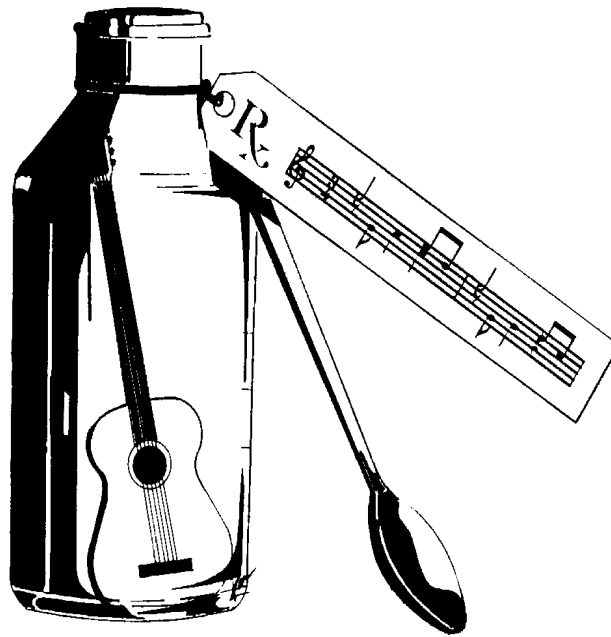




**School of Health Sciences  
Department of Music Therapy**



**Undergraduate Handbook  
2009-2010**

**PROGRAM  
OF  
MUSIC THERAPY**

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## **Welcome to the Program of Music Therapy**

Welcome to the Program of Music Therapy of Georgia College & State University's School of Health Sciences. The Music Therapy Program has pledged its energies to academic excellence in an open and welcoming environment. Its undergraduate program is fully accredited by the two national accrediting agencies--the National Association of Schools of Music (NASM) and the American Music Therapy Association (AMTA).

A career in music therapy is both rewarding and challenging. Your experiences as a music therapy student at GCSU will be equally rewarding and challenging. The course of study is intensive and will require a commitment of equal parts effort, energy, and talent. The GCSU music therapy faculty will meet that with their own commitment to excellence in music therapy and music therapy education. The discipline of music therapy is intrinsically interdisciplinary; an effective music therapist must be a gifted musician, a skilled therapist, and a talented special educator. Acceptance into the GCSU Music Therapy Division recognizes your potential for interdisciplinary academic excellence. The music therapy faculty invites you to join them as partners in the pursuit of the development of that potential to its fullest.

Chesley S. Mercado, Ed.D., MT-BC  
Director, Program of Music Therapy

# **Discipline Narrative**

## Discipline Narrative

"Music is one of the most profound human achievements. It compliments human linguistic ability and enters deeply into the human emotional experience. As such, it is a tremendous contribution to healing when used by trained professionals."

Karl H. Pribram, M.D., Ph.D.  
Professor Emeritus, Stanford University

**Music Therapy** is an allied health profession which combines the creative and healing aspects of music to attain quality of life through the enhancement of mental and physical well-being. This quality of life is based on principles of self-determination and self-actualization.

**The Music Therapist**, with a clear respect for human dignity, structures music experiences to assist people in discovering their full potential and in achieving desired behavioral changes. Music therapists assess emotional well-being, physical health, social functioning, communication abilities, and cognitive skills through musical responses. They design music therapy sessions for individuals and groups which may include music improvisation, song writing, lyric analysis, music and imagery, music performance, and learning through music. Music therapists also participate in multidisciplinary treatment planning, ongoing evaluation, and follow up.

**Music Therapy Clients** come from diverse backgrounds. Music therapists have the rare opportunity to work with a variety of different people of differing ages--from infants to older adults, from people who are developmentally delayed, mentally ill, or physically disabled to those who are learning disabled, emotionally disturbed or chemically dependent. More innovative programs have been started for people with life-threatening illnesses, for abused women and children, as well as in birthing centers.

**Music Therapy Training at Georgia College & State University** is in the mentor-apprentice tradition, with small student-to-faculty ratios. Opportunity for clinical experience in the community is diverse, ranging from traditional to innovative health care areas. In addition, GC&SU has a state-of-the-art music therapy clinic for use by students and faculty.

# Admission Information

## Admission into Music Therapy

Each incoming music therapy major will be given an entrance audition and interview. The purpose of these auditions/interviews is to demonstrate the student's level of preparation upon entering Georgia College & State University and to acquaint the music therapy faculty with the student's potential. For those students who have not auditioned before registration, a time suitable to both students and faculty will be scheduled so that all auditions/interviews may be completed during the first semester. Auditions are scheduled through using the audition application (<http://musictherapy.gcsu.edu>).

Upon completion of the entrance auditions, the faculty may make one of the following recommendations:

1. That the student be accepted.
2. That the student be provisionally accepted for one academic year. Following this probationary period, the student will be advised as to the possibility of continuing.
3. That the student probability of success in music therapy is minimal and that he or she is not accepted.

The student will be notified of the final decision by letter from the Coordinator of Music Therapy.

## Requirements of the Entrance Audition/Interview

For piano auditions, students are expected to perform two compositions of contrasting style. At least one of the selections should be performed by memory. For instrumental auditions other than piano, students are expected to perform two solo compositions of contrasting styles or two movements of a contrasting style from a sonata. For vocal auditions, students are expected to perform two songs, at least one of which is from the standard classical vocal repertoire. Both songs should be performed from memory. For both vocal and instrumental auditions, students must provide their own accompanist.

## Acceptance as a Candidate for the Bachelor of Music Therapy Degree

At the conclusion of their sophomore year, music therapy majors must successfully pass a formal interview/audition for official acceptance as a candidate for the Bachelor of Music Therapy Degree. As part of the interview, each student will be asked to discuss music therapy, its definition, and their expectations for a career in music therapy. As part of the audition, students should be prepared to perform two pieces on their principal instrument and to accompany themselves on guitar and piano with ten songs each.

In order to be eligible to take the Candidacy Interview/Audition, each student must have successfully completed their Freshmen/Sophomore music & music therapy courses, their Guitar & Piano Proficiency Tests, and have a minimum cumulative GPA of 2.5. Once accepted as a candidate for the Bachelor of Music Therapy Degree, music therapy majors must maintain this minimum GPA of 2.5.

# Curriculum

## Curriculum Overview

The Bachelor of Music Therapy degree at Georgia College & State University consists of 4 years of academic work and 180 hours of pre-internship experiences, followed by 1020 hours of part-time or full-time, off campus internship. It is designed for those desiring a career in music therapy. Upon successful completion of this degree, students are eligible to take the board of exams for certification by the Certification Board for Music Therapists (CBMT). Fine musicianship, a prerequisite for music therapy training, comes only with talent, effort, and time. Subsequently, music therapy majors start their music studies concurrently with their general core courses. The remainder of the music therapy curriculum consists of studies in theoretical and clinical music therapy, special education, psychology, and other behavioral & social sciences. For an entire listing of course requirements and for a suggested progression through the curriculum required for the Bachelor of Music Therapy degree, refer to the recommended BMT Course of Study on the pages which follow.

In addition to fulfilling the requirements set out in the following pages, music therapy majors must maintain a minimum GPA of 2.5 and, in order to meet AMTA requirements, attain a minimum grade of C in all courses with the MUST prefix.

### **Clinical Hours Requirement:**

The requirement of 180 hours of pre-internship clinical experiences is divided into the following categories:

**Pre-Practicum Hours:** Minimum of 28 hours. These hours must be completed, documented, and approved by the Music Therapy faculty prior to beginning MUST 4010 or MUST 4020. Required courses of Introduction to Music Therapy (MUST 2110), Music and Recreation (MUST 2120), and Methods & Materials in Music Therapy I (MUST 2510) and the elective Methods & Materials in Music Therapy II (MUST 2520) will structure and supervise these clinical experiences.

**Practicum Hours:** Minimum of 76 hours. These hours must be completed under the direct supervision of music therapy faculty. Required courses of Principles & Practicum with Children (MUST 4010) and Principles & Practicum with Adults (MUST 4020) will structure and supervise these clinical experiences. Documentation will contain assessment procedures, treatment plans, formal progress notes, evaluation, and closure documentation.

**Advanced Practicum Hours:** Minimum of 76 hours. These hours must be completed under the direct supervision of music therapy faculty. The elective course Advanced Practicum (MUST 4030) will structure and supervise these clinical experiences.

## **Recital Attendance (MUSC 1990)**

One of the most valuable experiences for a music therapy major involves attendance at performances and lectures. Therefore, music therapy majors are to enroll in MUSC 1990 Recital Attendance each semester of their freshman and sophomore years. To obtain a passing grade in MUSC 1990, the following requirements must be met:

- a. At the beginning of each semester, a certain number of approved events will be marked on the Department of Music & Theatre's calendar of events and posted on the bulletin board. Copies of this list will also be available in the office of the Department of Music & Theatre.
- b. For each semester enrolled in MUSC 1990, music therapy majors are required to attend a minimum number of events offered each semester. The Department of Music & Theatre at the beginning of each semester sets the required number. (Students will receive recital class credit for events in which they perform).
- c. For each event, a faculty member of the Department of Music & Theatre will be assigned to take attendance. It is the students' responsibility to seek out the faculty member before the event begins, identify themselves and obtain an attendance card, write down the name and date of the event on the card, and then return the card to the faculty member immediately after the event is over.
- d. Students receiving a U must view one tape for each event missed and write a one- page comment/report on each event. Written reports must cover an event not attended that semester. The student then presents the paper to the assigned faculty member. Once the paper is approved, the music faculty member will turn in a change of grade card, changing the grade from U to S. This change should be reflected in the next semester's grade summary. Any student failing to comply with the above regulations will be ineligible for acceptance as a candidate for the Bachelor of Music Therapy Degree.

FRESHMAN YEAR			
Fall Semester		Spring Semester	
MUAP Applied Lessons	1 _____	MUAP Applied Lessons	1 _____
MUEN Music Ensemble of Choice	1 _____	MUEN Music Ensemble of Choice	1 _____
MUST 0001 First Year Seminar (only new Freshmen)	1 _____	MUSC 1990 Recital Attendance	0 _____
MUST 2110 Intro to Music Therapy	3 _____	MUST 2121 Music & Recreation	2 _____
MUSC 1990 Recital Class	0 _____	CORE: A English 1102	3 _____
MUSC 1500 Elementary Theory I	3 _____	CORE: D Math	3 _____
MUSC 1501 Elementary Theory I Lab	1 _____	MUSC 1510 Elementary Theory II	3 _____
		MUSC 1511 Elementary Theory II Lab	1 _____
CORE: A English 1101	3 _____	a,b	
CORE: A Math	3 _____		
a		Total	14 hours
Total	16 Hrs.		

<Passing of Regent's Exam required in the Freshman Spring Semester>

SOPHOMORE YEAR			
Fall Semester		Spring Semester	
MUAP Applied Lessons	1 _____	MUAP Applied Lessons	1 _____
MUEN Music Ensemble of Choice	1 _____	MUEN Music Ensemble of Choice	1 _____
MUSC 1990 Recital Attendance	0 _____	MUSC 1990 Recital Attendance	0 _____
MUSC 2500 Advanced Theory I	3 _____	MUED 30_0 Methods Course of Choice	1 _____
MUSC 2501 Advanced Theory II Lab	1 _____	MUSC 3500 Advanced Theory II	3 _____
CORE: E POLS 1150	3 _____	MUSC 3501 Advanced Theory II Lab	1 _____
CORE: B MUSC 1200	2 _____		
CORE: B IDST 2210 Ethics	2 _____	CORE: D Science	4 _____
MUED 1160: Vocal Methods	1 _____	CORE: E IDST 2505 Interpersonal Relations	3 _____
MUST 2510: Methods & Materials I	2 _____	c	
Total	16 Hrs.	Total	14 Hrs.

JUNIOR YEAR			
Fall Semester		Spring Semester	
MUAP Applied Lessons	1 _____	MUAP Applied Lessons	1 _____
MUEN Music Ensemble of Choice	1 _____	MUEN Music Ensemble of Choice	1 _____
MUST 4011 MT Principles	3 _____	MUST 3520 Research in Music	3 _____
MUST 4110 Practicum with Children	1 _____	MUSC 3550 Orchestration/Arranging	2 _____
MUST 3510 Psychology of Music	3 _____	MUST 4021 MT Principles with Adults	3 _____
MUED 3070 Percussion Methods	1 _____	MUST 4120 Practicum with Adults	1 _____
CORE C: Arts in Society	3 _____	CORE D Science	4 _____
Core E: History	3 _____	<b>*Apply for Graduation</b>	
Total	16 Hrs.	Total	15 Hrs.

SENIOR YEAR			
Fall Semester		Spring Semester	
MUAP Applied Lessons	1 _____	PSYC 3040 Abnormal Psychology	3 _____
MUEN Music Ensemble of Choice	1 _____	PSYC/SOCI/etc. Elective	3 _____
MUSC 3400/50 Intro to Choral/ Instrumental Conducting	2 _____	MUST 4210 Music & Exceptional Learner Or MUED 3909 & 1 hour	3 _____
BIOL 2160/PHED 2000 Anatomy/Human Structure	4 _____	MUSC 3610 Music History Survey II	3 _____
PSYC 1101 Intro to Psychology	3 _____	CORE: E ECON 2105	3 _____
MUSC 3600 Music History Survey I	3 _____	<b>Senior Exit Exam</b>	
CORE: C Literature	3 _____	d	
d		Total	15 Hrs.
Total	17 Hrs.	<b>Summer through Fall Semester</b>	
		MUST 4990 (1)(6 month internship)	1 Hr.
		<b>TOTAL for GRADUATION: 124</b>	

If Proficiency Test Not Passed: a. MUSC 1210/20 Piano(2 credits) b. MUST 2250 Guitar (2 credits) If Junior Audition Not Passed: c. MUST 2520 Methods & Materials II(2 credits) If completed MUST 4010 and 4020 d. MUST 4720 4730 Advanced practicum I & II(1 credit)

## GC&SU Music Therapy Degree Equivalency Checklist

Name: \_\_\_\_\_ Previous Degree: \_\_\_\_\_

<b>Music Courses</b>
Elementary Theory I
Elementary Theory II
Intermediate Theory I
Elementary Theory I
Elementary Theory II
Percussion Methods 2 other methods courses
Class Voice
Class Guitar
Music History I
Music History II
Conducting (Instrumental or Vocal)
Orchestration and Arranging
General Music Education K-6
<b>Psychology/Special Education/Sociology/Anatomy Courses</b>
Intro to Psychology
Abnormal Psychology
Exceptional Individuals
Anatomy
Electives: choice of 2 psychology, special education, sociology, sign language, health, etc
<b>Music Therapy Courses</b>
Introduction to Music Therapy
Music & Recreation
Music Therapy Principles Practicum with children
Music Therapy Principles Practicum with Adults
Psychology of Music
Research in Music
Methods & Materials I
Music Therapy Clinical Internship

# Internship

After successful completion of all other coursework and prior to graduation, music therapy majors are required to complete a full or part-time, 6-month music therapy internship (1,020 hours) at an AMTA-approved site or a site approved by the Coordinator of Music Therapy, GC&SU (off-campus). Students are assisted in selecting appropriate internship sites from the wide variety located throughout the country, but ultimately each student is responsible for application and acceptance for internship.

## Internship Procedures: Time Line

### *Junior Year:*

- ◆ Make an individual appointment with the Director of Music Therapy to discuss internship.
- ◆ Decide priorities.
- ◆ Make initial inquiries.

### *Senior Year:*

- ◆ 1 year prior to eligibility apply to a **maximum** of 4 sites (Eligibility: completion of all coursework, proficiency tests, letter of eligibility from the Director of Music Therapy).

### *Completion of Internship:*

- ◆ Graduation (students may participate in the June graduation ceremony closest to their internship period; the internship must be completed no later than the following August).
- ◆ Apply to take the certification exam of the Certification Board for Music Therapists at the next exam date after internship completion.

## Internship Policies of the American Music Therapy Association:

1. Internship must be completed within 2 years of completion of coursework.
2. A student may have **no more than 4** current applications for internship in process. (Students are encouraged to have the maximum allowed to increase their chances of interning by the desired date; Application for internship is a competitive process.)
3. Students may apply for internship any time within 1 year of anticipated internship start date.
4. Students may write to any number of internship sites for preliminary information.

## Choosing an Internship Site: Considerations in Making a Decision

### 1. *Financial:*

- ◆ Placements may or may not provide room and board or a stipend.

- ◆ Consider the cost of living if room and board is not provided; this will vary from location to location.
- ◆ Consider costs that might be incurred during your job search after graduation.

## **2. Geographic**

- ◆ Are you willing to relocate? If so, you will have greater choice of internship sites.
- ◆ Consider the advantages of internship in a region where you would like to work later.

## **3. Philosophy**

- ◆ What treatment philosophy do you wish to pursue?
- ◆ Get specific information on their philosophy, particularly if they have indicated an “eclectic” approach.

## **4. Clientele**

- ◆ Consider with whom you would eventually like to work.
- ◆ Some sites provide experience with only one population, while others have two or three. If undecided, those with variety may be more helpful for you.

## **5. Special Demands/Opportunities**

- ◆ Do they meet your needs and expectations?

## **6. Student Evaluations**

- ◆ What do other interns think of this site?
- ◆ Have other interns had success in job placement there or in the neighboring community?

### **Intern Search:**

A listing of all available AMTA-accredited internship sites is available online at: <http://www.namt.com/namt/career/internindex.html>. This is an invaluable tool providing you with a variety of parameters by which to search out & find the internship for you. As well, a current file containing a variety of brochures and documentation from the various sites is located in Porter Fine Arts, Room 231. See any Music Therapy faculty for access to this file. University-affiliated internships are possible. Please see Director of Music Therapy for details.

### **Letters of Inquiry:**

1. Letters of inquiry should be sent out at least 1 year in advance of your intended date of internship.
2. This letter should include: an introduction to yourself (who and where) and your anticipated dates of internship.
3. Most internship sites will respond with a formal application form and an information packet. Read these carefully and then write down any further questions you might have. As you compile this information, begin eliminating those which do not seem right for you.
4. Follow up those letters from sites which you are considering with a telephone call if you have any further questions. Telephone calls will indicate an interest on your part and can

leave a good impression. Have questions written down before you call so that you will get all the information you need and so that you will sound organized.

5. If possible, a visit to your potential site might help you better determine if this is the place where you would like to live and work for 6 months.

### **Developing a List of Potential Sites:**

1. Develop a list of potential sites in the order of your preference.
2. Include at least two (2) alternative sites to apply to in case your choices become inactive or do not accept you.

### **The Application Process:**

1. Send applications to your four top internship choices. Provide a list of these sites and addresses to the Director of Music Therapy, as she will have to send a letter to each confirming your eligibility to intern. Also, indicate start & end dates for each site.
2. Keep a copy of all correspondence/application forms that you send in case of any difficulties with the mail.
3. Use a filing system (electronic or index cards) to keep track of all applications and responses from internship sites.
4. You might want to follow up an application with a telephone call to confirm that they have received all the necessary materials from you, particularly your references. They might not telephone to request items they have not received.

### **Acceptance Letters:**

1. You are expected to acknowledge an internship acceptance in a timely fashion (30 days, unless otherwise specified).
2. The Director of Music Therapy at GCSU must be informed concerning when and where you have been accepted. A copy of your letter confirming your intent to intern at that site will suffice. Start and end dates of internship should be included.
3. If one or more site accepts you, it is important for you to decline the offer of internship in writing as soon as possible (30 days, unless otherwise specified).

### **Before Leaving for Internship:**

1. Upon acceptance at an internship site, you need to contact the Career Center . You will be assisted in completing various required GCSU forms.
2. You should also make inquiries concerning any scholarships or student loans you have to determine the minimum number of credit hours required for internship in order to maintain your scholarship.

### **Internship Written Requirements For Music Therapy Majors:**

1. One informal letter concerning the events of the past month (to be postmarked the last day of **every** month during your internship, regardless of when it starts; if an internship

ends partway through the month, the final letter should be postmarked the final day of internship). This report may be sent via e-mail.

Please Include:

- a) Month of internship
  - b) Are you observing, co-leading, leading?
  - c) What documentation are you doing?
  - d) What meetings do you attend?
  - e) What extra training have you received?
  
  - f) Describe any interesting sessions or clients.
  - g) What did you learn at GC&SU that is helping you?
  - h) What do you wish you had learned more about?
  - i) What is good about your internship?
  - j) What concerns are you having?
2. One copy to be mailed to the Director of Music Therapy of **every** formal assignment required by internship supervisor (whether that assignment is in written or audiovisual format).

# Individualized Intern Contract

**Intern School: Georgia College & State University**

**MT Faculty Advisor: Dr. Chesley Mercado**

**Clinical Training Director**

**Length of Internship:**

The intern must complete a minimum of 1200 hours of clinical training with at least 180 hrs in pre-internship experiences and with at least 1020 hrs in internship experiences.

The intern has completed at least 180 hours in pre-internship experiences.

The intern needs to complete a minimum of 1020 hours in internship experiences.

Starting date: \_\_\_\_\_ Projected completion date: \_\_\_\_\_

**Intern's Work Schedule:**

**Compensation & Benefits:**

**Clinical Training Director Responsibilities:**

The Clinical Training Director will provide the following supervision and support of the intern:

- Develop an individualized contract in partnership with the intern and academic faculty no later than the end of the first month of the internship.
- Provide the intern with a thorough orientation, including facility tour, review of AMTA documents, the CBMT Code of Professional Practice, applicable Policies and Procedures of the Site, and Intern Dismissal Policies.
- Provide viable music therapy role model for intern.
- Assign other professional staff (rehabilitation therapists) to provide support in the training process.
- Establish and coordinate a network of supportive professional contacts.
- Provide the intern with one hour of individual consultation per week.
- Provide the intern with an average of four hours per week of observation and constructive feedback.
- Complete and review midterm and final evaluations with the music therapy intern.
- Communicate information to the intern regarding ongoing seminars, conferences, workshops, and community resources.
- Provide the intern with a site evaluation to be completed at the end of the internship and review with intern.

- Maintain continuous communication with the intern and his/her academic faculty. Initiate performance improvement plans with the intern and academic faculty, when necessary.

### **Intern Responsibilities:**

The intern will...

- Adhere to AMTA National Roster Internship Guidelines, internship program personnel requirements, policies and procedures.
- Adhere to AMTA Standards of Clinical Practice and Code of Ethics.
- Seek feedback and clarification through regular communication with supervising therapist and/or Clinical Training Director.
- Maintain regular communication with the academic faculty via monthly reports, and possibly e-mails and calls when needed.
- Complete a midterm and final “intern self evaluation” and final “intern site evaluation”.
- Request a “Welcome to the Professional World” packet from the National Office at the mid-point of the internship.
- Six months following the internship, complete the post internship site evaluation and send it to the Clinical Training Committee regional representative and the Academic Faculty.

### **Academic Faculty Responsibilities:**

The Academic Faculty will:

- Complete initial evaluation of student’s professional competencies no later than the first day of the internship.
- Assist student and Clinical Training Director with completion of individualized contract. Contract should be completed no later than the end of the first month of the internship.
- Maintain continuous communication throughout the internship with student and Clinical Training Director via monthly student reports, feedback on written evaluations, and possibly one/two site visits.
- Monitor contractual agreement through review of mid term and final evaluation, intern self evaluation, and intern’s site evaluation.
- Verify, in consultation with the CTD, successful completion of internship per contractual agreement.

### **Student Competency Needs:**

(Based upon academic faculty's assessment of student's competencies; to be completed collaboratively by faculty, student, and CTD)

**Music Foundations needs:**

**Clinical Foundations needs:**

**Music Therapy needs:**

### **Student's Improvement Plan:**

(To be completed collaboratively by faculty, student, and CTD; write in objective form and include level of performance expected at mid-term and final evaluation; identify method of evaluation, evaluator, and role of evaluator)

**Music Foundations:**

**Clinical Foundations:**

**Music Therapy:**

**By signing below, I the intern, acknowledge that I have read the contract and understand that I must fulfill it in order to successfully complete my internship.**

**Intern's Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

**By signing below, I the Academic Faculty, acknowledge that I have read the contract and will provide support to the intern during his/her internship as stated in the contract and abide by AMTA standards and guidelines.**

**Faculty Signature**

**By signing below, I the Clinical Training Director, acknowledge that I have read the contract and will provide support to the intern during his/her internship as stated in the contract and abide by AMTA standards and guidelines.**

**CTD Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

**Adapted from Sheri Smith, MT-BC, MT Clinical Director, Augusta VA Medical Center: 2004**

# **AMTA INTERNSHIP GUIDELINES**

## **A. GENERAL REQUIREMENTS**

### **1.0 ELIGIBILITY OF SETTINGS**

Any accredited or licensed facility or group of facilities that provides music therapy services, is dedicated to using music in a therapeutic manner, and retains a board certified Music Therapist (MT-BC) for a minimum of 20 hours per week is eligible to apply.

### **2.0 LENGTH OF INTERNSHIP**

- 2.1** The student affiliation or internship shall last for minimum of 900 hours or any greater length of time needed to complete the specified 1200 hours.
- 2.2** When a student is unable to demonstrate required exit level competencies, additional hours of internship may be required of the student by the internship program in consultation with the academic institution.
- 2.3** Internship experience may be discontinued as a result of direct violation of facility personnel policy and procedures.
- 2.4** Each clinical training site must have a stated policy and procedure concerning the dismissal of an intern, which is reviewed with each entering intern during the orientation process.
- 2.5** When an intern's performance in the internship is unsatisfactory in any way, the internship director, intern and academic program director and/or academic faculty will review the individualized contract and make necessary changes to address the specific problem areas.
- 2.6** An intern may elect to resign from the internship with written notification to the Internship Director and Academic Program Director in accordance with university and facility policies and procedures.

### **3.0 RATIO OF REGISTERED MUSIC THERAPIST TO INTERNS**

- 3.1** For each supervising music therapist employed full-time, no more than (2) interns may be in clinical at any given time. This same ration applies for those sites with both National Roster approval and University affiliation when interns from both programs are at the site simultaneously.

- 3.2 For each part-time supervising MT-BC, only one (1) intern may be in training at any given time.

## **6.0 SUPERVISION AND INTERN EVALUATION**

Internships are always under continuous, qualified on-site supervision. Supervision plans will be included in contractual agreements with the internship director, student and the academic faculty.

Supervision includes, but is not limited to, formal and informal observation and interaction in the areas of: direct patient contact, evaluation and documentation, treatment planning, supervision, participation in interdisciplinary didactic sessions, team involvement, participation in training sessions, and staff relationships.

- 6.1 Each intern will receive a minimum of one hour of individual consultation per week with the supervising music therapist.
- 6.2 Each intern will receive an average of four hours per week of observation and constructive feedback with the supervising music therapist.
- 6.3 While group consultation is highly encouraged as an adjunct to individual consultation, it will not replace the requirement of section 6.1.
- 6.4 For internship programs structured at less than 40 hours per week, the hours for supervision, consultation and observation should be adjusted accordingly (for example 30 minutes of weekly consultation per 20 hours per week)

### **Evaluations**

- 6.5 Intern evaluation and intern's self-evaluation content is based on the AMTA Professional Competencies. Evaluations of the intern must be completed by at least the mid point and at the conclusion of the internship. Evaluations will include specific reference to expected level of performance in the areas of Music Foundations, Clinical Foundations, and Music Therapy per the individualized contract.
- 6.6 Copies of the midterm and final evaluations of the intern and the intern self-evaluation must be submitted to the intern's academic setting.
- 6.7 A separate intern site evaluation is initiated by the internship director at the conclusion of the internship.
- 6.8 Copies of the site evaluation are then sent to the academic faculty and the Clinical Training Committee regional representative.

## **STUDENTS/INTERNS**

### **1.0 ELIGIBILITY FOR INTERNSHIP**

- 1.1** Must have acquired all pre-internship competencies required by both AMTA approved college/university program, prior to beginning the internship.

### **2.0 APPLICATION AND ACCEPTANCE PROCEDURES**

- 2.1** Upon recommendation from the faculty advisor, a student can initiate the application process for a national roster internship.
  - 2.1.1** Request information on AMTA approved Clinical Training Programs prior to requesting an application.
    - 2.1.1.1** Request, complete and submit necessary application matter.
    - 2.1.1.2** No more than four (4) active applications may be in progress at any one time.
    - 2.1.1.3** Once an active application has been withdrawn or declined, another application may be submitted to an additional facility.
  - 2.1.2** Application may not be submitted more than 12 months prior to the date the applicant will be eligible for internship. Clinical Training Directors must not make acceptance decisions more than one (1) year in advance.
  - 2.1.3** Each application for internship must be accompanied by a letter from director of music therapy from the applicant's academic setting. This letter must verify that AMTA required coursework has been completed.
- 2.2** Consider acceptance responses with academic faculty and together make a decision about the internship placement.
- 2.3** Accept or decline each offer for internship, in writing, within one month of receipt of that offer. The acceptance offer will be rescinded if no response is received.
- 2.4** Once a letter of acceptance has been sent to a Clinical Training facility, the student must notify in writing, all other Clinical Training facilities at which they have an active application.
- 2.5** Must notify the academic faculty when an internship has been accepted.

- 2.6 Once accepted, the student, faculty advisor, and internship director formulate a contractual agreement for the internship itself. The content and format of each contract may vary according to the situation and parties involved. This contractual agreement is made for each student prior to beginning the internship program and shall include documentation of successful completion of pre-internship competencies.
- 2.7 Students who complete an internship at a facility that is not approved by AMTA or the academic institution will not receive academic credit for the internship.

### **3.0 INTERN RESPONSIBILITIES**

- 3.1 Adhere to AMTA National Roster Internship Guidelines, internship program personnel requirements, policies and procedures.
- 3.2 Adhere to AMTA Standards of Clinical Practice and Code of Ethics.
- 3.3 Seek feedback and clarification through regular communication with supervising music therapist and Internship Director.
- 3.4 Report non-compliance with AMTA National Roster Internship Guidelines. Follow procedures detailed in Section F, Non-Compliance Procedures. (see Academic faculty for this)
- 3.5 An intern may elect to resign and/or withdraw from the internship with written notification to the Internship Director and the academic setting in accordance with university and facility policies and procedures.
- 3.6 Maintain regular communication with the academic faculty, as indicated by the individualized contract.
- 3.7 Complete a midterm and final “intern self-evaluation” and final “intern site evaluation”.
- 3.8 Request a “Welcome to the Professional World” packet from the National Office at the mid-point of the internship.
- 3.9 Six months following the internship, complete the post internship site evaluation and send it to the Clinical Training Committee regional representative.

# General Music Curriculum Information

## I. Music Placement Information

### 1. Applied Lesson Instructor Placement

Music therapy majors will be assigned an applied lesson instructor by the Department of Music & Theatre. Students are required to take one hour of applied lessons each semester. Half-hour (one credit) lessons are available for secondary instrument instruction at the discretion of the Department of Music & Theatre.

### 2. Theory Placement Test

Transfer students and freshman must take an examination for the purpose of determining appropriate placement in the theory sequence. The instructor will fill out the placement form and forward one copy to the student's adviser and one to the Director of Music Therapy.

## II. Music Proficiency Information

### 1. Guitar Proficiency Requirements

Music Therapy Majors are required to meet certain standards in guitar proficiency. This is a prerequisite for acceptance as a candidate for the Bachelor of Music Therapy at the Junior level. Students may fulfill this requirement by:

- a. Successfully passing the Guitar Proficiency Test as part of the course requirements for MUST 2250 Class Guitar.
- b. Successfully passing the Guitar Proficiency Test by private appointment with the Director of Music Therapy. See following pages for the Guitar Proficiency Test.

### 2. Piano Proficiency Requirements

All music therapy majors must meet certain standards in piano competency. This is a prerequisite for acceptance at the Junior level as a candidate for the Bachelor of Music Therapy degree. Students may fulfill this requirement by:

- a. Successfully passing with a minimum letter grade of C two (2) 2-credit hour courses in Class Piano (MUST 1200/1210) **or**
- b. Passing the Piano Proficiency Test which is offered twice each semester, once during the first week of classes and again during final exam week (by appointment with Music Therapy faculty). See following pages for the Piano Proficiency Test.

Successful completion of the Piano Proficiency Test indicates that a student has acquired the minimum necessary skills. Internship sites typically expect greater skills and students are subsequently expected to continue with independent practice.

# Guitar Proficiency Test

## Successful Completion Date:

End of second semester of the freshman year (after completion of MUSC 2250 & MUST 2120 Music and Recreation)

- \_\_\_\_\_ 1. Correctly identify each guitar string by note, name, & number.
- \_\_\_\_\_ 2. Demonstrate the ability to tune the guitar using relative tuning (55545). **Criterion:** Correct within 5 minutes.
- \_\_\_\_\_ 3. Demonstrate I, IV, V, V<sup>7</sup>, I chord changes in the following major keys:  
C \_\_\_ D \_\_\_ E \_\_\_ G \_\_\_ A \_\_\_ F
- \_\_\_\_\_ 4. Demonstrate I, iv, V<sup>7</sup>, I in the following minor keys:  
Am \_\_\_ Em \_\_\_
- \_\_\_\_\_ 5. Demonstrate the ability to use the capo for transposition. **Criterion:** Correct in 2 trials.
- \_\_\_\_\_ 6. Demonstrate the ability to transpose using I, IV, V, V<sup>7</sup> chords in keys C, G, D, A, & E, F (from one to the other).
- \_\_\_\_\_ 7. Demonstrate the ability to play accompanimental chords in the 12-bar blues harmonic pattern. **Criterion:** Correct in 2 trials.
- \_\_\_\_\_ 8. Demonstrate the ability to play using the following accompaniments:  
\_\_\_\_\_ Strumming in duple & triple meter  
\_\_\_\_\_ Bass strike & strum  
\_\_\_\_\_ Fingerpicking
- \_\_\_\_\_ 9. Perform **two** prepared pieces appropriate for group singing, including an introduction. These may be chosen from The Melody Book (Hackett, ) Handouts from Class Guitar. **Criterion:** Correct in 2 trials.

Student: \_\_\_\_\_

Faculty Signature: \_\_\_\_\_

Semester/Year: \_\_\_\_\_

# Music Therapy

## Piano Proficiency Test

1. Play and sing six (6) traditional, folk, and popular songs **by memory**, using three different accompaniment styles.
  - a. Play two with LH block chords, RH melody
  - b. Play two with LH broken chords, RH melody
  - c. Play two with LH bass note; RH chord
    - i. Play one with RH chord starting in root position
    - ii. Play one with RH chord starting in first inversion
2. Play the following chord progressions in this style: LH bass note, RH chord
  - a. [I-IV-V-I] in C, D, F, G, A, B $\flat$
  - b. [i-iv-V(7)-i] in minor keys: a, e, b, d, g
3. Sight-read a simple melody (with chord names provided) and play a basic chordal accompaniment.

(2007)

### **III. Recital Information**

#### **1. Recital Classes**

Each student must perform on at least one recital class per semester (except the first semester of lessons, which may be optional as determined by the applied instructor). Dates for these recitals are included on the Department of Music & Theatre's calendar of events which is posted on the bulletin board at the beginning of each semester. It is the responsibility of the applied lesson instructor to submit the recital information to the Music & Theatre Department secretary in a timely fashion for inclusion on the program. In addition, whenever possible, Max Noah Recital Hall may be reserved for 15-minute rehearsal sessions from 9:00 a.m. to 11:45 a.m. immediately prior to recital class.

#### **2. Student Recitals**

Music therapy majors are not *required* to present a junior or a senior recital. However, because of the importance of musicianship in effective music therapy, music therapy majors are strongly encouraged to present a recital in addition to their degree requirements. Music Therapy majors are encouraged to explore this possibility with their applied faculty. Faculty approval is a prerequisite.

#### **3. Recital Dress Code**

Music therapy majors should dress appropriately for performance at recitals, concerts, or lectures. If uncertain as to appropriate dress, music therapy majors should consult with their applied faculty.

# **General Information**

# General Information

## Facilities & Equipment Available for Use by Music Therapy Majors

**Porter Fine Arts Building** will be accessible for classes, study, rehearsal, music practice, or clinical practice during the following hours: Monday through Friday: 7:00 a.m. - 10:00 p.m.; Saturday: 8:00 a.m. - 5:00 p.m.; Sunday: 1:00 p.m. - 9:00 p.m. Smoking, eating, and drinking are **not** permitted in practice rooms, rehearsal halls, classrooms, the Music Therapy Clinic, or the Max Noah Recital Hall.

### Music Therapy Clinic

The GC&SU Music Therapy Clinic is available for student use during the course of their clinical practica. Scheduling must be approved in advance by the Coordinator of Music Therapy. For further information concerning the clinic, see the relevant section in the general School of Health Sciences section of this handbook.

### Music Therapy Equipment & Clinical Books

Music therapy equipment and clinical books are located in the Music Therapy Office and the Music Therapy Improv Room (located in Terrell 122). The Music Therapy equipment includes a full array of traditional accompaniment and percussion instruments, as well as contemporary technological instruments (e.g., autoharps, guitars, Orff instruments, drums, djembes, tubanos, hand held drums, bells, kokirikos, guiros, Omnichords, and electronic keyboards). The Music Therapy Clinical books represent a smaller collection meant to complement the main collection in Russell. Be sure to explore Russell holdings prior to turning to this collection.

Both equipment and books are available for loan **only** by music therapy majors (or those enrolled in music therapy courses) for practice and use during service learning and clinical practica. All those borrowing music therapy equipment must abide by the following policies:

### Loan Policies

1. All equipment must be:
  - a. Signed out using the Circulation Binder in the Music Therapy Office or the Music Therapy Improv Room.
  - b. Returned and signed back in the **same day**, with verification of the number & condition of the instruments made by a faculty member in the Music Therapy Office.
2. Equipment may only be signed out overnight if done so at the end of the day and returned the following day by 9:00 a.m.
3. Books may only be signed out for 3 hours.

4. Should any equipment or books be damaged, lost, or stolen, the student is responsible for the cost of repairs or replacement as determined by the Director of Music Therapy.
5. As the equipment must be signed out by a music therapy faculty member. **PLAN AHEAD** concerning borrowing and returning times. Remember that borrowing music therapy equipment and books is a **privilege**, so be considerate of your fellow classmates in signing out & returning items.

### **Music Therapy Piano Technology Room**

This state-of-the-art room is equipped with electric pianos, individual computers, and software to complete a variety of music therapy related activities. Hours of use are posted on the door. The recording equipment is available to all Music Therapy Majors after training is completed and skill acquisition forms are signed by the Director of Music Therapy.

## **Keeping Involved**

The annual conference of the **American Music Therapy Association (AMTA)** is held each fall in varying cities throughout the country; attendance is approximately 2000. In addition, the annual conference of the **Southeastern Region of the AMTA** is held each spring in varying cities throughout the southeast region; typically attended by 200+ music therapists. These conferences provide an unparalleled learning opportunity and student attendance is strongly encouraged. Membership in the **Music Therapy Association of Georgia** is mandatory for all Music Therapy majors. This is an excellent way to meet potential internship supervisors, colleagues, and other students. This association focuses on job development in Georgia, government relations that effect music therapists, and education for the public to increase awareness of the profession of music therapy. Membership in the American Music Therapy Association is mandatory for juniors and seniors. Membership in the GCSU Music Therapy Society is mandatory for all freshmen and first year transfer students.

## **Keeping Informed**

It is the responsibility of all music therapy majors to read the Music Therapy bulletin board (located outside Porter Room 231) and the Music & Theatre bulletin board (located outside Porter Room 215) each school day for important notices. Important departmental information is posted on the boards as well as required events for MUSC 1990.

## **Music Therapy Faculty Information**

### **Chesley S. Mercado, Ed.D., MT-BC**

Director of Music Therapy

Academic Discipline: Music Therapy, Educational Leadership

Degrees Earned:

Bachelor of Music Therapy, Shenandoah Conservatory of Music

Masters of Science in Music Therapy: Radford University

Doctorate of Educational Leadership: Nova Southeastern University

Membership in Professional Organizations:

Registered Music Therapist by the National Association for Music Therapy

Board Certified Music Therapist by the Certification Board for Music Therapists

Undergraduate & Graduate Faculty Authorization by the National Association for Music Therapy

American Music Therapy Association, member

Southeastern Chapter of the National Association for Music Therapy, member

Music Association of Georgia, Member, Vice President

### **Douglas Keith, MMT, MT-BC**

Academic Discipline: Music Therapy

Degrees Earned: Bachelor of Music in Music Therapy, University of Georgia

Master of Music Therapy, Temple University

PhD in Music Therapy, Temple University

Membership in Professional Organizations:

Professional Member, AMTA

Prof. Member, CBMT

Prof. Member, MTAG

### **Vicky Robinson, MS, MT-BC**

Academic Discipline: Music Therapy

Degrees Earned: Bachelor of MT – Eastern New Mexico

Master of Science in Music Therapy – Radford University

Membership in Professional Organizations:

Professional Members, AMTA

Board Certified, Music Therapy

AMTA, Member

MTAG, Member

# **Standards of Clinical Practice/ Pre-Clinical and Professional Competencies**

**Pre-Internship Clinical Competencies**

Student Name:

Entrance Date:

Exit Date:

E= Exceeds A= Acceptable level I=Improvement needed U=Unsatisfactory

**Level A:**

**Goal: To increase fundamental music skills**

**Goal: To increase basic knowledge of Music Therapy**

<b>Competency</b>	<b>Academic Indicator</b>	<b>Clinical Indicator</b>	<b>Rating</b>	<b>Improvement Plan</b>	<b>Comments</b>
Knowledge of general characteristics of a variety of populations	Introduction to Music Therapy	Student feedback to supervisor			
Knowledge of general needs of a variety of populations	Introduction to Music Therapy	Student feedback to supervisor			
Knowledge of general MT goals & objectives based on needs	Introduction to Music Therapy	Student feedback to supervisor			
Basic guitar skills	Class Guitar	Observation			
Basic piano skills	Class Piano	Observation			
Basic ensemble skills	Introduction to Music Therapy Music & Recreation Class Guitar Music Ensembles	Observation			
Basic vocal skills	Class Guitar Music & Recreation	Observation			

<b>Basic use of small percussion instruments</b>	<b>Introduction to Music Therapy Music &amp; Recreation</b>	<b>Observation</b>			
<b>Basic use of other accompanying instruments</b>	<b>Music &amp; Recreation</b>	<b>Observation</b>			
<b>Leisure music activities for children</b>	<b>Music &amp; Recreation</b>	<b>Observation</b>			
<b>Basic transposition skills using I, IV, V7</b>	<b>Class Guitar Class Piano Music &amp; Recreation</b>	<b>Observation</b>			
<b>Beginning children's repertoire</b>	<b>Music &amp; Recreation</b>	<b>Observation</b>			
<b>Beginning adult repertoire</b>	<b>Class Guitar Music &amp; Recreation</b>	<b>Observation Demonstration</b>			
<b>Leading leisure music sessions for children</b>	<b>Music &amp; Recreation</b>	<b>Observation Demonstration</b>			

**Pre-Internship Clinical Competencies  
Level B**

**Goal: To increase fundamental music therapy skills**

<b>Competency</b>	<b>Academic Indicators</b>	<b>Clinical Indicators</b>	<b>Rating</b>	<b>Improvement Plan</b>	<b>Comments</b>
<b>Accurate observation skills</b>	<b>Methods &amp; Materials</b>	<b>Student feedback</b>			
<b>Intermediate guitar skills in therapy</b>	<b>Guitar for Therapists</b>	<b>Observation</b>			
<b>Intermediate piano skills in therapy</b>	<b>Piano for Therapists</b>	<b>Observation</b>			
<b>Advanced transposition of songs</b>	<b>Guitar for Therapists Piano for Therapists Methods &amp; Materials</b>	<b>Observation</b>			
<b>Large Group leading</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			
<b>Basic songwriting</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			
<b>Creating MT activities based on needs</b>	<b>Methods &amp; Materials</b>	<b>Observation Documentation</b>			
<b>Developing MT goals &amp; objectives based on needs</b>	<b>Methods &amp; Materials</b>	<b>Documentation</b>			
<b>Basic skills on melody instruments</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			
<b>Creating Orff Chants</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			
<b>Creating piggy-back songs</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			
<b>Professional Presentations (In-services, Powerpoint)</b>	<b>Methods &amp; Materials</b>	<b>Documentation</b>			

<b>Application of leisure music skills with clients</b>	<b>Methods &amp; Materials Service Learning</b>	<b>Observation</b>			
<b>Intermediate adult repertoire</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			
<b>Basic use of creative arts modalities</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			
<b>Intermediate children repertoire</b>	<b>Methods &amp; Materials</b>	<b>Observation</b>			

**Pre-Internship Clinical Competencies  
Level C**

**Goal: To increase application of theory and skills**

<b>Competency</b>	<b>Academic Indicators</b>	<b>Clinical Indicators</b>	<b>Rating</b>	<b>Improvement Plan</b>	<b>Comments</b>
<b>Synthesis of characteristics of specific population for therapeutic use</b>	<b>Principles with children Principles with adults</b>	<b>Observation</b>			
<b>Synthesis of needs of specific populations for therapeutic use</b>	<b>Principles with children Principles with adults</b>	<b>Observation</b>			
<b>Assessment strategies for a variety of populations</b>	<b>Principles &amp; Practicum with children Principles &amp; Practicum with Adults</b>	<b>Documentation</b>			
<b>Pinpointing target behaviors</b>	<b>Principles &amp; Practicum with children Principles &amp; Practicum with adults</b>	<b>Documentation</b>			
<b>Applying baseline measurements</b>	<b>Principles &amp; Practicum with children Principles &amp; practicum with adults</b>	<b>Documentation</b>			
<b>Formulating objective MT goals &amp; objectives</b>	<b>Principles &amp; Practicum with children Principles &amp; Practicum with Adults</b>	<b>Documentation</b>			

<b>Applying MT treatment strategies</b>	<b>Principles &amp; Practicum with children Principles &amp; Practicum with adults</b>	<b>Observation Documentation</b>			
<b>Objective documentation</b>	<b>Principles &amp; Practicum with children Principles &amp; Practicum with adults</b>	<b>Documentation</b>			
<b>Professional oral presentations</b>	<b>Principles &amp; Practicum with children Principles &amp; Practicum with adults</b>	<b>Documentation Observation</b>			
<b>Basic knowledge of theories of personality and application for MT</b>	<b>Principles with Adults Psychology of Music</b>	<b>Student feedback to supervisor</b>			
<b>Verbal facilitation of group therapy</b>	<b>Principles with Adults</b>	<b>Observation</b>			
<b>Clinical Job Proposal</b>	<b>Principles &amp; Practicum with Adults</b>	<b>Documentation</b>			
<b>Basic Research Strategies</b>	<b>Research in MT</b>	<b>Documentation</b>			
<b>Basic ethical considerations</b>	<b>Principles &amp; Practicum with Children Principles &amp; Practicum with Adults</b>	<b>Observation</b>			

<b>Knowledge of role of music therapy in treatment plan</b>	<b>Principles &amp; Practicum with children Principles &amp; Practicum with adults Music and the Exceptional Child</b>	<b>Documentation</b>			
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**Level D:  
Goal: To Synthesize Music Therapy Knowledge and Skills**

<b>Competency</b>	<b>Academic Indicators</b>	<b>Clinical Indicators</b>	<b>Rating</b>	<b>Improvement Plan</b>	<b>Comments</b>
<b>Spontaneous proactive and reactive responses during therapy sessions</b>	<b>Advanced Practicum</b>	<b>Observation Peer feedback</b>			
<b>Accurate analyzing of client/therapist interactions</b>	<b>Advanced Practicum</b>	<b>Observation Peer feedback</b>			
<b>In-depth focus on proposed internship population</b>	<b>Advanced Practicum</b>	<b>Student feedback</b>			
<b>Basic knowledge of administrative clinical skills</b>	<b>Advanced Practicum</b>	<b>Student feedback</b>			
<b>Expanded scope of therapeutic techniques</b>	<b>Advanced Practicum</b>	<b>Observation</b>			
<b>Advanced verbal group therapy skills</b>	<b>Advanced Practicum</b>	<b>Observation Peer feedback</b>			
<b>Fluid integration of theory, skills, and practice</b>	<b>Advanced Practicum Exceptional Child</b>	<b>Observation</b>			
<b>Advanced repertoire</b>	<b>Advanced Practicum</b>	<b>Observation</b>			
<b>Original songs</b>	<b>Advanced Practicum</b>	<b>Observation</b>			
<b>Use of Music Therapy in conjunction/ collaboration with other professionals and adjunct therapies</b>	<b>Advanced Practicum Music and the Exceptional Child</b>				

# Professional Competencies for Music Therapists

In order to be effective, music therapists should have developed competencies in the areas of general education, music foundations, clinical foundations, and music therapy. The specific competencies in each of these areas are outlined below. All competencies are in keeping with guidelines of the accrediting agency, the American Music Therapy Association.

## I. Competencies in General Education

- A. Think, speak, and write clearly and effectively.
- B. Demonstrate knowledge of the mathematical and experimental methods of the physical and biological sciences.
- C. Demonstrate the ability to respect, understand, and evaluate work in a variety of disciplines.
- D. Address culture and history from a variety of perspectives.
- E. Demonstrate an understanding of and have experience in thinking about moral and ethical problems.
- F. Explain and defend one's views effectively and rationally.

## II. Competencies in Music Foundations

### A. Music Theory & History

- 1. Recognize standard works in the literature.
- 2. Identify the elemental, structural, and stylistic characteristics of music from various periods and cultures.
- 3. Sight sing melodies of both diatonic and chromatic makeup.
- 4. Take aural dictation of melodies, rhythms, and chord progressions.
- 5. Transpose simple compositions.

### B. Composition & Arranging Skills

- 1. Compose songs with simple accompaniment.
- 2. Adapt, arrange, transpose, and simplify music compositions for small vocal and non-symphonic instrumental ensembles.

### C. Major Performance Medium Skills

- 1. Perform appropriate undergraduate repertoire, demonstrating musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice.
- 2. Perform in small and large ensembles.

### D. Keyboard Skills

- 1. Accompany self and ensembles proficiently.
- 2. Play basic chord progressions in several keys.
- 3. Sight read simple compositions and song accompaniments.
- 4. Play a basic repertoire of traditional folk and popular songs with or without printed music.
- 5. Harmonize and transpose simple compositions.

### **E. Guitar Skills**

1. Accompany self and ensembles proficiently.
2. Employ simple strumming and fingerpicking techniques.
3. Tune guitar using standard & other tunings.
4. Perform a basic repertoire of traditional, folk, and popular songs with or without printed music.
5. Harmonize and transpose simple compositions in several keys.

### **F. Voice Skills**

1. Lead group in singing by voice.
2. Communicate vocally with adequate volume (loudness).
3. Sing a basic repertoire of traditional folk and popular songs in tune with a pleasing quality.

### **G. Non-Symphonic Instrument Skills**

1. Play percussion instruments alone or in ensemble.
2. Demonstrate knowledge of care and maintenance of non-symphonic and ethnic instruments.
3. Play autoharp or omnichord with same competence specified for guitar.
4. Demonstrate basic understanding of technologically advanced instruments (omnichord, MIDI, electronic keyboard).
5. Demonstrate basic skills (i.e., rudiments) on several standard percussion instruments sufficient to facilitate rhythm-based experiences for groups and individuals.

### **H. Improvisation Skills**

1. Improvise on percussion instruments.
2. Compose and develop original melodies, accompaniments, and short pieces extemporaneously in a variety of moods and styles, vocally and instrumentally.
3. Improvise in small ensembles.

### **I. Conducting Skills**

1. Conduct basic patterns with technical accuracy.
2. Conduct small and large vocal and instrumental ensembles.

### **J. Movement Skills**

1. Direct structured and improvisatory movement experiences.
2. Move in structural rhythmic and improvisatory movement experiences.
3. Move expressively and with interpretation to music within rhythmic structure.

### **III. Competencies in Clinical Foundations**

#### **A. Exceptionality**

1. Demonstrate basic knowledge of the potentials, limitations, and problems of exceptional individuals.
2. Demonstrate basic knowledge of the causes and symptoms of major exceptionalities, and basic terminology used in diagnosis and classification.
3. Demonstrate basic knowledge of typical and atypical human systems and development (e.g., anatomical, physiological, social).

#### **B. Principles of Therapy**

1. Demonstrate basic knowledge of the dynamics and processes of a therapist-client relationship.
2. Demonstrate basic knowledge of the dynamics and processes of therapy groups.
3. Demonstrate basic knowledge of accepted methods and techniques of major therapeutic approaches.

#### **C. The Therapeutic Relationship**

1. Recognize the impact of one's own feelings, attitudes, and actions on the client and the therapy process.
2. Establish and maintain interpersonal relationships with clients that are conducive to therapy.
3. Use oneself effectively in the therapist role in both individual and group therapy, e.g., appropriate self-disclosure, authenticity, empathy, etc. toward affecting desired behavioral outcomes.
4. Utilize the dynamics and processes of groups to achieve a therapeutic goal.

### **IV. Competencies in Music Therapy**

#### **A. Foundations and Principles**

1. Demonstrate basic knowledge of existing music therapy methods, techniques, materials, and equipment with their appropriate applications.
2. Demonstrate basic knowledge of principles and methods of music therapy assessment and their appropriate application.
3. Demonstrate basic knowledge of the principles and methods for evaluating the effects of music therapy.
4. Demonstrate basic knowledge of the purpose, intent, and function of music therapy for various client populations.
5. Demonstrate basic knowledge of the musical characteristics of various client populations.
6. Demonstrate basic knowledge of the psychological and physiological aspects of musical behavior and experience (i.e., music and affect, influence of music on behavior, physiological responses to music, perception and cognition of music, psychomotor components of music behavior, music learning and development, preference, creativity).
7. Demonstrate basic knowledge of philosophical, physiological, and sociological bases for the use of music as therapy.

## **B. Client Assessment**

1. Communicate assessment findings and recommendations in written and oral form.
2. Observe and record the client's response to assessment.
3. Identify client's appropriate and inappropriate behaviors.
4. Select, design, and implement effective culturally based methods for assessing the client's assets and problems through music.
5. Select, design, and implement effective culturally based methods for assessing the client's musical preferences and level of musical functioning or development.
6. Identify the client's therapeutic needs through an analysis and interpretation of the music therapy related assessment data.
7. Demonstrate knowledge of professional standards of clinical practice regarding assessment.

## **C. Treatment Planning**

1. Select or create music therapy experiences that meet the client's objectives.
2. Formulate goals and objectives for individual and group music therapy based upon assessment findings.
3. Identify the client's primary treatment needs in music therapy.
4. Provide preliminary estimates of frequency and duration of treatment.
5. Select and adapt music consistent with strengths and needs of client.
6. Formulate music therapy strategies for individuals and groups based upon the goals and objectives adopted.
7. Select and adapt musical instruments and equipment consistent with strengths and needs of client.
8. Organize and arrange the music therapy setting to facilitate client's therapeutic involvement.
9. Plan and sequence music therapy sessions.
10. Determine the client's appropriate music therapy group or individual placement.
11. Coordinate treatment plan with other professionals.
12. Demonstrate knowledge of professional standards of clinical practice regarding planning.

## **D. Therapy Implementation**

1. Recognize, interpret, and respond appropriately to significant events in the music therapy session as they occur.
2. Provide music therapy experiences to change nonmusical behaviors.
3. Provide verbal and nonverbal directions and cues necessary for successful client participation.
4. Utilize singing skills in music therapy sessions.
5. Provide models for appropriate social behavior in group music therapy.
6. Utilize therapeutic verbal skills in music therapy sessions.
7. Sequence and pace music experiences within a session according to client's needs and situational factors.
8. Conduct or facilitate group and individual music therapy.
9. Establish closure of music therapy session.

10. Implement music therapy program according to treatment plan.
11. Promote a sense of group cohesiveness and/or a feeling of group membership.
12. Provide music therapy experiences that assist the client in development of social skills.
13. Communicate to clients expectation of their behavior.
14. Assist the clients to communicate more effectively.
15. Provide music therapy experiences to improve client's sense of self and sense of self with others.
16. Create a physical environment (e.g., arrangement of space, furniture, equipment, and instruments) that is conducive to effective therapy.
17. Provide music therapy experiences to elicit social interactions.
18. Provide music therapy experiences to promote client decision-making.
19. Develop and maintain a repertoire of music for age, culture, and stylistic differences.
20. Provide music therapy experiences that assist the client in increasing on-task behavior.
21. Provide music therapy experiences to elicit affective responses from the client.
22. Provide feedback on, reflect, rephrase, and translate the client's communications.
23. Establish closure of treatment issues.
24. Provide sensory stimulation through music therapy experiences that allow the client to use visual, auditory, or tactile cues.
25. Utilize nonsymphonic instruments (pitched and nonpitched) in music therapy sessions.
26. Provide music therapy experiences to encourage creative responses from the clients.
27. Use music with techniques of relaxation and/or stress reduction.
28. Provide music therapy experiences to improve client's orientation to person, place, and time.
29. Provide music therapy experiences to improve the client's cognitive/intellectual development.
30. Recognize and respond appropriately to effects of the client's medication.
31. Demonstrate knowledge of professional standards of clinical practice regarding implementation.

#### **E. Therapy Evaluation**

1. Recognize and respond to situations in which there are clear and present dangers to client and/or others.
2. Modify treatment approaches based on client's response to therapy.
3. Recognize significant changes and patterns in the client's response to therapy.
4. Revise treatment plan as needed.
5. Establish and work within realistic time frames for evaluating the effects of therapy.
6. Review treatment plan periodically within guidelines set by agency.
7. Design and implement methods for evaluating and measuring client progress and the effectiveness of therapeutic strategies.

8. Demonstrates knowledge of professional standards of clinical practice regarding evaluation.

**F. Documentation**

1. Write progress notes that accurately reflect client change and meet the requirements of internal and external legal, regulatory, and reimbursement bodies.
2. Document clinical data.
3. Write professional reports describing the client throughout all phases of the music therapy process in an accurate, concise, and objective manner.
4. Communicate orally with the client, parents, significant others, and other team members regarding the client's progress and various aspects of the client's music therapy program.
5. Document and revise the treatment plan and document changes to the treatment plan.
6. Develop and use data-gathering techniques during all phases of the clinical process including assessment, treatment, and evaluation.
7. Demonstrate knowledge of professional standards of clinical practice regarding documentation.

**G. Termination/Discharge Planning**

1. Inform and prepare the client for approaching termination from music therapy.
2. Establish closure of music therapy services by time of termination/discharge.
3. Determine termination of client from music therapy.
4. Integrate music therapy termination plan with plans for the client's discharge from the facility.
5. Assess potential benefits/detriments of termination of music therapy.
6. Develop music therapy termination plan.
7. Demonstrate basic knowledge of professional standards of clinical practice regarding termination.

**H. Professional Role/Ethics**

1. Adhere to professional code of ethics.
2. Interpret and apply ethical standards of the music therapy profession.
3. Adhere to professional standards of clinical practice.
4. Demonstrate dependability; follow through with all tasks regarding education and professional training.
5. Accept criticism/feedback with willingness and follow through in a productive manner.
6. Resolve conflicts in a positive and constructive manner.
7. Meet deadlines without prompting.
8. Express thoughts and personal feelings in a consistently constructive manner.
9. Demonstrate critical self-awareness of strengths and weaknesses.
10. Interpret and apply knowledge of laws and regulations regarding human rights of clients.

11. Demonstrate a basic knowledge of professional music therapy organizations and how those organizations influence clinical practice.

**I. Interdisciplinary Collaboration**

1. Demonstrate a basic understanding of the roles and develop working relationships with other disciplines in the client's treatment program.
2. Define the role of music therapy in the client's total treatment program.

**J. Supervision and Administration**

1. Participate in and benefit from supervision.
2. Manage and maintain music therapy equipment and supplies.
3. Perform administrative duties usually required of clinicians (e.g., scheduling therapy, programmatic budgeting, maintaining record files).
4. Write proposals to create and/or establish new music therapy programs.

**K. Research Methods**

1. Interpret information in professional research literature.
2. Determine if conclusions drawn are supported by the results.
3. Demonstrate basic knowledge of the purpose of historical, quantitative, and qualitative research.
4. Perform a database literature search.
5. Apply selected findings to a clinical practice.

**STUDENT HANDBOOK RECEIPT**

I have read the Georgia College & State University, School of Health Sciences, Undergraduate Student Handbook and agree to adhere to the policies stated herein.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

\*When requested, signed form must be submitted to:

---For Music Therapy Students – Dr. Chesley Mercado