



**GEORGIA
COLLEGE**
& STATE UNIVERSITY

**Music Therapy Program
Department of Music
College of Arts & Sciences**

**Graduate Handbook
2026-2027|**

Master of Music Therapy Degree Program Student Handbook

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Welcome

Welcome to Georgia College & State University, the College of Arts and Sciences, and our graduate Music Therapy Program. We are honored that you have chosen us for your continuing music therapy education. Our goal is to provide you with a comprehensive set of experiences that will allow you to succeed as a clinician, researcher, scholar, and leader in the discipline and profession of music therapy.

Our music therapy program is delivered on-line, so you have the autonomy to develop and apply your assignments and projects in your own natural work environment. You also have the flexibility to complete them during times that do not conflict with your work schedule.

We look forward to getting to know you. Our offices (physical and virtual) are always open, whenever you would like to touch base. Again, on behalf of the entire Department of Music, welcome!

Graduate Music Therapy Faculty

MUSIC THERAPY GRADUATE FACULTY AND STAFF

Tammie Burke, Coordinator of Office Services

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Lecturer in Music Therapy, Part time
Health Sciences Building, Room 120
478-445-8511, Susan.craig@gcsu.edu
Neurologic Music Therapist (NMT)

Degrees Earned:

Bachelor of Arts in Psychology and Music- University of Maryland, Baltimore County
Master of Music Therapy- Florida State University
Master of Business Administration, Georgia College & State University

Erin Kelly, MMT, LPMT, MT-BC

Lecturer in Music Therapy, Clinic Coordinator
Health Sciences Building, Room 134
478-445-8579, Erin.kelly5@gcsu.edu

Degrees Earned:

Bachelor of Music Therapy- Georgia College & State University
Master of Music Therapy- Georgia College & State University

Dr. Carolyn Moore, PhD, MT-BC

Lecturer of Music Therapy
Carolyn.moore@gcsu.edu

Degrees Earned:

Bachelor of Music – Montclair State University
Master of Music – University of Miami
Ph.D. Music Education with Music Therapy Emphasis – University of Miami

Dr. Laurie Peebles, LPMT, MT-BC

Assistant Professor of Music Therapy & Graduate Coordinator
Health Sciences Building, Room 133
478-445-8512, Laurie.peebles@gcsu.edu
Neurologic Music Therapist (NMT)

Degrees Earned:

Bachelor of Music Therapy – Converse College
Master of Music Education – Converse College
Ph.D. Music Education with Music Therapy Emphasis- University of Miami

Dr. Robert Stewart, LPMT, MT-BC

Lecturer of Music Therapy
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NICU Certified

Neurologic Music Therapist (NMT)

Degrees Earned:

Bachelor of Science, Music Management – Florida Southern College
Master of Music Therapy – Florida State University
Ph.D. Music Education with Music Therapy Emphasis- Florida State University

Dr. Katie Whipple, Ed.D., LPMT, MT-BC

Lecturer of Music Therapy & Undergraduate Coordinator
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Neurologic Music Therapist (NMT)

Degrees Earned:

Bachelor of Music Therapy – Georgia College & State University
Master of Music Therapy – Georgia College & State University

About Music Therapy

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, hospice care as well as in birthing centers.

Music Therapy Training at Georgia College 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 has a state-of-the-art music therapy clinic for use by students, faculty and the community.



Master of Music Therapy Degree Program (MMT)

Mission Statement

The Master of Music Therapy degree program prepares students as clinicians, scholars, and leaders in the profession of Music Therapy by providing theoretical, research and practical base for meeting the changing needs of clientele.

Philosophy

As Georgia's only online Master of Music Therapy program, we provide the opportunity to acquire an advanced theoretical, research and practical base for meeting the changing needs of the people served by the profession. By means of online education, teleconferencing and video conferencing, this program permits the establishment of virtual collaborative learning communities not limited by geographic constraints. Students are expected to attend virtual synchronous classes (face-to-face on an online platform) with our graduate faculty. Virtual synchronous intensive seminars occur at the beginning of the fall and spring semesters and are mandatory as part of the degree program. Our Master of Music Therapy degree advances students from competencies achieved in undergraduate studies to competencies which are in depth, analytic, interdisciplinary and global. Applicants to the music therapy program must have completed a bachelor's degree in music therapy, including an internship in an approved program, have completed a degree equivalency program.

Accreditation and Affiliations

Georgia College and State University is accredited by the National Association of Schools of Music (NASM) and approved by the American Music Therapy Association (AMTA).

TUITION:

Beginning in fall 2024, the University System of Georgia has implemented a \$405 online fee for all USG online students; **this change affects current MMT students**. Please note the changes to tuition and click on the link below for more information:

MMT Students (fully online)

https://www.gcsu.edu/sites/default/files/documents/2024-04/Distance%20Learning_FY25.pdf

MMT Equivalency Students (hybrid)

https://www.gcsu.edu/sites/default/files/documents/2024-04/Graduate%20Rates_FY25.pdf

REGULAR ADMISSION REQUIREMENTS

- Have an undergraduate GPA of at least 2.75 on a 4.0 scale
- Provide names and contact information for 3 references.
- Completed a bachelor's degree in MT including an internship in an approved program
- Completed a bachelor's degree in a music related field (if applying for Equivalency MMT).
- In-person or video interview.
- Audition in person or via video (specifically a performance on a primary instrument and two accompanied songs-preferred instrument guitar and/or piano).
- Essay "What is Music Therapy" or a writing sample from a previous course. Use minimum of three (3) scholarly references in APA style.

PROVISIONAL ADMISSION

- To gain regular admission, provisional students must complete 12 semester-hours of graduate coursework at GC with no less than a "B" in each course approved by the Graduate Coordinator and by the Chair of the Department of Music Therapy.
- Admission to the Music Therapy Program is highly competitive and may be limited based on availability of qualified faculty and maintaining student to faculty ratios required by accreditation standards. All students may not be admitted.
- Many agencies where clinical and practical experiences take place require students to undergo a criminal background check, urine drug screens and to meet the CDC standards for immunizations for health care professionals. Students desiring to enter a Music Therapy Program should consider these requirements. Agencies may refuse any student based on inability to meet these guidelines or other agency guidelines. Refusal of an agency to accept a student may delay or prevent a student from completing a program. Certification agencies may also refuse to license individuals who have committed certain criminal acts or other acts of moral turpitude.

INTERVIEW AND AUDITION (IN PERSON OR VIA VIDEO) Requirements

Interview:

- Discuss your motivation for applying to Georgia College Master of Music Therapy Program.
- Discuss your previous experiences in Music Therapy or other helping professions.

- Discuss your professional and/or clinical areas of interest.
- Discuss your experience in areas of research.

ACADEMIC DISMISSAL POLICY

A graduate student will be placed on graduate academic probation if the student's institutional graduate grade point average falls below a 3.00 at any point during his or her graduate studies.

A graduate student will be dismissed if the student is placed on academic probation for more than one semester, receives more than one C during his or her graduate studies, or fails to comply with policy, procedures, and expectations as defined in the current version of the Master of Music Therapy Graduate Handbook.

(<http://www.gcsu.edu/mtherapy/docs/MMTHandbook.doc>)

Academic Standards: Students must earn a grade of C or better in all music/music therapy courses to apply them towards music therapy program requirements. Therefore, students must repeat courses in which a D or an F was received but may only repeat a course three times. *Students earning the grades of D, F, W, or WF a third time will not be allowed to repeat the course a fourth time. If the course is required to complete the degree, it will mean that the student will not be allowed to remain in the degree program* (see music department handbook).

EQUIVALENCY/MASTER ADMISSION REQUIREMENTS

Students may be admitted jointly to the Degree Equivalency/Master of Music Therapy Program. The Degree Equivalency Program must be completed on the GC campus and consists of undergraduate preparatory music therapy courses. Courses for the Master of Music Therapy Program may be taken concurrently and are limited the first academic year to MUST 5000 and supportive field courses.

Students must:

- Be eligible for admission to the Degree Equivalency Program (See undergraduate catalog for requirements)
- Have an undergraduate GPA of at least 2.75 on a 4.0 scale
- Provide names and contact information for 3 references.
- Completed a bachelor's degree in a music related field
- In-person or video interview.
- Audition in person or via video (specifically a performance on a primary instrument and two accompanied songs-preferred instrument guitar and/or piano).
- Essay "What is Music Therapy" or a writing sample from a previous course. Use minimum of three (3) scholarly references in APA style.

COMPLETING THE MASTER OF MUSIC THERAPY

- Consult with the faculty advisor for development of a program of study and area of concentration
- Complete all course work with 3.0 GPA
- Complete the comprehensive written examination
- Choose a graduate committee
- Submit a proposal for the clinical project or thesis

- Complete the final clinical project or thesis defense
- Submit a graduation application by the date specified in the official University Calendar.

INFORMATION FOR MMT EQUIVALENCY STUDENTS

Acceptance As a Candidate for The Music Therapy Equivalency 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 one piece on their principal instrument and to sing and accompany themselves on guitar and piano with ten memorized songs each (20 in total). **See page 15 for full audition criteria and page 16 for the rating form.**

To be eligible to take the Upper-Level Interview/Audition, each student must have successfully completed their Freshmen/Sophomore 1000 and 2000 level 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.**

Music Therapy Student Portfolio

Each music therapy student will create an electronic portfolio, using the [Portfolio Platform](#), to keep a record of important documentation through their program of study. The portfolio also serves as an example of a student's musical skills, academic skills and knowledge, and clinical documentation skills and experiences that can be shared with clinical supervisors, internship directors, and faculty. A student must submit their portfolio to the undergraduate coordinator when applying for internships. You will create a separate project for each bulleted area below with your portfolio. See page 11 for more details.

End of Semester Seminars

All undergraduate music therapy majors and graduate equivalency students are expected to attend and participate in the End of Semester music therapy seminars. These seminars provide an opportunity for practicum students to display and communicate their music therapy process and progress with clients from a variety of clinical sites. Advanced Practicum students present a hands-on workshop as well. Students are provided the dates of the seminar at the beginning of each semester.

Liability Insurance

All students must have liability mal-practice insurance before engaging in clinical work. This is mandatory and the responsibility of each student to ensure they have the proper coverage while actively involved in clinical training, including pre-practicum, practicum, and internship placements. A certificate of liability must be provided with the initial coverage and each yearly renewal to Ms. Tammie Burke. Please visit <https://www.hpsso.com/> to purchase your liability insurance. Make sure to purchase the music therapy *student rate*.



Music Therapy Student Portfolio

MUSIC THERAPY STUDENT PORTFOLIO

Each music therapy student will create an electronic portfolio, using the [Portfolium Platform](#), to keep a record of important documentation through their program of study. The portfolio also serves as a example of a student's skills and knowledge that can be shared with clinical supervisors, internship directors, and faculty. A student must submit their portfolio to the undergraduate or graduate coordinator when applying for internships. You will create a separate project for each bulleted area below with your portfolio.

1. MUSIC SKILLS

- ☐ **Repertoire of Songs List:**
You will develop song lists for several courses including Music & Recreation, Methods & Materials II, Guitar for Rec & Therapy, Piano for Rec & Therapy, Instrumental Survey, Practicum with Children, Practicum with Adults, & Advanced Practicum. As you learn new repertoire, add to your larger Repertoire list. You should have a minimum of 75 songs and a variety of genres, decades, and keys.
- ☐ **Videos of Singing and Accompaniment skills:**
 - ☐ Singing and playing guitar.
 - ☐ Singing and playing piano.
 - ☐ Singing and playing accompaniment of your choice.
- ☐ **Original Songs:**
An audio recording of one original song. This could be the group song from Intro to MT or a song created in another class, such as Guitar for Rec & Therapy or the ACPR song from Advanced Practicum. It could also include songs created not affiliated with class.

2. ACADEMIC SKILLS & KNOWLEDGE

- ☐ **Global Perspectives:**
You will submit your research article summary from Skills, related to a world music therapy topic.
- ☐ **Music Therapy Philosophy:**
You will develop and articulate your own music therapy philosophy. Upload your current philosophy from Principles with Adults.
- ☐ **Example of Scholarly Writing:**
Submit your revised, final Literature Review from Psych of Music.
- ☐ **Example of Research Skills:**
Submit a copy of your research poster from Research in Music.

3. CLINICAL DOCUMENTATION SKILLS & EXPERIENCES

- ☐ **Clear Record of Clinical training:**
(180 required prior to internship). Upload a copy of your signed hours completed in each class here for a complete record of your training.
- ☐ **Supervisory Conferences:**
Upload all written feedback from supervisors including supervisory conference reports, practicum observations reports, and session evaluations.
- ☐ **Resume and cover letter:**
This is created and revised in Practicum with Children. Maintain a current copy here. Make sure your resume includes your clinical experiences at Georgia College, along with the number of hours in each placement and brief outline of responsibilities.
- ☐ **Electronic Case Study:**
Upload your electronic case study from your most recent Practicum course. This should include all the clinical documentation required in class including the music therapy assessment, treatment plan, treatment evaluation, termination plan, session plans, and progress notes. Remember to not include any confidential client data.

Professionalism Evaluation for Student Music Therapists

Student's Name:

Date:

Evaluator's Name:

Class:

Please evaluate the student's level of performance in each of the following competencies by rating them according to the following scale:

- 1 - Emerging Clinician:** This student does not yet demonstrate proficiency in the knowledge and skills necessary at this level of clinical training.
 - 2 - Developing Clinician:** This student demonstrates partial proficiency in the knowledge and skills necessary at this level of clinical training.
 - 3 - Proficient Clinician:** This student demonstrates proficiency in the knowledge and skills necessary at this level of clinical training, yet may lack consistency.
 - 4 - Distinguished Clinician:** This student demonstrates advanced proficiency in the knowledge and skills necessary at this level of clinical training.
- N/O - Not Observed**

Professional Standards	RATING	Comments
17.1 Interprets and adheres to the AMTA Code of Ethics.		
17.2 Adheres to the Standards of Clinical Practice.		
Personal Responsibility		
17.3 Demonstrates dependability: follows through with all tasks regarding education and professional training.		
17.6 Meets deadlines without prompting.		
Turns in assignments on time & communicating before assignments are due when extenuating circumstances arise.		
Punctuality: Arrives on time to class.		
Punctuality: Arrives on time to clinical sessions.		
Attends class consistently (i.e. not exceeding attendance policy).		
Attends clinical sessions consistently (i.e. as agreed by practicum contract).		
Adheres to clinical site dress code & wears GCSU name tag to clinical sessions.		
Follows clinical site rules and policies.		
Fulfills practicum contract responsibilities (frequency and duration of sessions).		
Comes prepared for class and sessions.		
Interpersonal Skills		
17.4 Accepts criticism/feedback with willingness and follow through in a productive manner. (i.e. attends supervisory conferences; incorporates feedback from faculty and on site supervisors and peers when appropriate).		
17.5 Resolves conflicts in a positive and constructive manner.		
Communicates in a professional manner. (i.e. communicating consistently with faculty and onsite supervisor; copying faculty on email correspondence with on site supervisors; communicating in a timely manner (within 24 hours), responding to emails		
Self-Awareness		
17.7 Expresses thoughts and personal feelings in a consistently constructive manner (i.e. using respectful language in conversation and email; adhering to ethical decision making)		
17.8 Demonstrates critical self-awareness of strengths and weaknesses. (ie. completing self-assessments in classes; engaging self-reflection during supervision)		
Cultural Responsivity		
17.9 Demonstrates knowledge of and respect for diverse cultural backgrounds.		
17.10 Treats all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.		
17.11 Demonstrates skill in working with culturally diverse populations. (i.e. being aware of and using culturally sensitive language; avoiding slang; not using derogatory terms, ableist language, and respecting pronouns and gender identity).		
17.12 Adheres to all laws and regulations regarding the human rights of clients, including confidentiality. (i.e. using pseudonyms or initials for clients in ALL clinical paperwork; not sharing client information in conversations with others).		
17.16 Adheres to clinical and ethical standards and laws when utilizing technology in any professional capacity. (i.e. not sharing client information through technology with others, including but not limited to email, texts, apps, social media).		

Guitar Proficiency Test

End of first or second semester of freshman year (after completion of MUST 2250 Class Guitar I and/or MUST 2251 Class Guitar II).

- _____ 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, V⁷, I chord changes in the following major keys:
C _____ D _____ E _____ G _____ A _____ F _____
- _____ 4. Demonstrate I, iv, V⁷, 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, V⁷ chords in keys C, G, D, A, & E, F (from one to the other).
- _____ 7. Demonstrate the ability to play accompaniment chords in the 12-bar blues harmonic pattern. **Criterion:** Correct in 2 trials.
- _____ 8. Demonstrate the ability to play and sing using the following accompaniments with consistent, rhythmic accuracy:
_____ Strumming in duple & triple meter
_____ Bass strike & strum
_____ Fingerpicking
- _____ 9. Play and sing **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: _____

Date: _____

Faculty Signature: _____

Date: _____

Semester/Year: _____

Music Therapy Piano Proficiency Test

End of first or second semester of freshman year (after completion of MUSC 1210 Class Piano I and/or MUSC 1220 Class Piano II.

- _____ 1. Play and sing six (6) traditional, folk, and popular songs **by memory**, using three different accompaniment styles, with consistent, rhythmic accuracy:
- _____ a. Play two songs with LH block chords, RH melody
- _____ b. Play two songs with LH broken chords, RH melody
- _____ c. Play two songs with LH bass note; RH chord
- _____ i. Play one song with RH chord starting in root position
- _____ ii. Play one song 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, Bb
- _____ 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.

Student: _____

Date: _____

Faculty Signature: _____

Date: _____

Semester/Year: _____

Upper-Level Music Therapy Audition & Acceptance as a Candidate for the Equivalency Master's Degree

Upper-Level Auditions: Music therapy majors must successfully pass a formal audition and interview for official acceptance as a candidate for the Bachelor of Music Therapy Degree (typically at the end of their second year). Students will sing and accompany themselves on piano and guitar, as well as perform on their primary instrument. In addition to the audition, students will be asked to discuss music therapy, its definition, and their expectations for a career in music therapy.

Once accepted as a candidate for the Bachelor of Music Therapy Degree music therapy majors must maintain a minimum GPA of 2.5. However, Equivalency MMT majors must maintain a 3.0 GPA. Upper-Level Music Therapy Auditions are held during exam week of Spring semester. An online sign-up sheet will be made available and sent to you, prior to the week of exams.

There are three possible student outcomes based on the results of the Upper-Level Audition.

1. Pass/Accept – Student continues in MUST Program as per their current program of study
2. Provisional Acceptance – Student continues in MUST Program as per current program of study but must successfully re-audition on a specified date to assess skills identified by faculty
3. Non-Acceptance – Student temporarily discontinues MUST Program and must successfully re-audition on a specified date to assess skills identified by faculty before continuing with program

MUST Program Upper-Level Audition Guidelines Requirements

1. 10 songs from memory using guitar and voice.
 - a. Choose songs with varied strumming patterns.
 - b. Demonstrate at least one fingerpicking pattern.
 - c. Have at least 3 different chords in every selection and provide an intro.
 - d. Perform at least one song using ALL barre chords.
2. 10 songs from memory using piano and voice.
 - a. Varied accompaniment styles (more than just block chords). Don't forget your inversions!
 - b. Have at least 3 different chords in every selection.
 - c. You do not have to play the melody on the piano, but should provide an intro.
3. Primary instrument:
 - a. Play one composition from your primary instrument
 - b. You may bring your accompanist but it is not required.
 - c. Have one copy of the selection for faculty to read.
 - d. This is does NOT have to be from memory.
4. Bring 3 typed copies of your song list. Include the song title and artist and identify the key you are playing the song in. Designate which songs you utilize barre chords and fingerpicking.
5. Be sure your repertoire list is a mixture of genres and key signatures. You need to be able to demonstrate your ability to play different styles of music and in a variety of keys. For example, do not play all children's songs. Further, keys should be chosen that are in your comfortable singing range.
6. There is an interview portion to the audition. Be prepared to talk about your definition of music therapy, your strengths, areas of improvement, and how we can help you better prepare for internship and the professional world. You may also ask us questions.

Upper-Level Music Therapy Audition Rating Form

Name: _____

Principal Instrument: _____

Evaluator: _____

Date: _____

Rating Scale: 0 = Not demonstrated; 1 = Acceptable, but needs work; 2 = Proficient

Passing score: 40/50; Provisional score: 35/50; Non-Acceptance score: Below 35

Note: A "0" in any category with an asterisk may constitute a non-acceptance grade.

GENERAL MUSICIANSHIP		SCORE
*Vocal intonation and support		
Vocal strength and balance with accompaniment		
Memory of lyrics (1 or less memory lapse per song)		
Ability to play in a variety of styles and musical genres		
Ability to play in a variety of keys		
Demonstrate musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice		
Musicianship Total:		
Comments:		
PIANO SKILLS		SCORE
*Accurate chords changes (0 = more than 4 mistakes per song; 1 = 2 - 4 mistakes per song; 2 = 1 or less mistake per song)		
*Chord changes in tempo (0 = more than 4 mistakes per song; 1 = 3 - 4 mistakes per song; 2 = 2 or less mistakes per song and keeps going)		
Tempo and accompaniment appropriate to song		
Appropriate introductions and endings		
Use of dynamics and expressivity		
Use of a variety of accompaniment patterns (block chords, broken chords, arpeggios)		
Incorporates both hands in each song		
Piano Skills Total:		
Comments:		
GUITAR SKILLS		SCORE
*Accurate chords changes (0 = more than 4 mistakes per song; 1 = 2 - 4 mistakes per song; 2 = 1 or less mistake per song)		
*Chord changes in tempo (0 = more than 4 mistakes per song; 1 = 3 - 4 mistakes per song; 2 = 2 or less mistakes per song and keeps going)		
Tempo and accompaniment appropriate to song		
Appropriate introductions and endings		
Use of dynamics and expressivity		
Use of guitar barre chords		
Use of fingerpicking and varied strumming patterns		
Guitar Skills Total:		
Comments:		
CLINICAL & PROFESSIONAL SKILLS		SCORE
Communicates personal connection to the music (is meaning being communicated, knowledge of song)		
Therapeutic presence (making eye contact; affect engaged; interaction)		
Submitted Portfolio by deadline		
Attends class regularly and punctually (does not miss class or it late outside the class policy)		
Interview skills (ability to articulate strengths, needs, understanding of music therapy, etc.)		

Clinical & Professional Skills Total:	
Comments:	
OVERALL SCORE:	

Comprehensive Examination

MMT students take comprehensive examination after year 2, fall semester, Equivalency students take comprehensive examination after year 3, fall semester.

Thesis or Clinical Project

Students can begin work on their thesis or project after completing their comprehensive examination. Students enroll in thesis or project until they have completed, with a minimum of one semester enrollment.

STEPS IN COMPLETING THE MASTER OF MUSIC THERAPY

- Submit a complete application for graduate study and all supporting documents to the Graduate Admission Office
- Complete courses with 3.0 GPA
- Complete the comprehensive written examination
- Choose a graduate committee
- Submit a proposal for the clinical project or thesis
- Complete the Final Clinical Project or Thesis defense
- Submit a written application for graduation by the date specified in the official University calendar.

Clinical Training Component

All graduate music therapy equivalency students must earn a total of 1,200 clinical training hours before graduation and eligibility to sit for the board certification exam. Further, all music therapy majors must earn 180 supervised, clinical training hours, per AMTA clinical training standards (standard 3) prior to their internship. Students earn hours their very first semester in the program and are required to experience a minimum of three client populations. Students are only allowed to earn hours with facilities and organizations in which the music therapy program has a contractual agreement. Students must also individually purchase and maintain liability insurance each semester in which they are earning clinical hours or they will not be allowed to earn hours. Records of signed clinical hours are kept electronically and within each students' individual file in the music therapy office. However, it is the student's responsibility to maintain their own personal record of their signed clinical hours. It is suggested students make a copy of their signed clinical hours and file in their portfolio before turning into their professor at the end of the semester. Students may earn more than 180 hours, but at least 900 of the 1,200 clinical hour training requirement must be earned in internship (see next section).

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

Liability Insurance

All students must have liability mal-practice insurance before beginning clinical classes.

Pre-Practicum Hours: Minimum of 60 hours. These hours must be completed, documented, and approved by the Music Therapy faculty prior to beginning MUST 4110 or MUST 4021. Required courses of Introduction to Music Therapy (MUST 2110), Music and Recreation (MUST 2121), Methods & Materials in Music Therapy I (MUST 2510) and Methods & Materials in Music Therapy II (MUST 2520) will structure and supervise these clinical experiences.

Practicum Hours: Minimum of 90 hours. These hours must be completed under the direct supervision of music therapy faculty. Required courses of Practicum with Children (MUST 4110) and Practicum with Adults (MUST 4120) will structure and supervise these clinical experiences. Documentation will contain assessment procedures, treatment plans, formal progress notes, evaluation, and closure documentation.

Additional Clinical Hour Opportunities: Additional clinical hours can be earned outside of coursework by observing and/or providing music therapy under direct supervision from a board certified music therapist with **advanced approval from the graduate coordinator**. Clinical hours must be signed by the board-certified music therapist and should be submitted to the music therapy office following the completion of the clinical experience.

Clinical Training Schedule: 180 hours

Class	Category	Hours
Intro to MT	Pre-Practicum	20
Music & Rec	Pre-Practicum	20
Methods & Materials I	Pre-Practicum	20
Methods & Materials II	Pre-Practicum	20
Practicum with Children	Practicum	50 (30 major/20 minor)
Practicum with Adults	Practicum	50 (30 major/20 minor)
		180

Internship

After successful completion of all other coursework and prior to graduation, music therapy equivalency students are required to complete a music therapy internship with an AMTA approved site or University Affiliated internship site. Formats and schedules of internships vary according to the needs of the facility, but students typically earn 1,020 hours during internship (6 months, full time). Note, students must earn a minimum of 900 hours of their overall required 1,200 clinical hours during their internship. The number of required hours and internship start dates may also vary according to the needs of the internship. 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. Further, students must be enrolled in MUST 4990 Music Therapy Internship for each semester in which they are actively in their internship. Credit hours vary (0-12) to allow students to register for credit hours that fit their needs. However, at least 1 credit of internship is needed to graduate, per the program of study.

Internship Procedures: Time Line

First Year:

- ◆ Make an individual appointment with the Program Coordinator for Graduate Music Therapy to discuss internship.
- ◆ Decide priorities.
- ◆ Make initial inquiries.

Second Year:

- ◆ Apply to a **maximum** of 4 sites (Eligibility: completion of all coursework, proficiency tests, letter of eligibility from the graduate music therapy coordinator).
- ◆ Complete internship interviews at the sites.

Completion of Internship:

- ◆ Graduation (students may participate in December or May graduation ceremony closest to their internship period; the internship must be completed no later than the

following August). **Note: You will not graduate with the MMT Equivalency until all graduate and undergraduate course requirements are completed.**

- ◆ 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 contact 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: www.musictherapy.org. This is an invaluable tool providing you with a variety of parameters by which to search out & find the internship for you. University-affiliated internships are possible. Please see undergraduate music therapy program coordinator for details.

Letters of Inquiry:

1. Emails of inquiry should be sent out at least 1 year in advance of your intended date of internship.
2. This correspondence 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 emails 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 Program Coordinator for Undergraduate Music Therapy, as he 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 may 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. Program Coordinator of Undergraduate Music Therapy at GC 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. This information is given to the undergraduate coordinator of music therapy to begin the contract procedures. **NOTE:** Even if you are accepted by the internship site, the internship itself is not guaranteed until a formal MOU (Memorandum of Understanding) is in place between GC and the internship site.
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).

Internship Written and Presentation Requirements for Music Therapy Majors:

1. One email concerning the events of the past month (to be received the last day of **every** month during your internship, regardless of when it starts; if an internship ends partway through the month, the final email should be postmarked the final day of internship). Send to katie.whipple@gcsu.edu and laurie.peebles@gcsu.edu.

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 GCSU 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 sent to the Program Coordinator for Undergraduate Music Therapy of every formal assignment required by internship supervisor (whether that assignment is in written or audiovisual format).
 3. Each student is expected to present to current GC music therapy majors during or upon completion of the internship. This is arranged through the current president of the GC Music Therapy Society.

Initial Evaluation of Student Competencies

Student's Name: enter your name here

Number of pre-internship clinical training hours:

Evaluator: Supervising faculty member

Affiliated College/University/Internship Site:
Georgia College & enter name of internship facility here

Evaluator's address:
Georgia College, CBX 067
Music Therapy Programs, Department of Music
Milledgeville, GA, 31061

Telephone: 478-445-2647 **Fax:** 478-445-4532 **E-mail:** katie.whipple@gcsu.edu

This evaluation is completed *collaboratively* between the student and faculty.

The evaluation is based on the level of competence expected for an **entry-level music therapist** (not entry-level MT intern). These competencies may have been met by fulfilling coursework and/or observed in supervised clinical training. Comments are included, as necessary.

The students' level of performance in each of the following competencies is rated according to the following scale:

- 4-Exceeds Entry Level Competence
- 3-Entry Level Competence
- 2-Below Entry Level Competence
- 1-Not Competent
- N/O-Not Observed

Directions:

Please consult the [AMTA Professional Competencies](#) for a complete description of all knowledge, skills, and abilities included in each of the areas below. *If a student is not competent (1) or below entry level competence (2) in a particular area please notate the specific competencies that need to be targeted in the right-hand column. (i.e. 2.1 Compose songs with simple accompaniment).*

Each competency in the left column should include a rating, but only competencies rated at a 2 or below requires a targeted AMTA competency to be listed in the right-hand column. However, if the student is rated 3 or higher on a specific competency, but wishes to continue focusing on improvement in that specified area, it can be indicated in the right-hand column as well.

COMPETENCY AREA	RATING	Targeted AMTA Professional Competency
MUSIC FOUNDATIONS		
Music Theory & History	_____	_____
Composition & Arranging Skills	_____	_____
Major Performance Medium Skills	_____	_____
Functional Music Skills		
Keyboard Skills	_____	_____
Guitar Skills	_____	_____
Voice Skills	_____	_____
Non-symphonic Instrument Skills	_____	_____
Improvisation Skills	_____	_____
Conducting Skills	_____	_____
Movement Skills	_____	_____
CLINICAL FOUNDATIONS		
Therapeutic Applications	_____	_____
Therapeutic Principles	_____	_____
The Therapeutic Relationship	_____	_____
MUSIC THERAPY		
Foundations and Principles	_____	_____
Client Assessment	_____	_____
Treatment Planning	_____	_____
Therapy Implementation	_____	_____
Therapy Evaluation	_____	_____
Documentation	_____	_____
Termination/Discharge Planning	_____	_____
Professional Role/Ethics	_____	_____
Interdisciplinary Collaboration	_____	_____
Supervision & Administration of Programs	_____	_____
Research Methods	_____	_____

Evaluator's Signature:

Date:

Individualized Intern Contract

Intern: _____ **Pre-Internship Hours:** _____ **School:** Georgia College

MT Faculty Advisor: _____ **Length of Internship:** _____

Clinical Training Director: _____

Clinical Training Site: _____

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

RESPONSIBILITIES

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.

Clinical Training Director Responsibilities:

The Clinical Training Director will provide the following supervision and support of the intern as well as coordinate the training program:

-  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 models for intern.
-  Assign other professional staff (music therapists, music staff) 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.
-  Ensure the intern has an average of 10 hours per week of observation and constructive feedback.
-  Complete and review midterm and final evaluations with the music therapy intern.
-  Communication 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.

Academic Faculty Responsibilities:

The Academic Faculty will:

-  Complete initial evaluation of student's professional competencies no later than the first week 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 two clinical observations or work review (for UA internships).
-  Monitor contractual agreement through review of midterm 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 by faculty, student, and clinical training director.

Music Foundation Needs:

Clinical Foundation Needs:

Music Therapy Needs:

Student's Improvement Plan: To be completed collaboratively by faculty, student and clinical training director; write in objective form and include level of performance expected at midterm 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 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 _____ Date: _____

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

Clinical Training Director _____ Date: _____

General Information

Facilities/Instruments/Equipment Available for Use by Music Therapy Majors

Health Sciences Building will be accessible for classes, study, rehearsal, music practice, or clinical practice during the following hours: Monday through Friday: 8:00 a.m. - 5:00 p.m.; other times will be by appointment. Eating, and drinking are **not** permitted in the classrooms.

Music Therapy Clinic Rooms

The GCSU Music Therapy Clinic rooms are available for student use during the course of their clinical practica. Scheduling must be approved in advance (see Tammie Burke, Coordinator of Office Services).

Music Therapy Instruments

Music Therapy equipment/instruments are available for students to use in their coursework and are located in the Music Therapy room 103, 114 and 116. The Music Therapy instruments include a full array of traditional accompaniment and percussion instruments, as well as contemporary technological instruments (e.g., accordion, autoharps, guitars, ukuleles, harps, Orff instruments, drums, djembes, tubanos, hand held drums, bells, kokirikos, guiros, Omnichords, and electronic keyboards).

This equipment/instruments must be checked out and in through Graduate Assistants or Student Workers in Room 114 Health Sciences Bldg. Equipment/instruments are available for loan only to Music Therapy majors or those enrolled in music therapy classes. The equipment/instruments are for use during clinical practica and in working on course projects. All those borrowing music therapy instruments/equipment must sign the Agreement for Use of Equipment and Instruments form and abide by the following policies:

Loan Policies for On or Off-Campus Use, Including Use in Clinic or Another Room - All Equipment Must be:

1. Signed out by Music Therapy Graduate Assistants or Student Workers on-line check out form. The equipment/instruments must be listed individually by description, inventory number, and amount/number of each instrument. **See Graduate Assistant and Student Worker schedule posted on the door of 114 Health Sciences.**
 - a. Checked back in by a Music Therapy Graduate Assistant or Student Worker and returned to **their original location on the same day**, with verification of the number and condition of the instruments/books made by a student worker.
(Music Therapy Faculty are not responsible for check-in or check-out.)
2. Standard check out procedures allow for a 24 hour check out period, unless prior approval is given by the Graduate Assistant and/or Student Worker.
3. Should any equipment/instruments be damaged, lost, or stolen, the student who signed the equipment/instruments out is responsible for the cost of repairs or replacement as determined by the Chair of the Music Department.

4. Equipment not returned by the designated time will result in a hold on further check out privileges.
5. Failure to return equipment by the end of the semester will result in an Academic Department Hold, which will prevent students from receiving transcripts, grades, graduation, and accounts receivable (unable to receive financial aid check).
6. Students must sign the Agreement for Use of Equipment and Instruments form before checking out equipment/instruments.

Remember –

- Borrowing and using equipment and instruments is a privilege.
- Plan ahead when borrowing and returning – know the schedules of Music Therapy student workers, and Graduate Assistant. **See Graduate Assistant and Student Worker schedule posted on the door of 114 Health Sciences.**
- Keys for the rooms **may not be borrowed** from faculty, office staff, student worker or Graduate Assistant.
- Be considerate of your classmates and their borrowing needs.

Music Therapy Piano Lab

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, Health Sciences Building, Room 109.

Music Therapy Tech Room

The Music Therapy Tech Room, HSB 112, houses a Somatron chair and a telehealth station with recording equipment. This equipment and space are available for student recording, telehealth sessions, and Somatron sessions. Please see Gabrielle Banzon, Room 134, to utilize the equipment.

Keeping Involved

The annual conference of the **American Music Therapy Association (AMTA)** is held each fall either as a virtual symposium or in varying cities throughout the country; attendance is approximately 2,000. 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 GCSU Music Therapy Society is mandatory for all first-year students. Membership in the **Music Therapy Association of Georgia (MTAG)** is mandatory for all Music Therapy majors. MTAG 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. Student members also have the opportunity to apply for the annual MTAG internship scholarship. Membership in the American Music Therapy Association is not required, but is highly encouraged for 3rd and 4th year students. AMTA offers a reduced student rate and student members are eligible to apply for national AMTA scholarships.

MMT Program of Study

GEORGIA COLLEGE & STATE UNIVERSITY
COLLEGE OF ARTS & SCIENCES – DEPARTMENT OF MUSIC
GRADUATE PROGRAM OF STUDY

MASTER OF MUSIC THERAPY

NAME:		ID#	
ADDRESS:			
(CITY)		(STATE)	(ZIP CODE)
CONCENTRATION:			
PREVIOUS DEGREE:			
COURSE NUMBER AND TITLE	HRS.	GRADES	SEMESTER
MUST 6140 Group Self-Experience	2		Fall 1
MUST 5130 Quantitative Research in MT	3		Fall 1
MUST 5120 Qualitative Research in MT	3		Spring 1
MUST 5110 Gender and Cultural Issues in Music Therapy	3		SUMMER 1 or 2
MUST 6200 Ethics in CAT	3		Spring 1
MUST 6450 MT Models	3		Spring 1
MUST 6300 Clinical Improvisation	3		SUMMER 1 or 2
MUST 6000 Collegiate Teaching	3		Fall 2
MUST 5600 Independent Study in Music Therapy	3		Fall 2
MUST 6490 Comprehensive Exam in MT	0		Spring 2
MUST 6600 Thesis (or MUST 6500)	3		
MUST 6500 Graduate Clinical Project (or MUST 6600)	3		
MUST 5500 Graduate Seminar Weekend	0		Every Fall and Spring
Supportive Course according to Concentration with advisor approval	3		Fall, Spring, or Summer
Supportive Course according to Concentration with advisor approval	3		Fall, Spring, or Summer
Total Hours	35		

Advisor Signature

Date

Student Signature

Date

APPROVED:

Graduate Coordinator-CAT

Date

PROCESSED:

Registrar's Office

Date

MMT Equivalency Program of Study

GEORGIA COLLEGE & STATE UNIVERSITY
COLLEGE OF ARTS & SCIENCES – DEPARTMENT OF MUSIC
GRADUATE PROGRAM OF STUDY

MASTER OF MUSIC THERAPY Equivalency

NAME:		ID#		
ADDRESS:				
(CITY)		(STATE)	(ZIP CODE)	
CONCENTRATION:				
PREVIOUS DEGREE:				
Completed At Admission	Music Courses	HRS.	GRADES	SEMESTER
	MUSC 1500/1501 Elementary Theory I & Lab	4		
	MUSC 1510/1511 Elementary Theory II & Lab	4		
	MUSC 2500/2501 Intermediate Theory I & Lab	4		
	MUSC 3511/3501 Intermediate Theory II & Lab	4		
	Applied Lessons minimum of 4 semesters	4		
	Large Ensemble minimum of 4 semesters	4		
	MUST 2250 Class Guitar 1 or Guitar Proficiency	1		Fall 1
	MUST 2251 Class Guitar 2 or Guitar Proficiency	1		Spring 1
	MUST 2300 Guitar for Therapists	2		Fall 2
	MUST 1210 & 1220 Class Piano or Piano Proficiency	2		Fall 1 and Spring 1
	MUST 2400 Piano for Therapists	2		Spring 1
	MUSC 3600 Music History I	3		
	MUSC 3610 Music History II	3		
	MUSC 3400 Conducting I	2		
	MUSC 3550 Introduction to Orchestration & Arranging	2		
	Psychology/Special Education/Sociology/Anatomy Courses			
	PSYC 1101 Intro to Psychology	3		
	PSYC 3040 Abnormal Psychology	3		
	BIOL 2160 OR HSCS 2813 Anatomy 1 & Lab	4		
	Music Therapy Courses			
	MUST 2110 Introduction to Music Therapy	3		Fall 1
	MUST 2120 Music & Recreation	2		Spring 1
	MUST 4011 Music Therapy Principles & Practicum with children MUST 4110	4		Fall 2
	MUST 4021 Music Therapy Principles & Practicum with Adults & MUST 4120	4		Spring 2
	MUST 3510 Psychology of Music	3		Spring 1

	MUST 3520 Research in Music	3		Fall 1
	MUST 2510 Methods & materials I	2		Fall 1
	MUST 2520 Methods & materials II	2		Spring 1
	180 hours of pre-internship clinical			
	MUST 4410 Leadership in MT(may substitute MUST 5410- spring, SUMMER)	2		Spring 2
	MUST 3600 Instrumental Survey	3		Fall 1 or 2
	Music Therapy Clinical Internship	1		Summer 2 or Fall 3
	Graduate Music Therapy Courses may begin during Equivalency	HRS.	GRADES	SEMESTER
	COURSE NUMBER AND TITLE			
	MUST 6140 Group Self-Experience	2		Fall 1
	MUST 5130 Quantitative Research in MT	3		Fall 2
	MUST 5120 Qualitative Research in MT	3		Spring 1
	MUST 5110 Gender and Cultural Issues in Music Therapy	3		SUMMER 1 or 2
	MUST 6200 Ethics in CAT	3		Spring 1
	MUST 6450 MT Models	3		Spring 2
	MUST 6300 Clinical Improvisation	3		Summer 1 or 2
	MUST 6000 Collegiate Teaching	3		Fall 2
	MUST 5600A Independent Study in Music Therapy	3		Spring 2
	MUST 6490 Comprehensive Exam	0		
	MUST 6600 Thesis (or MUST 6500)	3		
	MUST 6500 Graduate Clinical Project (or MUST 6600)	3		
	Thesis Defense	0		
	MUST 5500 Graduate Seminar Weekend	0		Every Fall and Spring
	Supportive Course according to Concentration with advisor approval	3		Fall, Spring, or Summer
	Supportive Course according to Concentration with advisor approval	3		Fall, Spring, or Summer
	Total Hours	35		

Advisor Signature

Date

APPROVED:

Graduate Coordinator-CAT

Date

PROCESSED:

Registrar's Office

Date

Timeline for Masters of Music Therapy (MMT + Equivalency)

MT Graduate Equivalency Program of Study Worksheet

Fall 1

Course Number	Name	Credit Hour	Day/Time
MUST 2110	Intro to MT	3	
MUST 2510	Methods & Materials 1	2	
MUST 2250	Class Guitar	1	
MUST 3520	Research in Music	3	
MUST 6140	Group Self-Experience	2	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 11	

Spring 1

Course Number	Name	Credit Hour	Day/Time
MUST 2120	Music and Rec	2	
MUST 2520	Methods & Materials 2	2	
MUST 2400	Piano for Therapists	2	
MUST 2251	Class Guitar 2	1	
MUST 3510	Psychology of Music	3	
MUST 6450	MT Models	3	
MUST 5120	Qualitative Research	3	
MUST 6200	Ethics in MT	3	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 19	

Summer 1

Course Number	Name	Credit Hour	Day/Time
MUST 5110	Gender and Cultural Issues	3	
*Supportive Course		3	
		Total: 6	

*Optional:

-Anatomy 1

-Intro to Psychology

Fall 2

Course Number	Name	Credit Hour	Day/Time
MUST 4110	Practicum with Children	1	
MUST 4021	Principles with Children	3	

MUST 3600	Instrumental Survey	3	
MUST 2300	Guitar for Therapists	2	
MUST 5130	Quantitative Research	3	
MUST 6000	Collegiate Teaching	3	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 15	

Spring 2

Course Number	Name	Credit Hour	Day/Time
MUST 4120	Practicum with Adults	1	
MUST 4021	Principles with Adults	3	
MUST 4410	Leadership in MT	3	
MUST 5600	Independent Study	3	
*Supportive Course		3	
MUST 6490	Comprehensive Exam	0	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 13	

Summer 2

Course Number	Name	Credit Hour	Day/Time
MUST 6300	Clinical Improvisation	3	
		Total: 3	

*Optional:

-Anatomy 1

-Abnormal Psychology

Fall 3

Course Number	Name	Credit Hour	Day/Time
MUST	MT Internship	1	
		Total: 1	

Spring 3

Course Number	Name	Credit Hour	Day/Time
MUST 6600 or 6500	Thesis or Clinical Project	3	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 3	

Timeline for Masters of Music Therapy (MMT)

MT Graduate Program of Study Worksheet

Fall 1

Course Number	Name	Credit Hour	Day/Time
MUST 5130	Quantitative Research	3	
MUST 6140	Group Self-Experience	2	
Supportive Course		3	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 9	

Spring 1

Course Number	Name	Credit Hour	Day/Time
MUST 6450	MT Models	3	
MUST 5120	Qualitative Research	3	
MUST 6200	Ethics in MT	3	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 9	

Summer 1

Course Number	Name	Credit Hour	Day/Time
MUST 5110	Gender and Cultural Issues	3	
MUST 6300	Clinical Improvisation	3	
		Total: 6	

Fall 2

Course Number	Name	Credit Hour	Day/Time
MUST 5600	Independent Study	3	
MUST 6000	Collegiate Teaching	3	
Supportive Course		3	
MUST 6490	Comprehensive Exam	0	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 9	

Spring 2

Course Number	Name	Credit Hour	Day/Time
MUST 6600 or 6500	Thesis or Clinical Project	3	
MUST 5500	Graduate Seminar Weekend	0	
		Total: 3	

Comprehensive Examination

The Comprehensive Examination is required after the completion of all the core music therapy coursework, prior to officially choosing a Graduate Committee and beginning the Thesis/Final Project.

The purpose of the Comprehensive Examination is to evaluate the synthesis of material covered in each course and the extent this information meets the mission of the Master of Music Therapy Program to advance competencies which are in-depth, analytic, interdisciplinary, and global.

You will be asked to answer a question in essay form from each course. You will have one week to complete the examination and may use any and all materials from each course. Each answer will be based on scholarly references and your own reflections and interpretations. Questions will have a minimum length and references required. The Examination will be submitted to your faculty advisor for review in collaboration with other music therapy faculty teaching graduate courses. You will be notified of the results and comments in writing. You will then proceed with choosing your committee and completing your proposal or you will be asked to revise the Comprehensive Examination and submit to your advisor.

Thesis/Final Clinical Project Graduate Committee

After successful completion of the written comprehensive examination, the student will choose a graduate committee to include the student's advisor, one professor from the Music Therapy program, and one professor or professional from any supportive field area. This committee will review the proposal for the thesis or clinical project and upon acceptance of the proposal the thesis or clinical project may be implemented. Students must enroll each semester for [MUST 6500](#) or [MUST 6600](#) until completion. The student will arrange the defense meeting with the committee when the thesis or clinical project is completed.

Music Therapy Graduate Committee Guidelines

Chair of the Committee

The Chair of the student's graduate committee is a Music Therapy graduate faculty member. The duties and responsibilities are as follows:

- 1) The student reports directly to the Chair. This person will formally invite in writing the 2 members of the committee to participate. One member is a Music Therapy graduate faculty. The second member is chosen by the student.
- 2) The Chair and the student will set a defense date and time in conjunction with the committee.
- 3) The student will send the Proposal directly to the Chair. The Chair will distribute the proposal to the committee and request that revisions and recommendations be sent to the chair. The chair will send all documents and suggestions to the student with approval to continue or request for revisions before progressing.
- 4) The student will send a minimum of 4 progress reports to the Chair. This schedule is determined by the student in conjunction with the Chair. The Chair may respond to the progress reports individually or if questions or concerns arise send these to the full committee.
- 5) The student will send a copy of the first draft of the document to the Chair no later than 6 weeks before the scheduled defense date. The Chair will send the document to the full committee for review with a requested turnaround time of 1 week.
- 6) The Chair will send all committee members' revisions and editing to the student as attachments or in the mail if needed.
- 7) The student will send the Chair a second revision no later than 4 weeks before the defense date. The Chair will make any necessary revisions and return to the student. Other committee members may be consulted if needed but not mandatory.

Committee Members

- 1) Committee members will receive from the Chair of the Committee the student's proposal and a proposal acceptance form. The committee member will make any recommendations and suggestions and return the proposal acceptance form to the Chair.
- 2) Committee members will receive the first draft of the student's document from the Chair no later than 6 weeks before the scheduled defense date. Committee members are asked to edit, make recommendations, and comments and return the document with edits to the Chair in a timely manner (1 week is suggested).
- 3) The Chair will consult with Committee members as needed throughout the process.
- 4) Committee members will attend the defense in person or via video conferencing. Committee members will receive a copy of the bound document.

Graduate Thesis/Final Project (Synthesis) Guidelines

1. The student's Graduate Committee is chosen following the successful completion of the MT Comprehensive Examination. The committee will be the GCSU Graduate Faculty and one professional the student recommends. The 3rd member may be a professor,

colleague familiar with the project or research, or a professional in Music Therapy or a related field.

2. The chair of the committee will be appointed by the Chair, Department of Music Therapy. This faculty will be the contact person for the student throughout the Synthesis process. The chair of the committee will formally invite the 3rd external person to be on the committee.
3. The student will register for MUST 6500 (1-6 credits) for the Final Project or MUST 6600 (1-6 credits) for the Thesis option. The student will determine the defense date in conjunction with the chair of the committee. The Defense is mandatory for both the Thesis and the Final Project.
4. The student will complete the Proposal for Thesis/Final Project found in the GCSU Music Therapy Graduate Handbook. This includes the Proposal Acceptance Form. The student will send the proposal to the Chair of the committee. The chair of the committee will send to other committee members. A date for return of the Proposal Acceptance Form will be included. The Chair of the committee will send all comments to the student with a summary of revisions and suggestions and notification to proceed with the Thesis/Final Project.
5. The student will complete a minimum of 4 Progress Reports during each semester. Exact dates are determined by the student in conjunction with the Chair of the committee. Progress reports will be read by the Chair of the committee and comments sent to the student. Reports may be distributed to other members of the committee as decided by the Chair.
6. The document will be organized according to the type of project or study. The Chair of the committee will give the student the instructions for chapters, headings, and format. This format will be sent to all committee members.
7. The first draft of the Thesis/Final Project must be sent to the Chair of the Committee no later than 6 weeks before the scheduled Defense date. The Chair will distribute the document to all committee members for review and edits. Committee members should return changes and recommendations to the Chair in a timely manner (1 week is suggested). The Chair will send each document to the student.
8. The student should send the second draft to the Chair no later than 4 weeks before the Defense date. The Chair will make any additions and corrections at this time in a timely

manner (1 week is suggested). The Chair may if necessary send to other committee members but this is not mandatory.

9. The student will present the research or project during the defense. Documents may be uploaded to the knowledge box, GCSU library.

Thesis/Final Clinical Project Proposal

(Submitted to Faculty Advisor with 3 copies for committee)

INSTRUCTIONS

I. Introduction and Background Information: This includes a basic literature review related to the proposed project or study to establish the background, feasibility and other work completed.

II. Statement of problem: Define the issue or question to be addressed: Use at least one reference to substantiate. Should be one or two paragraphs.

III. Purpose of Project/Study: What is the rationale for completing this project/study? What will be gained, learned, or established?

IV. Goal of the Project and Outcomes: Clearly state your goal(s) and outcomes. For the Thesis, state hypotheses.

V. Design, Data Collection, Methods for Thesis, and Steps/methods for completing the project.
Example for Project:

Step/Methods	Responsibility	Responsible Person	Target Date	Completion Date	Comments
Literature Review					

VI. Potential facilitators for completing the project/study (Internal and external). Internal facilitators are the factors within your work or school environment that will assist you in completing the project/study. An example may be adequate space to complete the project. External facilitators are the factors outside of your work or school environment that will assist you in completing the project/study. An example may be a grant or volunteer help from the community.

VII. Potential hindrances for completing the project/study (Internal and External). Internal may be things like internal budget cuts or reassignment of job duties. External may be scheduling issues of other people or changes outside of your control.

VIII. Evaluation methods for the Project (Must have at least 2 forms). Data analysis methods for Thesis

Proposal Acceptance

Signature Page

I. Introduction and Background:

Accept as is: ____ Accept with the following revisions: ____

II. Statement of Problem:

Accept as is: ____ Accept with the following revisions: ____

III. Purpose of Project:

Accept as is: ____ Accept with the following revisions: ____

IV. Goal of Project and Outcomes: or Hypothesis

Accept as is: ____ Accept with the following revisions: ____

V. Steps or Methods for Completion: Time Table: or Design, Data Collection

Accept as is: ____ Accept with the following revisions: ____

VI. Facilitators

Accept as is: ____ Accept with the following revisions: ____

VII. Hindrances

Accept as is: ____ Accept with the following revisions: ____

VIII. Evaluation Methods

Accept as is: ____ Accept with the following revisions: ____

Capstone Defense Timeline

Based on a 16 Week Semester

Week 1-4-Meet with advisor to edit proposal (Introduction, Literature Review, & Methodology)

Week 5-Meet with capstone committee to defend your proposal

Weeks 6-10-Implement the study or create the project.

Week 11-12-Submit the final draft to committee for review

Week 13-Defend the capstone project

Week 14- Make any edits to the project as deemed by the committee during the defense.

Week 15-Submit final corrected draft to the committee and upload it to the GC&SU Knowledge Box

Signatures

Faculty Advisor (print name)	(signature)	Date:
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Committee Member (print name)	(signature)	Date:
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Committee Member (print name)	(signature)	Date:
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Student (print name)	(signature)	Date:
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TITLE OF THESIS/CLINICAL PROJECT

Name of Student

A thesis/clinical project submitted in partial fulfillment
of the requirements for the Master of Music degree in Music Therapy
Georgia College & State University
202__

Thesis Committee:
Name of the Chair
Name of Committee Member
Name of Committee Member

Directing Inquiries Regarding Graduate Education in The College of Arts and Sciences

1. Inquiries concerning admission to graduate work in the university and majors in the Arts and Sciences should be directed to Kate Marshall, email: kate.marshall@gcsu.edu, or phone 478-445-1184, Campus Box 107, GCSU, Milledgeville, GA 31061
2. Inquiries concerning the nature of the graduate program in music therapy should be sent to Music Therapy Program, Graduate Coordinator, Campus Box 067, GCSU, Milledgeville, GA 31061.
3. Inquiries concerning financial assistance should be sent to the Director of Financial Aid.
4. Inquiries concerning graduate assistantships should be directed to Graduate Coordinator, Ms. Laurie Peebles, Department of Music.

Master of Music Therapy Degree Program Policies

- GCSU policies concerning plagiarism will be followed.
- GCSU policies concerning alcohol and drugs will be followed.
- Diversity Policy:
The Department of Music recognizes that society is a unique mixture of diverse individuals. Diversity encompasses issues of gender, race, age, ethnicity, socioeconomic status, sexual orientation, ability, color, country of origin and more. The Department of Music Therapy values and respects the diversity of individuals and seeks to prepare students who will be capable of working effectively with individuals of varying characteristics.
- The on-campus seminars held each semester are highly encouraged.

Graduate Seminar Weekend

Graduate Seminar Weekend is an opportunity to all music therapy graduate students to come together virtually to attend presentations that enhance the graduate student experience. Guest speakers cover a variety of topics specific to the music therapy profession as well as address information outside of the current music therapy graduate curriculum. Graduate students are able to network with their peers and music therapy professionals by sharing their research and clinical experiences. Graduate Seminar Weekend occurs towards the beginning of each fall and spring semester on Friday night and Saturday morning. During this time, graduate student enrolled in a graduate course during that semester are required to attend graduate seminar weekend. If you are unable to attend, please contact the graduate coordinator to create a make-up assignment. Failure to attend graduate seminar weekend and submitting a make-up assignment will result in an Unsatisfactory grade and will require the student to attend a future graduate seminar weekend.

All graduate students enrolled in graduate coursework are expected to attend and participate in each virtual graduate seminar weekend. Graduate students are expected to attend both sessions of graduate seminar weekend (Friday and Saturday), in addition to schedule class and cohort meetings. Absences must be presented to the graduate coordinator at least 2 weeks in advance.

Goals of the Seminar Weekends

1. To network with peers.
2. To learn from professional music therapy colleagues.
3. To discuss research methods and procedures with professors and peers.

Expectations

All graduate students enrolled in graduate coursework are expected to attend and participate in graduate seminar weekend. Graduate students are expected to attend both sessions of graduate seminar weekend (Friday and Saturday), in addition to schedule class and cohort meetings. Absences must be presented to the graduate coordinator at least 2 weeks in advance.

Grading

S: Satisfactory

US: Unsatisfactory

Attendance in both Friday and Saturday sessions of graduate seminar weekend: Satisfactory

Missing Friday and/or Saturday sessions of graduate seminar weekend: Unsatisfactory

American Music Therapy Association

Professional Competencies

Preamble to AMTA Professional Competencies

The American Music Therapy Association has established competency-based standards for ensuring the quality of education and clinical training in the field of music therapy. As the clinical and research activities of music therapy provide new information, the competency requirements need to be reevaluated regularly to ensure consistency with current trends and needs of the profession and to reflect the growth of the knowledge base of the profession. The Association updates these competencies based on what knowledge, skills, and abilities are needed to perform the various levels and types of responsibilities to practice at a professional level.

In November 2005 the AMTA Assembly of Delegates adopted the Advisory on Levels of Practice in Music Therapy. This Advisory, which was developed by the Education and Training Advisory Board, distinguishes two Levels of Practice within the music therapy profession: Professional Level of Practice and Advanced Level of Practice. This Advisory describes the Professional Level of Practice as follows:

A music therapist at the Professional Level of Practice has a Bachelor's degree or its equivalent in music therapy and a current professional designation or credential in music therapy (i.e., ACMT, CMT, MT-BC, or RMT). At this level, the therapist has the ability to assume a supportive role in treating clients, collaborating within an interdisciplinary team to contribute to the client's overall treatment plan.

The AMTA Professional Competencies are based on music therapy competencies authored for the former American Association for Music Therapy (AAMT) by Bruscia, Hesser, and Boxhill (1981). The former National Association for Music Therapy (NAMT) in turn adapted these competencies as the NAMT Professional Competencies revised in 1996. In its final report the Commission on Education and Clinical Training recommended the use of these competencies, and this recommendation was approved by the AMTA Assembly of Delegates in November 1999. The AMTA Professional Competencies has had several minor revisions since its adoption in 1999.

A. MUSIC FOUNDATIONS

1. Music Theory and History

- 1.1 Recognize standard works in the literature.
- 1.2 Identify the elemental, structural, and stylistic characteristics of music from various periods and cultures.
- 1.3 Sight-sing melodies of both diatonic and chromatic makeup.
- 1.4 Take aural dictation of melodies, rhythms, and chord progressions.
- 1.5 Transpose simple compositions.

2. Composition and Arranging Skills

- 2.1 Compose songs with simple accompaniment.
- 2.2 Adapt, arrange, transpose, and simplify music compositions for small vocal and nonsymphonic instrumental ensembles.

3. Major Performance Medium Skills

- 3.1 Perform appropriate undergraduate repertoire; demonstrate musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice.

- 3.2 Perform in small and large ensembles.

4. Functional Music Skills

- 4.1 Demonstrate a basic foundation on voice, piano, guitar, and percussion.
 - 4.1.1 Lead and accompany proficiently on instruments including, but not limited to, voice, piano, guitar, and percussion.

- 4.1.2 Play basic chord progressions in several major and minor keys with varied accompaniment patterns.
- 4.1.3 Play and sing a basic repertoire of traditional, folk, and popular songs with and without printed music.
- 4.1.4 Sing in tune with a pleasing quality and adequate volume both with accompaniment and a capella.
- 4.1.5 Sight-read simple compositions and song accompaniments.
- 4.1.6 Harmonize and transpose simple compositions in several keys.
- 4.1.7 Tune stringed instruments using standard and other tunings.
- 4.1.8 Utilize basic percussion techniques on several standard and ethnic instruments.
- 4.2 Develop original melodies, simple accompaniments, and short pieces extemporaneously in a variety of moods and styles, vocally and instrumentally.
- 4.3 Improvise on pitched and unpitched instruments, and vocally in a variety of settings including individual, dyad, small or large group.
- 4.4 Care for and maintain instruments.
- 5. Conducting Skills
 - 5.1 Conduct basic patterns with technical accuracy.
 - 5.2 Conduct small and large vocal and instrumental ensembles.
- 6. Movement Skills
 - 6.1 Direct structured and improvisatory movement experiences.
 - 6.2 Move in a structured and/or improvisatory manner for expressive purposes.
- B. CLINICAL FOUNDATIONS
- 7. Therapeutic Applications
 - 7.1 Demonstrate basic knowledge of the potential, limitations, and problems of populations specified in the Standards of Clinical Practice.
 - 7.2 Demonstrate basic knowledge of the causes, symptoms of, and basic terminology used in medical, mental health, and educational classifications.
 - 7.3 Demonstrate basic knowledge of typical and atypical human systems and development (e.g., anatomical, physiological, psychological, social.)
 - 7.4 Demonstrate basic understanding of the primary neurological processes of the brain.
- 8. Therapeutic Principles
 - 8.1 Demonstrate basic knowledge of the dynamics and processes of a therapist-client relationship.
 - 8.2 Demonstrate basic knowledge of the dynamics and processes of therapy groups.
 - 8.3 Demonstrate basic knowledge of accepted methods of major therapeutic approaches.
- 9. The Therapeutic Relationship
 - 9.1 Recognize the impact of one's own feelings, attitudes, and actions on the client and the therapy process.
 - 9.2 Establish and maintain interpersonal relationships with clients and team members that are appropriate and conducive to therapy.
 - 9.3 Use oneself effectively in the therapist role in both individual and group therapy, e.g., appropriate self-disclosure, authenticity, empathy, etc. toward affecting desired therapeutic outcomes.
 - 9.4 Utilize the dynamics and processes of groups to achieve therapeutic goals
 - 9.5 Demonstrate awareness of the influence of race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation on the therapeutic process.

C. MUSIC THERAPY

10. Foundations and Principles

Apply basic knowledge of:

- 10.1 Existing music therapy methods, techniques, materials, and equipment with their appropriate applications.
- 10.2 Principles and methods of music therapy assessment, treatment, evaluation, and termination for the populations specified in the Standards of Clinical Practice.
- 10.3 The psychological aspects of musical behavior and experience including, but not limited to, perception, cognition, affective response, learning, development, preference, and creativity.
- 10.4 The physiological aspects of the musical experience including, but not limited to, central nervous system, peripheral nervous system, and psychomotor responses.
- 10.5 Philosophical, psychological, physiological, and sociological basis of music as therapy.
- 10.6 Use of current technologies in music therapy assessment, treatment, evaluation, and termination.
- 11. Client Assessment
 - 11.1 Select and implement effective culturally-based methods for assessing the client's strengths, needs, musical preferences, level of musical functioning, and development.
 - 11.2 Observe and record accurately the client's responses to assessment.
 - 11.3 Identify the client's functional and dysfunctional behaviors.
 - 11.4 Identify the client's therapeutic needs through an analysis and interpretation of assessment data.
 - 11.5 Communicate assessment findings and recommendations in written and verbal forms.
- 12. Treatment Planning
 - 12.1 Select or create music therapy experiences that meet the client's objectives.
 - 12.2 Formulate goals and objectives for individual and group therapy based upon assessment findings.
 - 12.3 Identify the client's primary treatment needs in music therapy.
 - 12.4 Provide preliminary estimates of frequency and duration of treatment.
 - 12.5 Select and adapt music, musical instruments, and equipment consistent with the strengths and needs of the client.
 - 12.6 Formulate music therapy strategies for individuals and groups based upon the goals and objectives adopted.
 - 12.7 Create a physical environment (e.g., arrangement of space, furniture, equipment, and instruments that is conducive to therapy).
 - 12.8 Plan and sequence music therapy sessions.
 - 12.9 Determine the client's appropriate music therapy group and/or individual placement.
 - 12.10 Coordinate treatment plan with other professionals.
- 13. Therapy Implementation
 - 13.1 Recognize, interpret, and respond appropriately to significant events in music therapy sessions as they occur.
 - 13.2 Provide music therapy experiences that address assessed goals and objectives for populations specified in the Standards of Clinical Practice.
 - 13.3 Provide verbal and nonverbal directions and cues necessary for successful client participation.
 - 13.4 Provide models for and communicate expectations of behavior to clients.
 - 13.5 Utilize therapeutic verbal skills in music therapy sessions.
 - 13.6 Provide feedback on, reflect, rephrase, and translate the client's communications.
 - 13.7 Assist the client in communicating more effectively.
 - 13.8 Sequence and pace music experiences within a session according to the client's needs and situational factors.
 - 13.9 Conduct or facilitate group and individual music therapy.
 - 13.10 Implement music therapy program according to treatment plan.
 - 13.11 Promote a sense of group cohesiveness and/or a feeling of group membership.
 - 13.12 Develop and maintain a repertoire of music for age, culture, and stylistic differences.
 - 13.13 Recognize and respond appropriately to effects of the client's medications.

- 13.14 Maintain a working knowledge of new technologies and implement as needed to support client progress towards treatment goals and objectives.
- 14. Therapy Evaluation
 - 14.1 Design and implement methods for evaluating and measuring client progress and the effectiveness of therapeutic strategies.
 - 14.2 Establish and work within realistic time frames for evaluating the effects of therapy.
 - 14.3 Recognize significant changes and patterns in the client's response to therapy.
 - 14.4 Recognize and respond appropriately to situations in which there are clear and present dangers to the client and/or others.
 - 14.5 Modify treatment approaches based on the client's response to therapy.
 - 14.6 Review and revise treatment plan as needed.
- 15. Documentation
 - 15.1 Produce documentation that accurately reflects client outcomes and meet the requirements of internal and external legal, regulatory, and reimbursement bodies.
 - 15.2 Document clinical data.
 - 15.3 Write professional reports describing the client throughout all phases of the music therapy process in an accurate, concise, and objective manner.
 - 15.4 Effectively communicate orally and in writing with the client and client's team members.
 - 15.5 Document and revise the treatment plan and document changes to the treatment plan.
 - 15.6 Develop and use data-gathering techniques during all phases of the clinical process including assessment, treatment, evaluation, and termination.
- 16. Termination/Discharge Planning
 - 16.1 Assess potential benefits/detriments of termination of music therapy.
 - 16.2 Develop and implement a music therapy termination plan.
 - 16.3 Integrate music therapy termination plan with plans for the client's discharge from the facility.
 - 16.4 Inform and prepare the client for approaching termination from music therapy.
 - 16.5 Establish closure of music therapy services by time of termination/discharge.
- 17. Professional Role/Ethics
 - 17.1 Interpret and adhere to the AMTA Code of Ethics.
 - 17.2 Adhere to the Standards of Clinical Practice.
 - 17.3 Demonstrate dependability: follow through with all tasks regarding education and professional training.
 - 17.4 Accept criticism/feedback with willingness and follow through in a productive manner.
 - 17.5 Resolve conflicts in a positive and constructive manner.
 - 17.6 Meet deadlines without prompting.
 - 17.7 Express thoughts and personal feelings in a consistently constructive manner.
 - 17.8 Demonstrate critical self-awareness of strengths and weaknesses.
 - 17.9 Demonstrate knowledge of and respect for diverse cultural backgrounds.
 - 17.10 Treat all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.
 - 17.11 Demonstrate skill in working with culturally diverse populations.
 - 17.12 Adhere to all laws and regulations regarding the human rights of clients, including confidentiality.
 - 17.13 Demonstrate the ability to locate information on regulatory issues and to respond to calls for action affecting music therapy practice.
 - 17.14 Demonstrate basic knowledge of professional music therapy organizations and how these organizations influence clinical practice.

- 17.15 Demonstrate basic knowledge of music therapy service reimbursement and financing sources (e.g., Medicare, Medicaid, Private Health Insurance, State and Local Health and/or Education Agencies, Grants).
- 17.16 Adhere to clinical and ethical standards and laws when utilizing technology in any professional capacity.
- 18. Interprofessional Collaboration
 - 18.1 Demonstrate a basic understanding of professional roles and duties and develop working relationships with other disciplines in client treatment programs.
 - 18.2 Communicate to other departments and staff the rationale for music therapy services and the role of the music therapist.
 - 18.3 Define the role of music therapy in the client's total treatment program.
 - 18.4 Collaborate with team members in designing and implementing interdisciplinary treatment programs.
- 19. Supervision and Administration
 - 19.1 Participate in and benefit from multiple forms of supervision (e.g., peer, clinical).
 - 19.2 Manage and maintain music therapy equipment and supplies.
 - 19.3 Perform administrative duties usually required of clinicians (e.g., scheduling therapy, programmatic budgeting, maintaining record files).
 - 19.4 Write proposals to create new and/or maintain existing music therapy programs.
- 20. Research Methods
 - 20.1 Interpret information in the professional research literature.
 - 20.2 Demonstrate basic knowledge of the purpose and methodology of historical, quantitative, and qualitative research.
 - 20.3 Perform a data-based literature search.
 - 20.4 Integrate the best available research, music therapists' expertise, and the needs, values, and preferences of the individual(s) served.

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Revised 11/30/08
Revised 7/10/13
Revised 11/23/13

American Music Therapy Association

Advanced Competencies

1. Preamble

The American Music Therapy Association has established competency-based standards for ensuring the quality of education and clinical training in the field of music therapy. In November 2005 the AMTA Assembly of Delegates adopted the *Advisory on Levels of Practice in Music Therapy* that distinguishes two Levels of Practice within the music therapy profession:

Professional Level of Practice: based on the AMTA *Professional Competencies* acquired with a baccalaureate degree in music therapy or its equivalent, which leads to entrance into the profession and Board Certification in Music Therapy.

Advanced Level of Practice: based on the AMTA *Advanced Competencies*, which is defined as the practice of music therapy wherein the music therapist applies and integrates a comprehensive synthesis of theories, research, treatment knowledge, musicianship, clinical skills, and personal awareness to address client needs and inform future music therapists. A music therapist at an Advanced Level of Practice has at least a bachelor's degree or its equivalent in music therapy, a current professional designation or credential in music therapy (i.e., ACMT, CMT, RMT, or MT-BC), extensive professional experience, and/or further education and/or training (e.g., receiving clinical supervision, a graduate degree, and/or advanced training). The advanced music therapist demonstrates comprehensive understanding of foundations and principles of music, music therapy, treatment, and management in clinical, educational, research, and/or administrative settings. The advanced music therapist may not demonstrate competence in each of the areas of the *Advanced Competencies*, but would demonstrate acquisition of the majority of these competencies, with most, if not all, in the area(s) of his/her practice (e.g., clinical, supervisory, academic, research).

2. Advanced Competencies

I. PROFESSIONAL PRACTICE

A. Theory

- 1.1 Apply comprehensive, in-depth knowledge of the foundations and principles of music therapy practice.
- 1.2 Differentiate the theoretical or treatment orientations of current models of music therapy.
- 1.3 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice, supervision, education and/or research.
- 1.4 Identify theoretical constructs from music therapy and related fields that underlie various clinical practices and research approaches.
- 1.5 Use current theoretical, clinical and research literature from music therapy and related fields to identify emerging models and to predict/propose future models and trends for music therapy.
- 1.6 Articulate and defend a personal philosophy, approach and/or theory to music therapy.

B. Clinical Practice

2.0 Clinical Supervision

- 2.1 Establish and maintain effective supervisory relationships with supervisees.
- 2.2 Promote the professional growth, self-awareness, and musical development of the supervisee.
- 2.3 Apply research findings and theories of supervision to music therapy supervision.
- 2.4 Design and implement methods of observing and evaluating supervisees that have positive effects on music therapy students and professionals at various levels of advancement and at different stages in the supervisory process.
- 2.5 Analyze the supervisee's music therapy sessions in terms of both the effects of musical, verbal, and nonverbal interventions and the musical and interpersonal dynamics and processes of the client(s)-therapist relationship.
- 2.6 Use music to facilitate the supervisory process.
- 2.7 Apply knowledge of norms and practices of diverse cultures to the supervisory process as indicated.
- 2.8 Evaluate the effectiveness of various approaches and techniques of supervision.
- 2.9 Evaluate the effects of one's own personality, supervisory style, and limitations on the supervisee and the supervisory process and seek consultation as indicated.

3.0 Clinical Administration

- 3.1 Adhere to laws and occupational regulations governing the provision of education and health services, particularly with regard to music therapy.
- 3.2 Adhere to accreditation requirements for clinical agencies, particularly with regard to music therapy.
- 3.3 Employ best practice music therapy reimbursement and financing options.

- 3.4 Develop staffing practices for effective delivery of music therapy services.
- 3.5 Develop effective recruiting and interviewing strategies.
- 3.6 Develop policies and procedures for staff evaluation and supervision.
- 3.7 Utilize management strategies to establish and maintain effective relationships and a high level of motivation among staff.
- 3.8 Integrate music therapy staff and programs into the agency's service delivery systems.
- 3.9 Design methods for evaluating music therapy programs and service delivery.
- 4.0 Advanced Clinical Skills
 - 4.1 Apply comprehensive knowledge of current methods of music therapy assessment, treatment, and evaluation.
 - 4.2 Utilize comprehensive knowledge of human growth and development, musical development, diagnostic classifications, etiology, symptomology, and prognosis in formulating treatment plans.
 - 4.3 Understand the contraindications of music therapy for client populations served.
 - 4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.
 - 4.5 Utilize the dynamics and processes of various theoretical models in individual, dyadic, family and group music therapy.
 - 4.6 Design or adapt assessment and evaluation procedures for various client populations.
 - 4.7 Utilize advanced music therapy methods within one or more theoretical frameworks to assess and evaluate clients' strengths, needs and progress.
 - 4.8 Design treatment programs for emerging client populations.
 - 4.9 Employ one or more models of music therapy requiring advanced training.
 - 4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.
 - 4.11 Assume the responsibilities of a primary therapist.
 - 4.12 Relate clinical phenomena in music therapy to the broader treatment context.
 - 4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.
 - 4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.
 - 4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.
 - 4.16 Apply knowledge of social justice and disability studies in upholding the human rights of individuals served.
 - 4.17 Understand the differential uses of the creative arts therapist and the roles of art, dance/movement, drama, psychodrama, and poetry therapy in relation to music therapy.
 - 4.18 Recognize and apply comprehensive knowledge of contra-indications for music therapy interventions and seek consultation as indicated.
- C. Academic Teaching and Administration
 - 5.1 Design academic curricula, courses, and clinical training programs in music therapy consistent with current theories, research, competencies, and standards, including those for national accreditation and program approval.
 - 5.2 Utilize current educational resources in music therapy (e.g., equipment, audio-visual aids, materials, technology).
 - 5.3 Draw from a breadth and depth of knowledge of clinical practice in teaching music therapy.
 - 5.4 Communicate with other faculty, department, and administration regarding the music therapy program and its educational philosophy.
 - 5.5 Develop standards and procedures for admission and retention that support educational objectives consistent with the policies of the institution.
 - 5.6 Utilize various methods of teaching (e.g., lecture, demonstration, role-playing, group discussion, collaborative learning).
 - 5.7 Establish and maintain effective student-teacher relationships.
 - 5.8 Supervise and mentor students in clinical training, supervision, teaching, and research.
 - 5.9 Advise and counsel students with regard to academic and professional matters.
 - 5.10 Design and apply means of evaluating student competence, both internal (e.g., proficiency exams) and external (e.g., evaluations from clinical training supervisors).
 - 5.11 Utilize internal, external, and self-evaluations to monitor the effectiveness of academic courses and program in meeting educational objectives.
- D. Research
 - 6.1 Perform and evaluate the results of a comprehensive literature review to identify gaps in knowledge.
 - 6.2 Translate theories, issues, and problems in clinical practice, supervision, administration, and higher education into meaningful research hypotheses or guiding questions.
 - 6.3 Apply diverse research designs as appropriate to their intended uses.
 - 6.4 Use various appropriate methods of data analysis.
 - 6.5 Acknowledge one's biases and personal limitations related to research.

- 6.6 Identify funding sources and write grant proposals for funding research
- 6.7 Conduct research according to ethical principles for protection of human participants, including informed consent, assessment of risk and benefit, and participant selection.
- 6.8 Collect and analyze data using appropriate procedures to avoid or minimize potential confounding factors.
- 6.9 Collaborate with others, including non-music therapists, in conducting research.
- 6.10 Interpret and disseminate research results consistent with established standards of inquiry and reporting.
- 6.12 Evaluate research with regard to research questions and problems, methods, procedures, data collection, analysis, and conclusions.

II. PROFESSIONAL DEVELOPMENT

A. Musical & Artistic Development

- 7.1 Reproduce, notate, and transcribe musical responses of clients.
- 7.2 Design and employ a broad range of compositional experiences in order to address therapeutic needs.
- 7.3 Design a broad range of improvisational experiences and utilize a variety of clinical improvisation techniques for therapeutic purposes.
- 7.4 Improvise in a variety of musical styles.
- 7.5 Design and utilize a broad range of receptive music experiences for therapeutic purposes.
- 7.6 Use different methods of musical analysis for client assessment and evaluation.
- 7.7 Select, adapt and utilize musical materials for different musical cultures and subcultures.
- 7.8 Utilize extensive and varied repertoire of popular, folk, and traditional songs.
- 7.9 Apply advanced musical skills in the clinical use of at least two of the following: keyboard, voice, guitar and/or percussion.
- 7.10 Design and employ a broad range of re-creative music experiences for therapeutic purposes.

B. Personal Development and Professional Role

- 8.1 Utilize self-awareness and insight to deepen the client's process in music therapy.
- 8.2 Identify and address one's personal issues as may be relevant to the music therapy process.
- 8.3 Use personal reflection (e.g., journaling, artistic involvement, meditation, other spiritual pursuits).
- 8.4 Practice strategies for self-care.
- 8.5 Recognize limitations in competence and seek consultation.
- 8.6 Apply the principles of effective leadership.
- 8.7 Implement music therapy approaches based on knowledge of and sensitivity to the roles and meanings of musics in diverse cultures.
- 8.8 Work with culturally diverse populations, applying knowledge of how culture influences issues regarding identity formation, concepts of health and pathology, and understanding of the role of therapy.
- 8.9 Identify new applications of technology or develop new technologies for use in music therapy practice.
- 8.10 Stay apprised of current issues and trends in music therapy governance, ethics, scope of practice, certification and licensure.

4. Background Information

Following the adoption of the *Advisory on Levels of Practice in Music Therapy*, AMTA appointed a Task Force on Advanced Competencies, which was charged with developing competencies for the Advanced Level of Practice as outlined in the Advisory. The Advisory described four domains for the Advanced Level of Practice: Professional Growth, Musical Development, Personal Growth and Development, and Integrative Clinical Experience.

The *Advanced Competencies* also provide guidelines for the Advanced Level of Practice in clinical, supervisory, administrative and research settings, as well as in government relations work.

The initial version of the *Advanced Competencies* was adopted by the AMTA Assembly of Delegates in 2007.

Following feedback from a number of sources, including the National Association of Schools of Music (NASM), a revised version was submitted in 2009 for AMTA approval. In 2014, a task force of music therapy clinicians and educators was charged to review and revise *Advanced Competencies* for submission to the AMTA Assembly of Delegates for review. The *Advanced Competencies* are to be reviewed every 5 years.

The revised *Advanced Competencies* are intended to continue to serve as a vision for the further growth and development of the profession in issues related to advanced education and training, and more specifically, the relationship of these competencies to advanced degrees, education and training requirements, levels of practice, professional titles and designations, and various state licensures, based on current and future trends.

ENDNOTES

The 2009 Task Force on Advanced Competencies gratefully acknowledged the previous work of Kenneth Bruscia (1986) in identifying "Advanced Competencies in Music Therapy." The ideas Bruscia expressed served as a basis for these competencies. Members of this task force were Jane Creagan, Michele Forinash (Chair), Gary Johnson, Cathy McKinney, Christine Neugebauer, Paul Nolan, Marilyn Sandness, and Elizabeth Schwartz. Members of the 2014-2015 Task Force on Advanced Competencies were Jane Creagan, Jennifer Geiger (Chair), Betsey King, Robert Krout, Bill Matney and Christine Neugebauer.

REFERENCE

Bruscia, K. (1986). Advanced competencies in music therapy. *Music Therapy*, 6A, 57-67.

GLOSSARY

advanced level of practice - the practice of music therapy wherein the therapist, applying the integration of in-depth theories, research, treatment knowledge, musicianship, clinical skills, and personal awareness, assumes a central role using process-oriented or outcome-oriented music therapy methods to address a broad spectrum of client needs.

advanced training - learning of a comprehensive approach to, or model of, music therapy intended for broad and in-depth clinical application. The training occurs over an extended period of time; includes both didactic instruction and extensive, supervised clinical application; and results in the acquisition of a number of advanced competencies. Advanced training typically requires the master's degree as a prerequisite or co-requisite of the training program.

comprehensive - complete, including all or nearly all aspects of something; covering completely or broadly; having or exhibiting a wide mental grasp.^{1A}

construct - a working hypothesis or concept.^{1B}

dynamics - forces that interplay in the mind as a manifestation of purposeful intentions working concurrently or in mutual opposition. These forces can include the patterns of actions and reactions within the music, therapist and client triangle, as well as within groups.²

experience - A client's engagement with music, being primarily re-creative, improvisational, compositional, or receptive in nature.³

knowledge - facts or ideas acquired by study, investigation, observation, or experience.⁴

model - a. comprehensive approach to assessment, treatment, and evaluation which includes theoretical principles, clinical implications and contraindications, goals, methodological guidelines and specifications, and the use of procedural sequences and techniques.⁵

musical responses - the musical actions or reactions of a person in response to external or internal stimuli and the physiological, affective, motor, cognitive, or communicative responses to musical stimuli.

primary therapist - whether in an individual private practice or working within a team approach, the person who facilitates the therapeutic work of the highest importance.

process - a sequence of conscious and unconscious events leading to some change or alteration in the state of a dynamic system that includes the client, the music, and the music therapist.⁶

research - "a systematic, self-monitored inquiry which leads to a discovery or new insight, which, when documented and disseminated, contributes to or modifies existing knowledge or practice"^{6B}

supervision - usually referred to as clinical, or music therapy, supervision. This educational relationship consists of an on-going consultation with another health care professional about the supervisee's emerging role or continued growth as a clinician. Clinical supervision provides support for the supervisee for the purpose of development as a music therapist.

technique - "A single operation or interaction that a therapist uses to elicit an immediate reaction from a client or to shape the ongoing, immediate experience of the client."⁷

understanding - knowledge of or familiarity with a particular thing; skill in dealing with or handling something.⁸ Perception and comprehension of the nature and significance of.⁹

[1A] Merriam-Webster (2015). *Merriam-Webster's online dictionary*. Retrieved May 1, 2015, from <http://www.merriam-webster.com/dictionary/comprehensive>.

[1B] Merriam-Webster. (2006-2007). *Merriam-Webster's online dictionary*. Retrieved January 31, 2007, from <http://www.m-w.com/cgi-bin/dictionary>.

[2] Adapted from Cameron, N., & Rychlak, J. F. (1985). *Personality development and psychopathology: A dynamic approach* (2nd ed). Boston: Houghton Mifflin Company.

[3] Bruscia, K. E. (2014) *Defining music therapy* (3rd ed.). University Park, IL: Barcelona Publishers, p.127.

[4] Adapted from Merriam-Webster. (2006-2007). *Merriam-Webster's online dictionary*. Retrieved January 31, 2007, from <http://www.m-w.com/cgi-bin/dictionary>.

[5] Bruscia, K. E. (2014) *Defining music therapy* (3rd ed.). University Park, IL: Barcelona Publishers, p.129.

[6] Adapted from Colman, A. M. (2006). *A dictionary of psychology*. In Oxford Reference Online. Retrieved September 29, 2006 from <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t87.e6674>.

[6B] (Bruscia, K. E., 1995, p. 21). The boundaries of music therapy research. In B.L.Wheeler (Ed.), *Music therapy research: Quantitative and qualitative perspectives* (pp.17-27). Gilsum, NH: Barcelona

[7] Bruscia, K. (2014) *Defining music therapy* (3rd ed.). University Park, IL: Barcelona Publishers, p.128.

[8] *Dictionary.com Unabridged* (v 1.1). Retrieved January 31, 2007, from Dictionary.com website: <http://dictionary.reference.com/browse/understanding>.

[9] understanding. (n.d.). *The American Heritage® Dictionary of the English Language, Fourth Edition*. Retrieved January 31, 2007, from Dictionary.com website: <http://dictionary.reference.com/browse/understanding>.

Adopted 11/09

Revised, 11/15

2015 Revised Advanced Competencies are effective 8/1/17, per Assembly vote

STUDENT HANDBOOK RECEIPT

I have read the Georgia College & State University, College of Arts and Sciences, Music Therapy Graduate Student Handbook and agree to adhere to the policies stated herein.

Student Signature

Date

Print Name

*When requested, signed form must be submitted to:

---For Music Therapy Graduate Students – Dr. Laurie Peebles

It is required that a signed copy of this sheet be placed in your files in the Music Therapy Office.