

Date: 7.2021.

Curriculum Vitae

1. Personal Data

Name in Hebrew: ד"ר הדר תמר
Name in English: Hadar Tamar, Ph.D.
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2. Education Certificates and Degrees

Education	Institute	Department	From - To
B.Mus.	Jerusalem Academy of Music and Dance	Performance (flute)	2002-2006
Psychology Courses, B.A. (48 credits)	The Hebrew University of Jerusalem	Psychology	2004-2006
M.A.	Bar-Ilan University	Music Therapy	2007-2009
Ph.D.	Bar-Ilan University	Music Therapy	2014-2018

3. **Title of Master's Thesis:** "Discovering the flute's voice: the relationship of flutist-music-therapists with their flute and its impact on their clinical work".

Supervisor: Prof. Dorit Amir

Title of Doctoral Thesis: "The meaning of joint improvisation: between musicians and between therapist and client in music therapy"

Supervisor: Prof. Dorit Amir

4. Academic Ranks

Rank	% Position	From - To	Institute
Adjunct lecturer		2021	Western Galilee College
Adjunct lecturer	25%	2019 - 2021	Lesley University, Cambridge, MA, USA
Post Doctoral Research Affiliate	25%	2021 - present	New-York University
Research Affiliate	N/A	2019 -	Middlesex University, London, UK

5. Supervising Graduate and Post-Graduate Students

Names of M.A. Students (supervised by the lecturer)

Name of Student	Year of Completion
Xavia Hawkins	5.2021
Sharon Cropper	5.2021
Rohan Roberts Goldman	5.2021
Francesca Zanatti	5.2021
Yuval Minz	5.2021
Andrew Golibersuch	5.2021
Yun Hong	5.2021
Kaeleigh De Silva	5.2021
Katherine Stahl	5.2020
Kelly Brennan	5.2020
Rebecca Richardson	5.2020
Jaclyn Hammond	5.2020
Reid Dominie	5.2020
Sabrina Mijares	5.2020
Kaiyue Chen	5.2020
Emily Jaworski	5.2020
Patrick Macleod	5.2020

6. Grants and Awards

Year	Name of Grant/Award
2014-2018	The President's scholarship for outstanding doctoral students, Bar Ilan University, Israel

7. Active Participation in Conferences (Only from 2001)

Date	Name of Conference	Place of Conference	Subject of Conference
June 2014	The annual conference for the Music therapy department graduates, Bar Ilan University	Bar Ilan University	Presenter
June 2016	PhD Seminar- day, Anglia Ruskin University	Anglia Ruskin University, Department of Music & Performing Arts, Cambridge, UK	Presenter
October 2017	Conference <i>Gruppi Sonori</i> , Fondazione Ghirardi ONLUS	Villa Contarini, Padua, Italy	Co-Presenter

Date	Name of Conference	Place of Conference	Subject of Conference
June 2018	“Music, Selves & societies”	University of Cambridge, UK	Poster, Co-presenter
June 2020	Seminar presentation to the Faculty at The Nordoff-Robbins Center for Music Therapy	Nordoff-Robbins Center for Music Therapy, NYU	Presenter
May, 2021	The 47 th Annual Canadian Association of Music Therapy (CAMT) Online Conference – “Bridging Distance. Honoring Difference”	Online hosted by the Canadian Association of Music Therapy (CAMT)	Presenter

8. Positions Held

From-To	Institute	Position	% Position
2019-2021	Lesley University, Cambridge MA, USA	Adjunct lecturer	25%
2021 - present	Western Galilee College		

9. Scientific Areas of Specialization

- Improvisation in music therapy
- The temporal aspect of improvisation and its implications on music therapy practice
- Music therapy for infants and their parents
- Music centered aspects of music therapy
- The therapist’s use of their primary musical instrument

10. Academic Profile

My research examines the meaning of improvisation in music therapy practice, and the different ways it enables the therapist to develop a deep relationship with the client as well to support them in their personal growth.

In my PhD study, under the guidance of prof. Dorit Amir, I compared between improvisation of jazz musicians and improvisations of therapists and clients in music therapy setting. Following a phenomenological analysis of in-depth interviews with ten participants, as well as analyzing their personal musical examples of improvising, I discovered that the dialogic component of improvisation dominated both groups of participants (musicians and music therapists).

Findings revealed that while the musicians created various musical relationships through improvising (student-teacher; peer-relationship; emotional relationship; intimate relations; erotic relations; transcendental relations), the music therapists were investing in creating an initial bond with the clients to begin with. Most intriguingly, in order to engage the client and invite them into *dialogic* awareness, the music therapists seemed to manipulate the temporal aspect of the improvisation, through creating different temporal structures suitable for the clients to respond to and develop within.

The aforementioned *temporal gestures* included (1) interspersing the music with pauses (i.e., interspersing the musical flow with moments of silence to enable the client’s musical response); (2) providing adapted temporal contextualization (e.g., pedal points and repetitive riffs that created an open time feel for the clients); and (3) enabling synchronization discrepancies between client and therapist (i.e., allowing moments where the therapists and client were playing in slightly different tempos).

Another emphasis of the findings pointed to the significance of *negotiations* in joint improvisation, which was connected to the levels of freedom, flow and musical expansion experienced by the players: musicians as well therapist and client.

A current study I am conducting under the mentorship of Prof. Kenneth Aigen, expands on my PhD findings regarding the foundational aspect of temporality in improvisation. Based on a micro-analysis of Nordoff's and Robbins's (NR) (2007) improvisations with ten of the children they worked with, I developed a time model that suggests four developmental temporal phases deployed by NR in their attempts to engage a child into a musical experience.

Another area I investigate relates to the music therapist's use of their primary instrument. Following in depth interviews with three music therapists who are also professional flutists, I found that the participants maintain a multi-layered connection with their flutes, a relationship that resonates different parts of their lives and personal development. Additionally, findings emphasized the active role participants had to take in turning their flute into a therapeutic instrument. Replacing the professional flute with a therapeutic one was a significant milestone in the course of becoming a flutist music therapist. Finally, participants described flute playing in therapy as enhancing their playfulness and proficiency as well as expanding their musical freedom. The flute's sound was portrayed as projecting love and tenderness, allowing special intimacy between client and therapist.

In a later project, together with Fabia Franco from Middlesex University and Nina Politimou from University College London, we compared between two different settings for parent-infant music groups: one led by the therapist's singing and the other by her flute playing. Both music groups met separately once a week for three consecutive months, and incorporated the same musical routines performed by a different medium: singing vs flute playing.

The analysis of the participants' interviews revealed both unique as well as shared themes across the two groups. The singing group highlighted the sense of familiarity created by the songs' routine, which supported them in soothing their infants in their homes. This group's emphasis on being able to better read their infants' cues and gestures seemed of great valence. The flute group described expanding their musical environments at home, gaining confidence in musically improvising with their infants and attaining a sense of freedom, which has assisted them in engaging in preverbal dialogues with their infants. Both group's findings emphasized expressive-communication enhancement, enjoyment and regulation.

Publications

Hadar Tamar, Ph.D.

Refereed Publications

Hadar, T. & Amir, D. (2021). Intimacy, mutuality & negotiations: Dialogic moments in joint improvisation. *Nordic Journal of Music Therapy*. DOI: [10.1080/08098131.2021.1915855](https://doi.org/10.1080/08098131.2021.1915855)

Chifa, M.; **Hadar, T.**; Politimou, N.; Reynolds, G.; Franco, F. (2021). The Soundscape of Neonatal Intensive Care: A Mixed-Methods Study of the Parents' Experience. *Children*, 8, 644.
<https://doi.org/10.3390/children8080644>

Hadar, T. (2019). The Meaning of Joint Improvisation: Between Client and Therapist and between Two Jazz Musicians. [Doctoral dissertation]. Bar Ilan University. DOI: [10.13140/RG.2.2.32060.80007](https://doi.org/10.13140/RG.2.2.32060.80007)

Hadar, T. & Amir, D. (2018). Discovering the flute's voice: on the relation of flutist music therapists to their primary instrument. *Nordic Journal of Music Therapy*, 27(5), 381-398.
DOI: [10.1080/08098131.2018.1467480](https://doi.org/10.1080/08098131.2018.1467480)

Hadar, T., Boem, S. & Franco, F. (2018). Effetti della partecipazione a gruppi musicali per genitori e infanti su sviluppo comunicativo e genitorialità: confronto fra gruppi di flauto e di canto [= Effects of longitudinal music groups for infants and parents on communication and parenting: comparison between song and flute groups]. In: *Gruppi sonori: Dalla tradizione alla cura*. Degli Stefani, Mario & Guadagnini, Manuela, eds. CLEUP/Fondazione G. E. Ghirardi Onlus, Padova (Italy), pp. 162-189. ISBN 9788867879755

Works Under Review

Hadar T., Politimou, N. & Franco, F. Singing or Playing the Flute? Parents' Perceptions of Two Different Settings for Parent-Infant Music Groups.