



June 2010

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Enid Rowe— Greatly admired, will be sadly missed

From the Editor ~

Welcome to the June issue of the NSW AMTA newsletter.

This edition has some very mixed (sad and happy) news to relay to you all. Firstly, the probable closure of the UTS music therapy course. I personally feel quite sad about it, as I am a past student and would not be a music therapist today if it wasn't for that course being available.

Please contact the committee on the above address if you have any questions or support to offer.

A wonderful group photo from the day that celebrated Ruth's involvement in the AMTA for the past 50 years—and some great words from her.

Also a tribute to the recent passing of Enid Rowe which was compiled by Kirstin Roberston-Gillam. Some great memories and history making facts to read about.

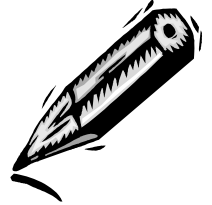
Please forward your contribution for the next newsletter to 'Kathy Butcher' at 227 Whiteman Creek Rd, Grafton 2460, or 6644 9940 or at kathybutcher@activ8.net.au



Chairperson's Report:

26th May, 2010

This report reflects on a time of change for the NSW Branch with feelings of sadness, nostalgia and inspiration as we remember two fellow work colleagues and leaders in the field. Enid Rowe who has made an enormous contribution to Music Therapy in the area of Nordoff-Robbins Creative Music Therapy and Ruth Bright, who has recently retired from the profession and has made an international contribution to the world of Music Therapy. The loss of these two Music Therapists will leave a gap which will not be filled very easily.



This year has been very challenging as we are now faced with a new crisis in the education of Music Therapists and one which might also be faced by other training institutions around Australia. Lecturers and students at the University of Technology, Sydney in January were shocked to learn that the Masters in Music Therapy Course would likely be closed down. This proposed closure will undoubtedly affect the training of Music Therapists in NSW and in Australia generally as the number of Registered Music Therapists will decrease. Currently at least half of all the qualified Music Therapists in NSW have been trained at the UTS.

At least three support meetings for the UTS Course have been held by Music Therapists who support the course and a strategic plan to support positive action for the continuation of this course is now in place. Communication regarding the reasons for the closure of this course has revealed that the Dean and Vice-Chancellor are convinced that their actions are correct and the reasons for closure are for financial and research and academic reasons citing that the UTS does not fit into the profile of the faculty of arts and social sciences. (FASS). Other people have cited the change of campus to Broadway from Kuring-gai also as a reason for closure. For further details about this closure and UTS support group please contact Dot Newland [email:dot.newland@dadhc.nsw.gov.au](mailto:dot.newland@dadhc.nsw.gov.au) or Reah Monet email:reahmonet@gmail.com

The committee of the NSW Branch has worked very well at planning, co-ordinating and implementing workshops and events this year. Ruth Bright's Farewell was held on the 21st March at Hornsby RSL. Here a small group of Music Therapists gathered for lunch to celebrate Ruth's amazing contribution to Music Therapy.

Samantha Schoeler-Jones and Frauke Petri plus some committee members organised a Saturday workshop. The Alexander Technique workshop held in April 1st at the Golden Stave Music Therapy Centre by Greg Holdaway was very successful. It was attended by a group of 16 participants who not only learnt about the Alexander Technique but experienced it directly as Greg gave personal tuition to each of the participants, so they could directly apply the technique to their Music Therapy practices. Feedback from the participants indicated that the technique benefited them at a personal level as well as improving their musicianship and music therapy practice.

The Connect Group in Sydney's Inner West with Reah Monet, Clare Hogan Sue Gee, Grace Chiundiza and others has been holding regular meetings and workshops that have been well attended. And a Supervision Group with Rosemary Signorelli and Bel Keevers has also been running supervision meetings.

There is a SIG (Disability) group workshop and meeting planned for June. There are two more workshops planned. One on 21st August on Supervision with Kirstin Robertson-Gillam, Joanne McIntyre and Rosemary Signorelli and another in October on Counselling Techniques with Katie Peterson. The AGM will be on the 16th October.

Special congratulations to our wonderful Committee members, who have given so much this year. Reah Monet conducted a Survey of the NSW Music Therapists to show the contribution made by MTh Graduates of the UTS Course to the community, Reah also started a Job Register for NSW Music Therapists and a special network with the alternative therapies. Sue Gee has been extremely diligent in her secretarial duties with Agendas and Minutes etc. every month. Kathy Butcher has developed a wonderful Newsletter. Samantha Shoeler-Jones, the Treasurer has organised very successful workshops and now brought a good quality Conference phone! And Kym Weatherly the UTS Student Rep has consistently attended meetings and raised important strategic points for student advocacy at UTS. Grace Chiundiza has worked very hard on the committee organising the Alzheimer's Venue for workshops. Unfortunately, we have some sad news because Grace, the Vice-Chairperson has now resigned from the Committee, because she has other pressing commitments.

Juliana O'Brien has also contributed a lot to the committee and we anticipate two new committee members will attend our next committee meeting.

The NSW Music Therapy Branch is now benefitting from the input of all the highly dedicated people mentioned above and the next six months look very promising.

Dot Newland
Chairperson

NSW AMTA - Moving Forward

DR RUTH BRIGHT—A CELEBRATION

In March this year, NSW members got together to celebrate and farewell one of our most respected music therapist on her dedication and involvement in the AMTA for the past 50 years. Following is her thoughts from the day~~~~~



~I think that the thing which comes to mind most strongly as I look back over the last 50 years is the way things have changed (and I'm not talking about the climate!).

When I first started music sessions in an Adelaide mental hospital in 1960, I already knew (from a friend who was Chaplain there), that the life of the 2000 patients was almost unbelievably empty, and – before my interview to be taken on as a volunteer - I saw the role of music as simply providing something interesting for people to do. But my interview with Dr Brian Shea soon dispelled that idea - he didn't want music as an entertainment but wanted it to be linked with the treatment of the patients I would see.

Fortunately my initial dismay about this was dealt with by weekly interviews with the one-and-only social worker, and discussions with various psychiatrists, so my work there on two afternoons a week quickly became music therapy.

Even in those early years, I realised several important things:

- That it was important for people to be able to choose what music activity they wanted
- That it was often the associations with a piece of music that were important, rather than the item itself.
- That – for this reason – music often elicited paradoxical responses, frequently grief...
- That music was spared, even in advanced dementia.

That people were capable of change, despite major mental illness

DR RUTH BRIGHT—A CELEBRATION, continued.....

In January 1962, Desmond's work brought us to Sydney, at the same time that Brian Shea was appointed to run the then-Callan Park, after the Royal Commission into staff brutality and other awful circumstances. He asked me to start music therapy sessions in what were called the Male Refractory Wards, where the worst of the brutality had taken place.

With music therapy, they were able to choose:.

- Whether to come to music at all (or tell me to Bugger Off' – not that this happened more than once or twice!)
- To choose what music to listen to,
- Whether to sing along or just listen when songs were played

Whether or not to talk about what the music meant to them.

My first ever article "Music and Mental Health" was published in April 1966 in a journal "Mental Health in Australia" which preceded the Journal of the Royal Australian College of Psychiatrists, (the College was only established in 1963), and in 1969 I was asked to do a presentation about my work to a formal meeting of the Fellows of that College – quite an honour!

Because music therapy was not established as a profession until 1972, I was soon appointed as Honorary Music Therapist to give me access to records. And I was always treated as a member of staff, got enormous support from the Librarian - and wasn't afraid to stir things if I thought they needed it!

e.g. I stirred about the classification of a young man, almost always in a straight-jacket, who was labelled Deaf and Dumb, Aggressive and Retarded. His responses to music and other behaviours told me that this was garbage and that he had un-diagnosed autism. (Kanner's Syndrome, as it was originally called, was only described in 1943, and reading through this man's notes showed that his autistic behaviour started when he was about 2 years old, well before 1943, and before autism was generally known about, hence the mistaken diagnosis.) Anyway his diagnosis was changed and he was moved to another unit where he would receive more appropriate care.

Study: I realised, from the very beginning, that it was important for me to study all kinds of things, since I had not been through a formal course in music therapy. I was fortunate in having several social workers who were my mentors, and also wonderful librarians at all the places where I worked.

I also visited many music therapy programmes in USA, Canada, Germany and UK – (sometimes learning how to do things, sometimes learning how NOT to do them!)

It was after a 3-week study time in a Palliative Care Unit in Montreal, working with Susan Munro, that I realised how much music therapy had to offer to those who were grieving, and so – when I returned – I was asked to give a presentation to the Staff Psychiatrists, my referrals for individual work were changed, proper Referral Forms were developed and so on.

For a year or more I was able to attend neurology case presentations at Royal North Shore Hospital and also "sat in on" the out-patient consultations of one of the leading neurologists, who was a wonderful teacher, which was a tremendous help when working with people who had strokes, brain damage from strokes, alcohol abuse, or car accidents and in conditions such as spinal injuries, Parkinson's and MS.

I was able to attend Journal Club sessions at RPA and the result of all this was that I had a very broad understanding of the different problems and conditions which I met in hospitals and other facilities, which made it easier to link what I was doing with the needs of each individual and the other interventions that they were having.

My work gradually developed, especially after the Health Department published a book of mine in 1967, after which I decided to add aged care to my area of intervention, then paediatrics, and so on, with the underlying interest in grief and loss for all these populations.

In 1972, my first 'proper' book was published - here and in UK by Angus and Robertson, and by St Martins Press in USA – this was 'Music in Geriatric Care', (I am told that this is still referred to in USA as The Bright Orange Book!)

It was not until 1974 that I met Denise Grocke, who went to USA to study music therapy after completing her Music Degree at Melbourne Uni; I also met Pauline Walden, a UK Music Therapist who had recently come to work for the Red Cross, and Marvin Barg, an American Music Therapist who worked in Melbourne.

And here I am now, having retired at the end of December after 50 years of clinical work, but still very much alive to what music therapy has to offer.

I am deeply grateful to the many people who have supported me over the years:

first of all my husband, who supported the idea of my doing voluntary work in hospitals, supported the idea of my travelling overseas and put up with me disappearing to my study to write things!

Also people from other professions who have accepted me as a colleague back in the days when music therapy was still an unknown quantity in health care, and – of course – the many music therapists who have worked with me, engaged in discussions and so on, and helped music therapy to **grow**.

And my thanks to the NSW branch – which has had its ups and downs but has been a solid source of support for music therapists in this state. I do thank you all most sincerely, with every good wish for the future for those of you who still have many years ahead of challenge and satisfaction in our wonderful profession. *Ruth Bright*.

Announcing: Arthur Hull's 'Rhythmical Alchemy Playshop'
Sydney June 4th, 5th and 6th 2010

This Playshop teaches participants to facilitate rhythm games and activities for multiple group applications using drums, percussion, voice, movement, body percussion, found sounds and other toys over 18-20 hours of fun. Facilitators from all backgrounds and experience levels will gain innovative motivational techniques and inspirational activities suitable for multiple group applications. The activities can be utilised and adapted to suit any population, age group and group size.

Arthur Hull is widely considered to be and is coming from the USA for this event. Cost is \$395. Discounts are available for bookings of 6 or more.



the 'Father of the Drum Circle Movement' event, so it is a not to be missed opportunity for student/concessions, and group

For more information see the links below to view the website, register online or join the facebook page.

below to view the website, register online or

- Web:** <https://sites.google.com/site/sydneyrap2010/home>
- Registration:** <https://sites.google.com/site/sydneyrap2010/playshop>
- Facebook:** <http://www.facebook.com/?ref=home#!/event.php?eid=378911513957>

For all other enquiries please email sydneyrap2010@gmail.com or phone Bek on 0408 865 309.



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Fax: 03 9507 2316



SUPERVISION WORKSHOP

When: Saturday 21st August 2010

Where: Alzheimer's Australia

Macquarie Hospital Campus

120 Cox's Road North Ryde

Time: 10:30 a.m. — 4:00 p.m.

SAD NEWS.....

The University of Technology Sydney (UTS) is well underway with plans to cancel the current Music Therapy course because of practical concerns such as small enrolment numbers, financial viability, minimal if any research projects and the reason that music therapy does not easily offer cross-pollination with other courses and the course does not fit neatly into the university profile or campus relocation plans.

AMTA NSW Branch is obviously very concerned about the impact this will have on the continuing lifespan of music therapy in NSW. Research by RMT Kristen Robertson-Gillam into graduate numbers from Music Therapy courses across Australia shows that UTS has generated the highest number of qualified Music Therapists (109) at last count (March 2010). Victoria produced 89 Music Therapists and Queensland 98 as examples of comparison.

This statement is designed to bring our concerns to the attention of the University of Technology, Sydney with a view to demonstrating that the closure of the course will lead to a severe shortage of Music Therapists in NSW in the near future. While the University of Western Sydney (UWS) does wonderful work and continues to produce a small but steady stream of qualified Music Therapists, their work is very specific, meets a niche market and many graduates return to their home countries to work outside Australia.

UTS has been doing a brilliant job of meeting the wider needs of the rest of the NSW Music Therapy employment sector by producing Music Therapists who are renowned for the quality, breadth and depth of their training and expertise. We need UTS to realise that they are a National leader of the world-wide emergent trend that places music therapy at the cutting edge of Allied Health-care in the 21st century.

It would be sad indeed to see that status removed from their profile. It would be even sadder to have a severe shortage of Music Therapists in NSW to do our very specialised work. However, most importantly, it would be devastating for the consumers, clients and recipients of music therapy who would no longer be able to reap the benefits of music therapy because there are not enough qualified professionals to deliver the service.

Statement from the AMTA NSW Branch

Obituary to Enid Rowe, RMT

24/02/1932 – 13/04/2010

Compiled by Kirstin Robertson-Gillam RMT

From Kirstin:

I first met Enid at an AMTA conference in Adelaide in 1981. Her passion for Nordoff Robbins music therapy and her musicianship were immediately apparent. When I graduated from the E2B course in 1984, I took on the role of Convenor of the NSW Education Committee and became a member of the AMTA National Council. It was in this role that Enid and I worked together to promote music therapy in NSW.

Our friendship grew and we both supported each other in our different perspectives of music therapy. Enid was a woman of style and confidence. She was honest and authentic in her relationships with people. One always knew where they stood with her!

Enid's work within the Steiner Curative Education schools was of the highest standard. She was always exploring new ways for meeting the needs of the disabled children and adults who engaged in music therapy within these facilities.

Enid was tireless worker, always carrying out any duties expected of her in a highly efficient manner. She served on the NSW AMTA Branch Committee in various roles during the three times that I served as Chair. I could always depend on Enid to complete tasks and correspondences on time.

In the past fifteen years, Enid's and my friendship blossomed as we shared many life experiences. She had an intelligent mind and we often spent hours in philosophical discussions. She was a loving and authentic friend and colleague whom I will deeply miss. I thank her for all the experiences that we shared together, but most especially our love of music and the profession of music therapy.



From Clive Robbins:

Paul and I first came to Australia in 1974 which nicely coincided with the year the Rudolf Steiner community worldwide was celebrating the 50th anniversary of the founding of the Curative Education Movement..

The NR music centered approach immediately appealed to Enid who went to London and trained in the 1977-78 programme. Here she met Robin Howat who was to play a significant part in her life. After graduating, Enid returned to Australia and, as the first qualified NR therapist in Australia, took up regular work the three Centres for Curative Education, keeping in close touch with Sybil Beresford-Peirce, Director of the London Centre and Professor Alfred Nieman, an influential teacher of improvisation in the London music therapy world.

It was at Enid's initiative that Carol and I came to Australia for a month in 1981, resulting in a series of annual return visits of at least 8 months per year. Because of the consistent year of musical experiences Enid's clients enjoyed, Carol and I were able to introduce handbells to both Warrah and Inala Communities. Enid formed a bell choir which became her major contribution for the next thirty or so years.

In 1984, Carol and I formally moved to Australia and in answer to the requests from a parent of a handicapped child, Enid's close participation and the cooperation of Karl Karltenbach and Ray Seymour from Warrah, were formed the Nordoff-Robbins Music Therapy Centre in Australia. Responding warmly to Enid's initiative, her old friend Peter Sculthorpe became our figurehead.

These were happy days, sharing the music therapy responsibilities at Warrah and Inala with Enid. I remember the special mood of the Christmas plays and the unforgettable visits to Enid's lovely home in the Blue Mountains with her second husband, Len.

Enid tirelessly worked to establish a training programme by fund raising and promotion. This eventuated in 1994 with a one –year full time program based at Warrah and accredited by the AMTA. Robin Howat came out from London to work with her on this course which lasted for three years. However, funds dried up and lacking academic affiliation, the program was forced to close. This was a crushing blow to Enid.

However, her dedication did serve to keep the name "Nordoff-Robbins" professionally visible in Australia leading to the establishment of the very active and successful Golden Stave Music Therapy Centre on the Campus of the University of Western Sydney. I like to think of the GSMTC is a testimonial to Enid's commitment to bring this music-centred practice that meant so very much to her to Australia and to Australians of all ages in need of special, creative care. I am beholden to Enid professionally and personally.

From Robin Howat RMT:

Enid co-founded Nordoff-Robbins Music Therapy Aust with Clive Robbins in 1984. We met during the NR training program in 1977-78 and developed a close friendship rooted in a mutual love of music and pioneering work of music therapy. We corresponded regularly after Enid returned to Australia as she established her own practice and gathered together a remarkable committee of friends who shared her vision for a future Nordoff-Robbins course and centre.

In 1993, after sustained fund raising, Enid invited Jane and myself with our two young children to come to Australia for two years to begin a Nordoff-Robbins training course at Warrah – which we did and we stayed on. The dream of a Nordoff-Robbins based training course and Centre for excellence for music therapy is now a reality and it couldn't have happened without Enid's original vision and drive.

Always a passionate advocate for the power of music to transform lives, Enid was an unswerving advocate for music therapy. Without her, it wouldn't have happened. Thank you, Enid.

From Dot Newland RMT:

Many images arise when I think about Enid Rowe. Her musicianship was of a high standard and she was often immersed in improvisational compositions. She was a wonderful teacher, especially for children and adolescents with special needs. She had a kindly personality which exuded a special dignity and respect as well as a sense of humour. Indeed, her Handbell Choir was beautiful to watch and at times spellbinding in its musical presence. Enid will be remembered by many people in many different ways.

From Naomi Hatfield (one of the 1st graduates from the 1994 course)

Enid's role as music therapist brought challenges as she developed new techniques for different needs presented by her clients. Enid learned that music, because it speaks to the emotions, needs to change to meet the changing needs of her clients.

In 1989, Enid began to direct the Warrah Handbell Ensemble using colour-coded notation on enlarged musical charts to enable members to play a variety of tuned and untuned percussion instruments and Schulmerich Handbells in specially arranged music from Bach to Bartok and beyond. She was passionate about seeing her handbell ensemble collaborate with professional and amateur musicians without disabilities, breaking down barriers and stereotypes about the contribution which people with disabilities can and do make to the arts and wider community. Enid had a passionate belief that having a disability does not prevent people from a full and satisfying life experience. Enid's professional legacy spans 30 years of high-quality music teaching, 32 years of music therapy and 4 years as tutor and lecturer on the first Nordoff-Robbins Music Therapy Course.

Enid enriched the lives of all her clients, allowing them to find their inner music and have transformative experiences. She retired from her role as music therapist at Warrah in December 2008 at the age of 76, well beyond the normal retirement age.

In March, 2009, Patrick McDonald, CEO of Warrah published an article saying that Enid "brought a deep striving into life, into our lives. She brought music and creativity into places that it might never have entered. She helped us see how music, how all art, can transform lives. Enid did this for us year after year".

Personally, I will miss Enid greatly as a dear friend, mentor and teacher. She generously shared her passion for music therapy, wisdom, experience and world-view with me. I am deeply honoured to take Enid's place at Warrah as music therapist and can only hope I will be able to make a little of the valuable contribution she made to music therapy over so many years. Farewell, my dear friend. Yours was a life well-lived.

From Virginia Cox, Enid's daughter:

My mother's life was as multifaceted as the diamonds and opals she adored. She influenced so many people, especially in her role as music therapist but also in her kindness, wisdom and friendships; all of which were most important to her. She was a friend, sister, mother, grandmother, wife, lover, teacher, mentor, musician and therapist. She was fiercely independent and treasured her relationships. She was so fully open to life and was always adaptable to the unexpected. My mother was elegant, strongwilled, highly intellectual and stunning.

From Enid herself

Music to me "is the language by which I communicate: with myself, with others and with the spiritual world. I do not understand it. I feel it. Music-making is a blessing, a benediction and I thank all the people in my life who have influenced my musical direction".

Summary from Kirstin:

Enid was a wonderfully complex and amazing human being who influenced so many people in such diverse ways. I will always remember her humour, her philosophical nature and her creativity. One of her favourite sayings from Lennard Woolf: "nothing matters" became a regular theme in recent years. Her granddaughter Peta was able to elaborate by saying that because Enid cared so deeply for so many things, it was as if everything mattered. So, nothing mattered anymore than anything else.

Thank you Enid for your spirit, your authenticity and gentle kindness. Nothing does matter because everything you did and said mattered in the most mysterious and cogent ways. Farewell, dear friend. Life will be very different without you. *Kirstin Robertson-Gillam*