needs. As I began playing arrhythmic, unfamiliar music, without thinking about it, I found myself playing, "Softly and Tenderly," an old hymn and favorite of my own grandmother. As I played the chorus, the words to which are, "Come home, come home, ye who are weary come home," Molly took her last breath.

Unbeknownst to me, the hospice nurse was watching and listening in the doorway. She quietly came up to me, as I continued to play, and said, "She was finally able to let go." This was an experience that literally took my breath away – one of those mysteries of life and death that I choose to cherish rather than analyze. I am so grateful to Molly, MHTP, and hospice for the privilege and opportunity to do this work.

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MHTP's Board of Directors' Annual Meeting: Strategic Plan for Next Five Years

Carol J. Spears, CMP®, MHTP Board President

On April 4-7, 2013, the MHTP Board of Directors and Executive Director gathered outside Baltimore, Maryland, for the Board's annual "in person" meeting. During these annual meetings,



your Directors tackle issues that need face-to-face discussion and planning that cannot easily be accomplished in the monthly telephone conference calls. This year's agenda was especially jam-packed, as it included developing the Strategic Plan to encompass MHTP's next five years of operations.

Ten goals were created to accomplish through 2018. Some of the goals will be finalized prior to 2018, and some will set in place actions and procedures that will go beyond five years. These ten goal statements are listed below. Within each goal statement, the Directors created objectives and suggested major methods of reaching the objectives.

In addition to identifying goals, Directors prioritized them and identified Directors or other people who will take accountability for each one. That person will work with a committee and/or others to identify steps to accomplish the goal, determine cost estimates, set start and completion dates, identify people responsible, and develop evaluation procedures.

The Directors prioritized the three top goals that need immediate attention as Goal IV, Goal X, and Goal I (in that order). All work of your Directors is voluntary. We truly need broad-based assistance, from throughout MHTP, in accomplishing these goals that will enhance the entire gamut of both education and employment of CMPs, including research and marketing. MHTP has a remarkable base of talented and experienced individuals in numerous fields relevant to the needs of these goals. Many of you have years of experience and education that make you qualified and skilled to help. Please look in upcoming newsletters and on the MHTP e-list for announcements about how you can get involved, and give back to MHTP and the therapeutic music world, by being on committees or in other ways. Even though volunteering on committees is a commitment of hard work, it is also fun and allows you to get to know some of your fellow CMPs and MHTP Board Directors.

Goal I: Enhance MHTP's educational delivery methods for core curriculum modules by 2015.

Goal II: Provide optional supplementary educational opportunities for students and graduates that support internship, employment and enrichment.

Goal III: Develop two Advanced Certifications and two specializations in the next five years.

Goal IV: Re-brand MHTP for completion prior to 2014 conference.

Goal V: Create "MHTP Store" for online, conference, and class sales.

Goal VI: Advertise and develop two current student markets and offer CMP training in two new markets by 2018.

Goal VII: Upgrade personnel management procedures.

Goal VIII: Document procedures and policies for all functions.

Goal IX: Research and implement organization-wide diversity.

Goal X: Enhance fund development (increase contributions to MHTP funds and other development efforts).

Important Continuing Education News: Announcing Important Changes to the MHTP Continuing Education Policy for CMPs

This summer, the MHTP Board announced that continuing education would be required to maintain recognition as a Certified Music Practitioner®, rather than optional as it has been since 2007. The 2013-2014 Program Handbook has been revised to reflect that requirement, and the following policies have been instituted.

The MHTP Directors would like to thank the CMPs who contacted us with their thoughts and suggestions after the announcement on the MHTP e-list. Your ideas have helped us refine the policy and hopefully make it easier for graduates to comply.

1. As of January 1, 2015, all CMPs are required to maintain 40 hours of CEUs every four years after graduation to continue to be recognized publicly as Certified Music Practitioners® by MHTP on the MHTP website and elsewhere.
2. CMPs who are current with CEUs, and CMPs graduating from 2009 and on, have four years from their graduation year to fulfill their first cycle of CEUs, and each subsequent four-year deadline will be based on the graduation date. (This is congruent with our existing CEU policy.)
3. CMPs who graduated in 2008 or earlier must be current with CEUs by January 1, 2015 to continue to be recognized publicly as Certified Music Practitioners® by MHTP on the MHTP website and elsewhere.
4. To support CMPs who graduated in 2008 or earlier in fulfilling this current policy, their second four-year cycle of required CEUs will begin on January 1, 2015, so that their second deadline for fulfilling CEUs will be December 31, 2018.

If you have attended MHTP conferences and other events and in-services, but did not keep the certificates or records for submission, we are willing to advise CMPs on a one-to-one basis to help assemble what is needed to comply. Please read the CEU documents carefully on the website before contacting us.

There will be a \$5 charge for re-issue of MHTP conference certificates that were provided to conference attendees at the conferences. Conferences from 2004 to the present are each worth 20 CEUs, so if you attended two of them, your current CEUs are

Continuing Education Opportunities— Fall Module Sale

Reviewing a module is the best way to make sure that you are up-to-date on the advances in and standards of our profession.

If you pay by December 31, 2013, 2014 Modules 1-4 are \$99 each. That is 15 MHTP CEUs per module. Module 5 is \$110 for 20 CEUs – a bargain!

The usual price is \$220 for Mods 1-4 and \$265 for Module 5. If you would like to take Module 1 in Denver November 9-10, we will also give you the \$99 price.

The Sound of Healing

by Valen Cover Keefer

During my recent eight-day stay at Sutter Auburn Faith Hospital, I liked to keep the curtain by my hospital room door partially closed. The first things I would see were the person's shoes walking into my room. I loved when I would see Noah's shoes enter my room. I would yell, "Noah!" Then see his handsome face.

I had been in the hospital almost a week when I started my liquid/soft diet. One particular evening, my dinner consisted of pureed soup, jello, mint tea, and ice cream. Noah [my husband] was sitting next to my bed as I slowly started to eat my dinner. The door to my room opened, and we both looked down at the shoes entering the room. There was something else entering my room. It looked like the person was pushing a dolly. Noah and I looked at each other with puzzled expressions when all of a sudden, a woman and a harp on wheels entered my room. I felt confused and excited. I wondered if someone ordered this and why there was a woman, with a warm smile on her face, and a harp now in my room.

The harpist, named Laura, said she was with Music Partners in Healthcare, which is a company that partners with the hospital to bring therapeutic music to your bedside. She asked if I would mind if she played some music while I ate my dinner. We happily welcomed her into my room. She wheeled the harp past my bed, sat down, and began playing heavenly music. I was so thankful Noah was there to enjoy this special private performance with me.

As she began to play a second song, I was in disbelief as I realized it was *Somewhere Over the Rainbow*. This is a very special song between me and my mom. As I looked at Noah, I reached for his hand as tears streamed down my cheeks. I felt as though my mom was right there embracing me. This was just the therapy that I needed. It felt like time stood still, my health was restored, and I was not in the hospital. That it was just Noah and me holding hands and listening to the magical music coming from the angel's fingers strumming the strings on the harp. It was an extraordinary moment in time that will be forever embedded in my memory and heart.

We had a nice conversation with Laura after she played several songs. She and her family are from Sacramento, California. Ironically, her daughter is in school and working part-time at Milton S. Hershey Medical Center in Hershey, Pennsylvania, in the pediatrics unit. That is the same hospital and unit in which I stayed for several months when I was 18 years old and very ill. What a small world.

"Music is the way our memories sing to us across time." – Lance Morrow

Thanks to Laura, when I think of my recent hospital stay, I will have this special memory to reflect upon. Listening to the beautiful sound of the harp was healing to my soul. It is important to find outlets and distractions when we are enduring health challenges. Sometimes it is hard to not get consumed by all of the challenges that we are being faced with, but I encourage all of us to find ways to discover enjoyment in every day.

This article is reprinted with permission from Valen Keefer's blog, PKD Will Not Beat Me, at <http://www.pkdwillnotbeatme.com/>.

Valen Keefer was diagnosed with polycystic kidney disease (PKD) when she was 10 years old. Before her 20th birthday, she lost both of her kidneys and had to go on dialysis. Her life changed forever on August 13, 2002, when she received a new, healthy kidney. Today, Valen is a PKD advocate and uses her story to inspire others and help raise PKD and organ donation awareness.



Music Partners in Healthcare, Inc. (MPIH) is a non-profit 501(c)(3) organization for the promotion of Certified Music Practitioners (CMPs) in the healthcare environment in Sacramento, Placer, and Yolo counties in California.



**Celebrating 20
years of MHTP
Classes**

**Save the
date!**

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

**October 23-26, 2014
Camp Allen, Navasota, Texas
<http://campallen.org>**

Our Conference Planning Committee has been diligently meeting and will be announcing our speakers and the conference overview in our year-end newsletter. Registration will begin in January. There are a few more committee chair jobs available. Contact Conference Coordinator Gil Wade at ghwade3@yahoo.com if you are interested.

MODULE NEWS

Watch the MHTP website for additional class sites soon to be scheduled in Atlanta; Chicago; Portland, OR; New York City area; and the Hudson Valley of NY.

You are welcome to join the new class cycles in New Orleans, where Module One was held in September.

Check www.mhtp.org for additional 2014 module dates, as we will be adding new sites as the Fall and Winter progress. Let us know if you are interested in enrolling in any of the class sites listed below.

Scheduled Modules from late October 2013 to 2014

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

Baltimore, Maryland	October 26-27, 2013
Denver, Colorado	November 9-10, 2013
Tampa, Florida	February 1-2, 2014
Harrisonburg, Virginia	June 15-17, 2014

MODULE TWO (Music as a Language)

Sacramento, California	November 16-17, 2013
New Orleans, Louisiana	Nov. 30-Dec. 1, 2013
Denver, Colorado	January 11-12, 2014
Baltimore, Maryland	January 18-19, 2014
Tampa, Florida	April 5-6, 2014
Harrisonburg, Virginia	June 17-19, 2014

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

Knoxville, Tennessee	January 18-19, 2014
Sacramento, California	February 8-9, 2014
New Orleans, Louisiana	March 1-2, 2014
Denver, Colorado	March 1-2, 2014
Baltimore, Maryland	March 22-23, 2014
Tampa, Florida	June 7-8, 2014
Harrisonburg, Virginia	August 10-12, 2014

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

Concord, New Hampshire	October 12-13, 2013
Ann Arbor, Michigan	November 15-17, 2013
Ontario, Canada	December 15-16, 2013
Sacramento, California	April 5-6, 2014
Denver, Colorado	April 26-27, 2014
Baltimore, Maryland	May 3-4, 2014
Knoxville, Tennessee	May 17-18, 2014
New Orleans, Louisiana	May 25-26, 2014
Tampa, Florida	August 2-3, 2014
Harrisonburg, Virginia	August 12-14, 2014

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

Federal Way, Washington	October 18-20, 2013
Syracuse, New York	November 8-10, 2013
Minneapolis, Minnesota	December 6-8, 2013
Concord, New Hampshire	December 6-8, 2013
Ann Arbor, Michigan	January 24-26, 2014
Ontario, Canada	February 7-9, 2014
Denver, Colorado	May 31-June 2, 2014
Sacramento, California	June 6-8, 2014
Baltimore, Maryland	June 6-8, 2014
New Orleans, Louisiana	Aug. 30-Sept. 1, 2014
Knoxville, Tennessee	September 26-28, 2014

In Memoriam—Sr. Virginia Falk, fmm

Sr. Virginia Falk, fmm, CMP, died on September 21, 2013. At an early age, she felt a strong attraction to St. Francis, to Africa, and to the missionary life. She discovered the FMMs (Franciscan Missionaries of Mary) at the age of 12 and began a five-year correspondence after which she entered the Fruit Hill Novitiate in 1951.

After first profession, Virginia earned a BA in English. She was assigned to Fall River, and at Espirito Santo School began a teaching ministry, which lasted 30 years.

In 1964, Virginia sailed at last to the foreign missions via Rome. She was missioned not to Africa, the land of her dreams, but to India, where she spent seven and a half years teaching all levels in the schools and college, until ill health forced her to return to the U.S. After a year of recuperation, she was assigned to the province of Ghana/Liberia, where she spent the next decade.

Virginia was missioned to the U.S. in 1983 and was assigned to the Navajo Reservation for the next five years, teaching in a public high school and coordinating music in the parish.

In 1988, she left the teaching ministry, which she had loved. She pursued a dream that had been born in early childhood years—to work with the sick and the dying and to serve through the use of music. Virginia became certified as a chaplain and worked in AIDS ministry until she began studies at Santa Clara University for a MA in Liturgical Music. In 1996, she was assigned to Florida.

Virginia became a hospital chaplain and a certified music practitioner. She started the Southeastern area for MHTP and served as area coordinator for two years. Virginia later started a guild for music practitioners and others working with music or sound for healing.

Virginia served at Maria Manor, a long-term care facility, as chaplain and music practitioner. She later continued her music ministry in Georgia.

Playing With Intention in a Public Setting

by Nancy Downie, CMP®

CMs are taught to play with intention at the bedside of an individual patient. This, of course, is the ideal. However, when we get out into the “real world,” we may find that this is not always possible.

Much of my post-internship experience has been in semi-public settings. This article was inspired by a discussion on the



MHTP Yahoo Group list about whether or not it is possible for a practitioner to play with intention when he or she is not playing one-on-one. I believe that it is indeed

possible, and, furthermore, that it happens all the time.

I serve at a large teaching hospital. Their “Healing with Music” program is relatively new and evolving. At this time, they want musicians to play in the hallways of units where the nurse administrators have recognized the therapeutic value of music. I play eight hours a week, two hours each in the Bone Marrow Transplant, Surgical Oncology, Cardiac Care, and Orthopedic/Spine units.

Generally, I play a mix of familiar and unfamiliar selections at slow to moderate tempo, designed to reach a wide range of patients of different ages, ethnicities, musical tastes, medical conditions, spiritualities, and so on. My broadest “intention” is to help the patients and families relax and to take their minds off of their troubles. However, almost every day, my intention goes far beyond that point, and I am constantly reminded that I am far more than an “entertainer.”

A patient walks by. He may just go on, or may stop to listen, to ask me about my instruments, or to chat. At that moment, my intention becomes much more personal. Is the patient a member of the “greatest generation”? As he continues on down the hall, I may play *Tennessee Waltz* or *In the Mood*. My age? Perhaps *Scarborough Fair* or *Let It Be*. A forty-something? How about *Stairway to Heaven* or *The Rainbow Connection*? Someone who seems particularly ill or in pain? I switch from familiar tunes to unfamiliar ones at heartbeat tempo. For each patient, I try to transmit special healing energy with the music, intended for that individual as well as for the other patients in the unit.

We have all experienced a “sense” of what music is needed for a particular patient, even without any verbal communication. This can happen as readily in a public or group setting as when playing one-on-one. A look crossing a patient’s face, an article of clothing or jewelry, body language, or just intuition—many different cues help us sense someone’s needs and play accordingly.

Of course, I try to be sensitive to all patients in the unit, even if I am focusing on a particular person at a given time. If a patient is wearing a cross and asks me to play Christian music, I may play

something like *Ode to Joy*, which was a theme of Beethoven’s *9th Symphony* before it was a hymn, and can be enjoyed by different people in different ways.

One day, while playing in the Cardiac unit, I saw a large African American family group congregating outside of a room. An older woman left the group and walked in my direction. She seemed very sad. She sat down near me and said that she had just learned that her sister had two hours to live. I told her I was sorry, and continued to play. What she didn’t know was that, in that instant, I put aside my previous thoughts as to what I was going to play, and switched to music that was less familiar and more meditative. After she had sat quietly for a few minutes, she said, “Thank you, I feel better now,” and went back to the group. I continued to play with specific intention for that patient and for that family. Yes, I did play *Precious Lord, Take My Hand*, hoping that the spiritual would touch them, but also many other, more general melodies that I sensed were appropriate. Hopefully, the other patients in the unit were healed as well, but, at that moment, I was playing with intention every bit as much as if I had been playing one-on-one.

You may be surprised who your music will touch, or why. In trying to reach many different patients, I will occasionally play a hymn (usually one that is based on classical music or that has come to have broad cultural, as well as religious, significance). My next selection may be *Sakura, Sakura, Over the Rainbow, Take Me Home, Country Roads*, or Bach’s *Bist du Bei Mir*. Yesterday, applause came from two rooms. The first was for *Amazing Grace*, and the second was for *Stairway to Heaven*. You never know!



A Quick Note

by Ruby Moseley, CMP®

Hi! I'm MHTP's Development Administrator, and my name is Ruby. Welcome to my "quick notes," coming in each MHTP newsletter. I'll send you news and stories about what's going on behind the scenes of our awesome "heart-centered" organization.



I'm so excited to tell you about the big plans that are being laid to improve and expand MHTP. It's all about getting therapeutic music out there to more folks. I'll keep you "posted." (Post-It Notes—get it?)

If you haven't visited MHTP's Facebook page, check it out at <https://www.facebook.com/MusicforHealingandTransition>. You'll find a new look and some "quick notes" appearing there soon. Make a "note" of it :) Musically yours, Ruby

Congratulations to these new CMP®s!

South

Teresa Texiera – flute
Martha Kaye Peltier – autoharp

Northeast

Laura Jordan – harp
Michael McCarthy – keyboard, piano
L. Rane Washburn – voice

Mid-Atlantic

Lynn Wetherbee - harp

Midwest

Tom Yates – Native American flutes
Cheryl West – flute and voice

West

Maite Sandoval – violin
Elizabeth Howe - lyre, Native American flute, voice
Sonja Naylor - harp, hammered dulcimer, voice

Northwest

Jane Ward – voice

CMP®s In the News & the Community

Allen Dec, CMP, was featured in the newsletter of Winchester Medical Center Auxiliary and Volunteers.

Jean Ann Walth, CMP, was featured in the Sutter Health employee newsletter. See <https://newsplus.sutterhealth.org/sacramento-sierra/2013/07/25/sutter-roseville-to-raise-funds-for-harp-program/>.

CMP Helen Wolfson was featured in a piece on WRAL TV on music as medicine with preterm infants. See <http://www.wral.com/lifestyles/healthteam/video/12768104/#/vid12768104>.

CMPs Harry Vayo and Louise Gephart presented a workshop on their hospice work for the Nevola Institute "Spirituality and End of Life Care."

Recent Headlines About Therapeutic Uses of Music

Music's Healing Power Scores More Evidence: http://siouxcityjournal.com/lifestyles/health-med-fit/music-s-healing-power-scores-more-evidence/article_dd9b40fe-f19c-51a2-a27d-2fdf76c213fe.

Concord Hospital Receives Governors Arts Award

Congratulations to CMP Alice Kinsler, manager of Therapeutic Arts and Activities Services at Concord Hospital, which employs three CMPs.

The Cultural Access Leadership Award, sponsored in partnership with Granite State Independent Living, recognizes a New Hampshire nonprofit arts organization for practicing exemplary cultural access that includes and exceeds physical access. Programmatic access involves adapting the presentation of art-making, art exhibits, musical performances, and theatrical productions so that people with and without disabilities have the same opportunities to experience the arts, as audience and artists. The award celebrates sustained leadership in the arts that includes people with disabilities, their families, and their friends.

Spreading the Word

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

We Want to Hear From You

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



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