

# Berklee AMTA Response

September 2014

The logo for Berklee College of Music, featuring the text "Berklee college of music" in white serif font on a red square background.

Berklee  
college *of*  
music

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**SUPPLEMENT TO APPLICATION FOR MA IN MUSIC THERAPY PROGRAM**  
**Response to AMTA Academic Program Approval Committee Report**

**Institution**

**Berklee College of Music**  
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Roger H. Brown, President  
Lawrence J. Simpson, PhD, Senior Vice President for Academic Affairs/Provost

**Graduate Studies Executive**

Camille Colatosti, PhD, Dean, Institutional Assessment and Graduate Studies

**NASM Commission to which the new curriculum is being submitted**

For consideration at special commission meeting

**Programs to be considered**

Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning) (PART I below)  
Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) (PART II below)

**Submitted for**

Plan Approval

**Date**

September 30, 2014

**Overview**

Berklee College of Music seeks approval for

1. Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research)
2. Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning)

Note that Berklee College of Music intends to offer the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) in two delivery options: a full-time residential on-ground option, to begin in fall 2017 or fall 2018; and a part-time distance learning model, to begin in fall 2015.

These two deliveries are presented separately below, as Part I and Part II, in an effort to assist with the review.

Below are our responses to the questions of the AMTA Academic Program Approval Committee, based on the report dated August 31, 2014. The information has been formatted according to the requirements of Section III Program of the General Application.

# **Response to AMTA Review Report, August 31, 2014**

## **Overview**

### **Concern 1 – General Application**

Reformat to provide answers to questions in Section III of the Application. This has been done, attached.

### **Response to Notes:**

1) Berklee College of Music offers an undergraduate degree (bachelor of music) in music therapy. Berklee also already offers an equivalency program at that level. There is no need for additional approval of an equivalency program.

2) Berklee College of Music intends to offer the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) in two delivery options: a full-time residential on-ground option, to begin in fall 2017 or fall 2018; and a part-time distance learning model, to begin in fall 2015.

PART I of this report focuses on the distance learning model, and meets the “Guidelines for Distance Learning” in the Standards for Education and Clinical Training, Section 8. PART II focuses on the face-to-face on-ground delivery model.

Note that all courses in the distance learning program will be offered through a Moodle course management platform. Additionally, all distance learning and on-ground students will be required to participate in two on-ground symposia each year, one in the fall and one in the spring. This will be the only on-ground requirement for the distance learning students.

More detail about the distance learning program is provided throughout this report and, specifically, in PART I, Section 8, below, entitled Guidelines for Distance Learning.

Regardless of delivery—whether distance learning or traditional face-to-face on-ground—the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) has consistent purposes, learning outcomes, admission standards and competencies. All students—regardless of program delivery—are held to the same standards and purposes.

The distance learning program will serve a cohort of approximately 20 students. All students in the cohort will be part-time, will begin in the fall semester of year one and will continue through the program together. The program is five semesters of part-time study. Students will complete their work in the spring semester of year two. (The detailed timeline for the program is included in this report on pages 9-10.)

The on-ground program will encompass a separate cohort of approximately 20 students with all beginning in a fall semester and continuing through the program together. The students in the on-ground program will study full-time; they will all begin in a fall semester and will complete their work in the summer semester of that same academic year. (The detailed timeline for the program is included in this report on pages 39-40.)

In the distance learning model of the program, all course work is completed online and all evaluation of student coursework is completed through the online course management system. The courses themselves are not hybrid, but are completely online. However, the program has an on-ground component. Students are required to attend a 4-day on-campus symposium each fall and spring semester. Students are clearly informed of

these required on-ground components before being admitted to the program.

Students in the distance learning program will receive clear guidelines about the program's technical needs and will be required to complete a "How to Take an Online Course" mini-course before beginning the program. They will also be required to complete an online quiz ("Is Online Learning Right for Me") prior to applying to the distance learning program to ensure that the delivery model is appropriate for their needs.

The online courses are delivered through the Moodle learning management system. This system, combined with a robust technical infrastructure, provides the functionality, performance, and scalability needed. In addition, a series of technology tools enhance teacher/student and student/student communication, collaboration, and learning. Discussion threads and assignment feedback forums contain direct-record audio tools, enabling faculty to record their feedback, critique, and narrate demonstrations that would otherwise be difficult to convey via a standard text-based forum. The system supports the submission of video-based assignments, allowing faculty to critique the student's overall presentation and performance. Each online course has weekly discussions in which students interact with classmates and their instructor. There are regular assignments that students submit to their instructor through the online portal.

Additionally, there are weekly chats and virtual office hours where students meet with their faculty and each other.

### **Forms of Instruction, Requirements, and Electives**

The same faculty members who developed the on-ground curriculum are the ones who developed the distance learning courses. This was done under the direct supervision of Suzanne Hanser, EdD, MT-BC; the guidance of Camille Colatosti, PhD, Dean, Institutional Assessment and Graduate Studies; and with the assistance of Susan Lindsey, Associate Director, Digital Learning.

The forms of instruction chosen for the Master of Arts in Music Therapy program have a logical and functioning relationship to the purposes of the program and to expectations for learning specified by NASM, AMTA, and Berklee College of Music.

The program focuses on advanced music therapy, is distinctly contemporary in its content and approach, embraces the principal musical movements of our time, and emphasizes advances in medicine and technology.

The decision to offer the distance learning delivery model was a deliberate one to ensure that Berklee provides access to all students. The distance learning program is designed for working music therapists who prefer to continue working while studying part-time, a delivery option that requires minimal disruption to one's personal and professional life.

The Master of Arts in Music Therapy program (both the distance learning and on-ground offering) includes unique courses that consist of lectures, presentations, discussions, viewing of films specifically created to enhance advanced music therapy training, reflections, observations, small group work, research, clinical experiences, and individual research and inquiry.

Along with the required coursework, all students will complete 20 hours of supervised clinical practice for acquisition of advanced clinical competencies. Throughout the practicum, students work closely with their advisor. Students in the distance learning program demonstrate selected music therapy competencies via Skype or through video footage.

### **Student/Advisor Relationship**

All students in the program—whether in the full-time on-campus program or the part-time distance learning program—are assigned a faculty advisor. Students work with that faculty advisor throughout their time in the program. That advisor assists students with their course of study and also supervises and guides the culminating experience or thesis project required of all students as the culmination of their degree. Students and advisors meet at least once every two weeks. These meetings occur face-to-face for the on-campus students and virtually for those in the distance learning program.

Meetings between the student and advisor begin during orientation in the first week of semester one. For students in the distance learning program, the 4-day on-campus symposium held in the fall semester of their first term serves as orientation (see below for more information about the symposia).

Students flesh out ideas, receive feedback, advice, support, suggestions, help, guidance and more from their advisors as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

The culminating experience requires students to work independently, while under the direction of a faculty advisor. The faculty/student relationship requires both independent work from the student and regular consultation with and submission to the faculty member for review and guidance.

### **Culminating Experience**

The culminating experience is meant to be exactly as named—the culmination of a student's work in the program, the experience through which students synthesize all they have learned. The culminating experience helps to shape students' next steps in the profession and in their career. The culminating experience provides an opportunity for students to complete unique and original professional work. Through the culminating experience, students make a creative contribution to, and/or define and solve a problem that exists in, the profession. The contribution may take the form of a research project, a clinical project, and/or another creative project of the student's devising, upon consultation with the advisor, and with the approval of their committee. Regardless of whether the culminating experience is research focused or clinical in nature, it represents the highest expression of students' learning at the master's level.

Students are required to document their project ideas with a written proposal. The proposal must be approved by the faculty advisor and program director. Additionally, after completing the culminating experience (thesis) project, students complete a reflection of their experience. This reflection may take the form of a written report or of a multimedia presentation. This reflection is in addition to the completion of the project itself.

Likewise, at the end of their programs, students are required to present their work to their culminating experience committee and, when possible, to the college community. The committee will approve the final culminating project (thesis) before the degree is granted.

Upon completion of the culminating experience, students will be able to

1. Make a creative contribution to the profession, and/or define and solve a problem that exists in the discipline of study
2. Design and execute an original project
3. Produce a professional piece of academic work
4. Evaluate their experience, assessing the contribution made to the profession

5. Analyze their own professional and personal growth, as a result of having completed the experience

### **Symposia**

All students, those in the on-ground and those in the distance learning program, participate in regular face-to-face symposia. These occur once in the fall semester and once in the spring. They provide a chance for all faculty and students—those in the distance learning and those in the on-campus program—to interact and to engage in the following learning experiences:

The fall symposium will include

- Introduction of faculty
- Orientation to the graduate policies, procedures and processes specific to music therapy
- Introduction and overviews of the courses being taught
- Meetings between students and faculty advisors
- Tours of selected clinical facilities and interviews with music therapists and selected health professionals onsite
- Observations of clinical sessions
- Meetings with leaders in medicine and research at renown institutions e.g., Dana-Farber Cancer Institute, Boston Medical Center, Spaulding Rehabilitation Center, etc.
- Experiential exercises for values clarification, needs assessment, goal-setting, and getting acquainted
- Face-to-face class sessions with faculty, where students will demonstrate specific course prerequisites or competencies, or demonstrate techniques from their clinical repertoires
- Student presentations, as requested by faculty

Spring symposia will include

- Class meetings with faculty
- Student demonstrations of clinical work
- Student presentations of their work to date
- Student presentations of their culminating experiences
- Student participation in faculty-guided activities
- Meetings between students and faculty advisors
- Visits with local music therapists and additional tours of health care facilities

Below, in PART I, and especially in section 8, entitled Guidelines for Distance Learning, is additional detail about the part-time distance learning program and specific responses to reviewers' questions.

PART II provides additional information about the full-time face-to-face on-ground version of the program.

## **PART I: Proposed Program – Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning)**

### **III A. PROGRAM INFORMATION FOR**

#### **Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning)**

**Specify type of degree to be awarded and the total number of credit hours; curricular table; course sequence timeline; enrollment numbers**

Currently, Berklee College of Music offers a Bachelor of Music in Music Therapy and an equivalency program.

Enrollment in these programs for the past three years was as follows:

Program title	2011-2 Enrollment	2012-3 Enrollment	2013-4 Enrollment
BM Music Therapy	97	99	102
Equivalency program	1	1	1

#### **Proposed Degree Title and Statement of Purposes**

Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning)

#### **Proposed Enrollment**

20 students per cohort each year

#### **Background: Statement of Purposes**

##### **Berklee College of Music Mission**

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and inquisitiveness essential to creativity—are critical to achievement in any pursuit, musical or otherwise; and that music is a powerful catalyst for personal growth, which is central to any collegiate experience. Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's professionals.

##### **Berklee Graduate Studies Mission**

Graduate Studies at Berklee College of Music prepares students to excel musically, artistically, and professionally. Highly selective graduate-level programs apply leading-edge music technology, advance international music business models, and promote diverse music traditions. Through focused and rigorous study, enhanced by close



mentoring relationships with exceptional faculty, students reach their professional and artistic goals, while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today's music industry.

### **Berklee Graduate Studies Objectives**

- To offer a unified graduate studies program that delivers highly selective master's offerings at the Valencia and Boston campuses, and through traditional on-ground as well as online delivery.
- To attract excellent students committed to serious musical and professional study.
- To attract superior faculty, who are leaders in today's music industry and are devoted to student success.
- To create the leaders of today and the innovators of tomorrow in the music industry.
- To research, anticipate, and lead music industry trends and developments.

### **Master of Arts – Music Therapy Statement of Purpose**

The Master of Arts in Music Therapy program at Berklee provides advanced instruction to prepare music therapists for today's global and community-based approaches to health care and education. Music therapists focus on research, clinical music improvisation, technology, contemporary music, neuroscience, and global perspectives. Through a contemporary approach to music therapy, students strengthen written, oral, and musical skills, as well as clinical skills, as they excel as leaders in music therapy. Students choose between an emphasis on research or an emphasis on conventional/integrative medicine. In so doing, they not only enhance their professional skills and knowledge, they also grow as innovators in the music therapy profession.

### **Master of Arts – Music Therapy Program Purposes and Learning Outcomes (for both the distance learning and on-ground program)**

Upon completion of the program students will be able to:

1. Synthesize advanced concepts in music therapy theory, including principles, foundations, supervision, education, and research implications
2. Synthesize advanced music therapy clinical skills, including developing an in-depth understanding of the clinical and supervisory roles and responsibilities of music therapists
3. Synthesize knowledge for the neurological bases for music therapy practice
4. Synthesize advanced knowledge of research methods
5. Apply skills in clinical music improvisation
6. Synthesize global and contemporary music perspectives into an innovative approach to the field
7. Apply technology to music therapy research and practice
8. Integrate theoretical knowledge and clinical skills in a culminating experience thesis or clinical project
9. Communicate musically, technologically, orally and in writing
10. Lead as music therapists, in clinical administration and in professional practice

### **Educational Philosophy for the Music Therapy Department and All Music Therapy Programs at Berklee College of Music**

The goals of the music therapy department, and all its educational programs, are to:

- Enable students to integrate musical and interpersonal talents with the latest technology and today's music
- Build careers devoted to helping others achieve their goals regardless of their personal limitations or challenges
- Train professionals in an interdisciplinary clinical team who serve people through the life cycle, from infancy to older adulthood

- Apply the art and science of music therapy in assessing the effectiveness of therapeutic intervention

Music therapy is the applied use of music to improve people's lives by assisting them in making positive life changes. Music therapy is the functional and scientific application of music by a trained music therapist to enhance an individual's social, emotional, educational, and behavioral development. The music therapist is a credentialed, professional therapist and trained musician who generally functions as part of a treatment team in a medical, educational, or community-based program. He or she may also work as a private practitioner in a variety of clinical settings by developing contractual arrangements with therapy providers in diverse human service agencies and schools.

Music therapists are creative musicians, problem solvers, insightful helpers, empathetic listeners, keen observers, and excellent verbal and musical communicators.

**Number of Years to Complete:** 2 years, over 5 semesters of part-time study

**Name of Program Supervisor:** Suzanne Hanser, EdD, MT-BC

**Curricular Table: Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning)**

Major Area/Music Therapy Studies	Music Therapy Specialization	Elective Studies in Music	Total Number of Units
15 credits	9 credits	9 credits	33
15/30*=50%	9/30=30%	9/30=30%	33/30=110%

\* Program contains 33 semester credits. Per NASM instructions, the denominator of 30 was used. Therefore, total percentage of credits is greater than 100%.

**Major Area/Music Therapy Studies (all courses required)**

MTH-510 Essential Research Methods	3 credits
MTH-520 Clinical Music Improvisation	3 credits
MTH-615 Advances in Neuroscience	3 credits
MTH-692 Leadership, Administration, and Career Practicum	0 credits
MTH-695 Culminating Experience	6 credits
<b>Total Major Area</b>	<b>15 credits</b>

**Music Therapy Specialization (students choose one track)**

**Program Track 1: Music Therapy Research**

MTH-550 Research Design and Methodology	3 credits
MTH-551 Advanced Research Methods	3 credits
MTH-690 Culminating Experience Proposal	3 credits
<b>Total Music Therapy Specialization</b>	<b>9 credits</b>

**Program Track 2: Music Therapy in Conventional and Integrative Medicine**

MTH-552 Music Therapy in Conventional Medicine	3 credits
MTH-553 Music Therapy in Integrative Medicine	3 credits
MTH-690 Culminating Experience Proposal	3 credits
<b>Total Music Therapy Specialization</b>	<b>9 credits</b>

**Elective Studies in Music (students choose three courses)**

MTH-616 Contemporary Music in Clinical Treatment	3 credits
MTH-617 Music Therapy Technology	3 credits

MTH-618 Global Music Therapy	3 credits
ET-511 Advanced Ear Training	3 credits
HR-511 Contemporary Harmony	3 credits
LSOC-565 Advanced Music Cognition	3 credits
<b>Total Electives</b>	<b>9 credits</b>

**Total Program** **33 credits**

**Course Sequence/Timeline for Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning)**

The Master of Arts in Music Therapy (distance learning) is designed to be completed over five semesters of part-time online coursework, totaling 33 credits. There are required on-campus symposia every fall and spring semester to supplement students' online work. Each symposium is four days long.

In the first semester, students attend their first on-campus symposium. Students also take courses online: MTH-510 Essential Research Methods and MTH-615 Advances in Neuroscience.

In the second semester, students take, online, the first course in their specialization: either music therapy research or music therapy in conventional and integrative medicine. The respective specialization courses are: MTH-550 Research Design and Methodology and MTH-552 Music Therapy Practice in Conventional Medicine. Students also take MTH-520 Clinical Music Improvisation. Additionally, students attend their second on-campus symposium.

In the third semester, students take their second specialization course online, either MTH-551 Advanced Research Methods or MTH-553 Music Therapy Practice in Integrative Medicine. Students also take one elective course online.

In the fourth semester, students attend their third on-campus symposium. Students take online MTH-690 Culminating Experience Proposal and two additional electives. In MTH-690, students will plan and prepare for their culminating experience.

Students complete the online course MTH-692 Leadership, Administration, and Career Practicum at any point during their first four semesters. This practicum requires 20 hours of clinical music therapy practice in an approved clinical site, during which students demonstrate selected music therapy competencies. Those outside of the Boston area will demonstrate these via Skype or through video footage. (See below for additional detail on the practicum.)

In the fifth semester, students complete their fourth and final on-campus symposium. Students take online the MTH-695 Culminating Experience. This entire semester is devoted to the completion of a culminating project or thesis (either practical or research-oriented) that makes a contribution to the field of music therapy. This is also the semester that students complete their program and graduate.

Students progress through the coursework, then, as follows:

**Semester 1 (Fall year 1) (6 credits)**

On-campus symposium (4 days)

MTH-510 Essential Research Methods (3 credits)

MTH-615 Advances in Neuroscience (3 credits)

**Semester 2 (Spring year 1) (6 credits)**

(Note: Students begin working in their selected track: Conventional/Integrative Medicine or Research)

On-campus symposium (4 days)

MTH-520 Clinical Music Improvisation (3 credits)

MTH-692 Leadership, Administration and Career Practicum<sup>1</sup> (0 credits)

MTH-550 Research Design and Methodology (3 credits)

OR

MTH-552 Music Therapy Practice in Conventional Medicine (3 credits)

**Semester 3 (Summer year 1) (6 credits)**

Elective course (3 credits)

MTH-551 Advanced Research Methods (3 credits)

OR

MTH-553 Music Therapy Practice in Integrative Medicine (3 credits)

**Semester 4 (Fall year 2) (9 credits)**

On-campus symposium (4 days)

MTH-690 Culminating Experience Proposal (3 credits)

2 elective courses (3 credits each; 6 credits)

**Semester 5 (Spring year 2) (6 credits)**

On-campus symposium (4 days)

MTH-695 Culminating Experience (6 credits)

**III. B. Faculty: List faculty; indicate if full or part-time; list courses they will each teach per semester, the number of credits per course and the expected student enrollment.<sup>2</sup>**

<b>Faculty Member</b>	<b>Courses Taught, # Credits<sup>3</sup></b> (As noted below, faculty will teach no more than 6 graduate credits each semester)	<b># Students</b>
Suzanne Hanser, EdD, MT-BC; full-time; chair, music therapy and graduate program director	Teaching to include 1 from this list: MTH-551 3 credits MTH-553 3 credits MTH-690 3 credits MTH-695 6 credits	20 students 10 students 5 students 5 students
Kathleen Howland, PhD; full-time; professor	Teaching to include 2 from this list: MTH-510 3 credits MTH-550 3 credits MTH-552 3 credits MTH-615 3 credits MTH-690 3 credits MTH-695 6 credits	20 students 10 students 10 students 20 students 5 students 5 students
Karen Wacks; full-time; professor	Teaching to include 2 from this list: MTH-616 3 credits MTH-618 3 credits MTH-690 3 credits MTH-695 6 credits	10 students 10 students 5 students 5 students

<sup>1</sup> MTH-692 Leadership, Administration and Career Practicum may be taken any semester of the student's choosing, among semesters 1-4.

<sup>2</sup> Detailed information about faculty credentials and experience can be found in the original proposal, pages 17-20. Curriculum vitae for faculty can be found in Appendix D in the original proposal.

<sup>3</sup> Note that faculty will teach from among these courses. Each faculty member will teach no more than 2 graduate courses per semester, or 6 credits; and will be engaged in advising as well as in leading and participating in the symposia.

Susan Rogers, PhD; full-time; associate professor	LSOC-565 3 credits	10 students
Beth Denisch, DMA; full-time; professor	MTH-520 3 credits HR-511 3 credits	20 students 10 students
Sharon Kramer, PhD; full-time; researcher	MTH-510 3 credits MTH-550 3 credits	20 students 10 students
Davis Wimberly; full-time; researcher	MTH-616 3 credits	10 students
Mark Edelstein, MD, PhD, FAAP; instructor; part-time	MTH-617 3 credits	10 students
New full-time faculty (2 positions); and new part-time faculty (1-2 positions, as needed)	ability to teach a wide range of program courses; 2 courses per semester, plus advising	

**III. C. List course titles, credits and other requirements which address each of the AMTA standards for master's degrees; that is, imparts advanced competencies as specified in the AMTA Advanced Competencies, (a) Music Therapy Research; (b) Advanced Clinical Skills; and (c) one of the following areas: Research, Musical Development and Personal Growth, Clinical Administration.**

This program imparts advanced competencies as specified in the AMTA Advanced Competencies, including (a) Music Therapy Research and (b) Advanced Clinical Skills. In addition, the program includes a focus on two of the options under (c) - Research; as well as Musical Development and Personal Growth. Detailed information about how each course imparts the advanced competencies is specified on the cover page of the syllabus for each course. Below is a summary of how the program meets the AMTA Advanced Competencies.

**I. Professional Practice**

**A. Theory**

1. MTH-510 Essential Research Methods
2. MTH-520 Clinical Music Improvisation
3. MTH-550 Research Design and Methodology
4. MTH-551 Advanced Research Methods
5. MTH-552 Music Therapy Practice in Conventional Medicine
6. MTH-553 Music Therapy Practice in Integrative Medicine
7. MTH-615 Advances in Neuroscience
8. MTH-616 Contemporary Music in Clinical Treatment
9. MTH-617 Music Therapy Technology
10. MTH-618 Global Music Therapy
11. MTH-690 Culminating Experience in Music Therapy Proposal
12. MTH-692 Leadership, Administration, and Clinical Practicum
13. MTH-695 Culminating Experience in Music Therapy
14. LSOC-565 Advanced Music Cognition

**B. Clinical Practice**

1. MTH-520 Clinical Music Improvisation
2. MTH-552 Music Therapy Practice in Conventional Medicine
3. MTH-553 Music Therapy Practice in Integrative Medicine
4. MTH-615 Advances in Neuroscience
5. MTH-616 Contemporary Music in Clinical Treatment
6. MTH-617 Music Therapy Technology
7. MTH-618 Global Music Therapy

8. MTH-692 Leadership, Administration, and Clinical Practicum
  9. LSOC-565 Advanced Music Cognition
  - C. College/University Teaching
  - D. Research
    1. MTH-510 Essential Research Methods
    2. MTH-550 Research Design and Methodology
    3. MTH-551 Advanced Research Methods
    4. MTH-690 Culminating Experience in Music Therapy Proposal
    5. MTH-695 Culminating Experience in Music Therapy
    6. LSOC-565 Advanced Music Cognition
- II. Professional Development
- A. Musical and Artistic Development
    1. MTH-520 Clinical Music Improvisation
    2. MTH-552 Music Therapy Practice in Conventional Medicine
    3. MTH-553 Music Therapy Practice in Integrative Medicine
    4. MTH-616 Contemporary Music in Clinical Treatment
    5. MTH-618 Global Music Therapy
    6. ET-511 Advanced Ear Training
    7. HR-511 Contemporary Harmony
    8. LSOC-565 Advanced Music Cognition
  - B. Personal Development and Professional Role
    1. MTH-520 Clinical Music Improvisation
    2. MTH-552 Music Therapy Practice in Conventional Medicine
    3. MTH-553 Music Therapy Practice in Integrative Medicine
    4. MTH-617 Music Therapy Technology
    5. MTH-618 Global Music Therapy
    6. MTH-692 Leadership, Administration, and Clinical Practicum

### **III. D. Describe the process by which students are admitted to the music therapy program.**

Students apply to the program by submitting an application and completing an audition and interview. Applications are evaluated by a faculty group, under the direction of the program chair. Recommendations for acceptance and rejection are made to the Dean of Admissions, who offers official acceptance.

#### **Requirements for Admission**

Students admitted to the Berklee College of Music Master of Arts in Music Therapy program will be demonstrably qualified. Admissions standards require the following:

- Completed bachelor's degree in Music Therapy from an accredited institution, with a GPA of at least 3.20/4.00<sup>4</sup>
- Completed Board Certification in Music Therapy or commensurate level of expertise for international music therapist
- Completed application for graduate study
- Statement of purpose outlining experience and interest in the program and discussing the applicant's philosophical approach to music therapy (750 word maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Official copy of transcripts from all institutions attended or attending
- Interview/audition

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<sup>4</sup> Eligible students may complete Berklee's Music Therapy Equivalency Program, a fast-track equivalency certificate program for those with a bachelor's degree in music but not in music therapy. Such students would be required to be board certified before applying to the Master's program.

- Students for whom English is a second language and whose undergraduate degrees were earned at institutions where the language of instruction was not English are required to submit the results of one of the following standardized tests and required to attain the following minimum scores:
  - ◆ TOEFL: iBT (internet-based): 100; computer-based: 250; paper-based: 600
  - ◆ IELTS: 7.5
  - ◆ Cambridge English Language Exams: Certificate in Advanced English (CAE) or Business English Certificate (BEC) or higher
  - ◆ Pearson Test of English Academic: 73

The Master of Arts in Music Therapy program will accept 20 students a year in each cohort.

As noted, students must be board certified before applying to and being accepted into the master's program; therefore, there will be no need for special evaluation of students who complete the equivalency program. They will be evaluated according to the standards for all other candidates.

The screening process for applicants will be such that students will not be revealing unexpected musical or academic deficiencies after admission. However, as each student will be assigned a faculty advisor, that advisor will require a student who exhibits deficiencies to complete work necessary to gain knowledge and skills that are lacking. Berklee has a strong academic and music support system and a strong system of academic and music tutors. These are available on-ground, through the campus Learning Center. These are also available virtually by appointment. Faculty will work with the Learning Center to ensure necessary tutoring for each student, as applicable. Additionally, faculty advisors also have the ability to require a student who exhibits deficiencies to complete necessary additional coursework. A student who reveals deficiencies in contemporary music or music technology, for instance, would be required to complete coursework in these subjects. Such coursework is available within the graduate program electives.

Berklee does provide support for students for whom English is a second language. This is provided on-ground through the Learning Center and virtually through tutors assigned to students who need such support.

It is expected that, with a small and carefully selected cohort, and attentive advising, students will be successful in the program and will reach graduation. However, Berklee does have policies in place to determine academic standing, and to ensure academic success and progress.

### **Grading System and Academic Standing**

Academic standing and eligibility for a degree are determined by the quality of course work. To determine academic standing, the college's graduate studies program uses a point system, each qualitative grade having an equivalent numerical value.

#### **Grading System**

Letter grade	Equivalent	Numerical percentage
A (excellent)		10.0
A-		9.2
B+		8.9

B (good)		8.6
B-		8.2
C+		7.9
C (fair)		7.6
C-		7.2
D (poor)		6.9
F (fail)		0.0
W	Withdrew	0.0
I	Incomplete	0.0
NG	No grade submitted as of indicated date	0.0

At the end of each term, the Office of the Registrar conducts a review of student records to determine each student's academic standing, including graduation honors, dean's list, satisfactory progress, academic probation, academic suspension, and academic dismissal. The following policies governing academic standing are applicable as stated to all graduate students.

### **Dean's List**

Students averaging honor grades for any given semester are placed on the dean's list. Specific criteria for inclusion on the list are as follows:

- Full-time students must earn at least 12 credits each in the fall and spring semester, and at least 6 credits in the summer semester.
- Part-time students must earn at least 6 credits each semester.
- Students must achieve a grade point average of 9.6 ("A") or above.
- No grade in the semester in question may be lower than 8.2 ("B-").
- The dean's list is calculated based on a deadline of all grades received by the end of the second week of classes in the following semester. Students should be aware that any work intended to satisfy a grade change for the purposes of making the dean's list must be submitted to their instructors for review well in advance of the deadline for the dean's list.
- All incompletes must be resolved by the 2nd week of classes in a given semester.
- There must not be incomplete ("I") or withdrawal ("W") grades in the semester.

### **Academic Success and Progress**

All Berklee College of Music students are required to make satisfactory academic progress. In order to meet satisfactory academic progress requirements, all students must meet or exceed the following three standards at the end of each semester of enrollment:

- A cumulative grade point average (CumGPA) of 7.6 ("C").
- A cumulative credit completion percentage (CumCCP) of 70 percent, calculated by cumulative credit hours completed divided by cumulative credit hours attempted.
- The ability to complete their degree requirements for graduation within 150 percent of the normal credits allotted for degree completion.

Failure to satisfy any of these standards will result in a student being placed on satisfactory academic progress warning. All students placed on satisfactory academic



progress warning will have one additional semester of enrollment to meet the standards for satisfactory academic progress. Students still failing to make satisfactory academic progress after their warning period will face academic suspension from the college.

Students on academic suspension are prohibited from participating in any Berklee class or ensemble, or in any Berklee sponsored program or event, and are ineligible to use Berklee facilities while suspended. Students on academic suspension may file for reinstatement after one semester of suspension, provided they have followed the action steps, specified on their suspension notice, to bring themselves into compliance with Berklee's satisfactory academic progress standards.

Students who have been placed on academic suspension may appeal the decision to the Office of Enrollment. Any appeal must be based on extenuating circumstances and contain written verification of those circumstances. All appeals are adjudicated by the Office of Enrollment.

If an appeal is granted, a student will be placed into academic suspension probation status and must sign and agree to the terms of an academic suspension probation contract in order to be given access to register for his or her next semester of enrollment. If, at the end of the probation period:

- a student has met satisfactory academic progress and fulfilled all conditions of his or her academic suspension probation contract, that student's enrollment eligibility will be conditionally restored.
- a student has not met satisfactory academic progress but has fulfilled all conditions of his or her academic suspension probation contract, the student may appeal for one additional semester of academic suspension probation.
- a student has not met satisfactory academic progress nor fulfilled all conditions of his or her academic suspension probation contract, that student will have his or her enrollment eligibility permanently revoked, resulting in academic dismissal from Berklee College of Music.

Students placed on academic dismissal are ineligible for future semesters of enrollment at the college.

### **III. E. Include course descriptions and course syllabi for all music therapy courses.**

Course descriptions are below and course syllabi are attached in Appendix A. Note that syllabi for the distance learning and on-ground classes are equivalent. All Berklee courses are supported with a vibrant course management system. The on-ground students complete most of the course work in the face-to-face environment, but will still have support materials, as well as many assignments, available online. The distance learning students complete all of their coursework online.

#### **MTH-510 Essential Research Methods (3 credits)**

Carl Sagan wrote: "Somewhere, something incredible is waiting to be known." This course on research will open a road to discovery. This course is designed to help students grow their scientific thinking and writing skills towards becoming a researcher. This course will enable students to develop expertise that supports original, scholarly inquiry. Additionally, scientifically sound research is an integral part of good professional practice. Research and practice go hand in hand as evidence based practice relies on what is discovered through research. With adept knowledge of varied methods and approaches, students support and justify their research by gathering, storing, organizing, evaluating, generating and disseminating research literature. They develop new strategies for unearthing literature, from traditional library searches to online explorations, consistently using technologies that facilitate the acquisition and expression of new knowledge. They will

learn to connect research and practice within the field of music therapy. Students will scrutinize a myriad of studies, survey the research history and evaluate current investigations. With careful review and analysis, they will develop competency, sharpen their critical thinking skills, and deepen their grasp of clinical applications of music therapy research. They will advance the field by designing ethically and scientifically sound inquiries. By the end of this course, students will have written a research proposal for a new study. This proposal could serve as an initial outline for the culminating experience project, which will be further developed in MTH-690, and completed in MTH-695. Those opting for the research track will continue their research through MTH-550 and MTH-551.

### **MTH-520 Clinical Music Improvisation (3 credits)**

Clinical music improvisation is an indispensable, powerful, and effective tool for music therapists. It supports therapists in assessing and evaluating clients' progress, building clinical relationships, and creating shared music experiences with their clients. This course is designed to help students grow not only as music therapists, but also as musicians and individuals, by expanding their clinical skills, building upon their music abilities, and deepening their understanding of musicianship. Students learn how to assess, observe, and evaluate clients' responses to music through improvisation and develop their clinical music improvisation techniques by learning various music idioms, modes, formats, instrumentation, rhythms, and styles.

### **MTH-550 Research Design and Methodology (3 credits)**

This is the first course in the music therapy research specialization. The course informs students about many of the ways that they can test their beliefs and hypotheses. In MTH-510, students learned that there are quantitative, qualitative, and mixed methods that can frame inquiries. In this course, students read about various specific types of research designs that have been used by fellow music therapists to advance the profession. These include: principles and approaches in qualitative health research, including responsibilities, ethics, and values; interviews; phenomenological research approaches; observational methods/documentary sources; reflexive methods such as participant observer, case studies, single subject studies, and small-n research; applied behavior analysis; survey research and correlation regression; experimental design and pre-experimental design (as well as feasibility/pilot studies and concepts in health research). In this course, students sample various behavioral and empirical research genres in order to address key research questions about music therapy.

### **MTH-551 Advanced Research Methods (3 credits)**

This course builds on the research methodology foundation introduced in MTH-510 and MTH-550 with an emphasis on quantitative data analysis, statistical testing, and interpreting research results. Students learn procedures for categorizing, organizing, coding, and cleaning data. As well, they learn how to best present their data through visual displays such as tables and graphs. They also learn how to compute, interpret, and present both descriptive statistics about their sample and inferential statistics to generalize to the population of interest. These statistics are explained both computationally as well as theoretically. Students learn basic probability theory and its connection to hypothesis testing. The course also examines how to evaluate research critically for potential artifacts and the process of meta analysis for quantitatively synthesizing other research studies. Students gain hands-on practical experience using SPSS software to analyze real data throughout the course.

### **MTH-552 Music Therapy Practice in Conventional Medicine (3 credits)**

This course enhances a student's ability to practice music therapy in conventional medical settings. Students build upon studies in neuroscience and apply neurological music therapy protocols in clinical practice. They connect neuroscience with the elements of music that have the power to commit change that is measurable, meaningful, and relevant

to the patient's treatment plan and overall well-being. Students also explore key needs of various medical populations and select appropriate clinical interventions. As students analyze music therapy in medical literature, they cultivate an ability to communicate about the music therapy profession with medical colleagues. Students also synthesize knowledge of medical terminology and constructs as they analyze situations and apply ethical choices in clinical practice.

### **MTH-553 Music Therapy Practice in Integrative Medicine (3 credits)**

This course prepares students for specialized music therapy practice within integrative medical centers. Students take a personal journey along a path of illness to optimal health in order to understand the needs of individuals as they encounter five stages: first signs of imbalance or discomfort; diagnosis; treatment; recovery; and optimal health and prevention. Throughout the course, students learn music and music therapy techniques for building a healthy mind, body, and spirit. They learn how music therapy interfaces with yogic teachings, breath work, chant, meditation, and cognitive-behavioral therapy. This course explores integrative medical paths like traditional Chinese medicine and Ayurveda and investigates how music can accompany individuals on their healing journeys. Students also learn about the theories underlying the psychoneuroimmunology of health and review the current medical literature to identify how music therapy addresses the needs of people as they take a healing journey.

### **MTH-615 Advances in Neuroscience (3 credits)**

This course explores neuropsychology and neuroscience as they relate to the clinical practice of music therapy. Students learn about the ways human function (e.g. language, memory, movement) is affected by pathologies (e.g. aphasia, dementia, apraxia) as they come to understand how irregularities inform us about regular brain function. Students explore the way functions of the brain engage in various musical elements (rhythm, melody, preferred music). They also review published case studies as they evaluate both historical and modern research findings in neuroscience and music. In addition, they distinguish the brains of musicians from non-musicians, analyze how the arts impact neural development, and explore how music perception and production research can be applied to clinical practice.

### **MTH-616 Contemporary Music in Clinical Treatment (3 credits)**

This course explores contemporary music in music therapy practice. Students analyze genres, trends, composers, artists and resources, especially in relationship to their application in music therapy. Additionally, students evaluate themes and styles of contemporary music as appropriate clinical tools. Students also learn to compose basic pieces and songs for music therapy and to apply in a clinical setting improvisation techniques with guitar, piano, voice, and/or percussion. Students explore and develop new models of integrating contemporary music in clinical treatment.

### **MTH-617 Music Therapy Technology (3 credits)**

This course explores the world of digital and communications technology—such as mobile apps, social media, recording technology, and digital imaging—and shows how these resources can be of value to a music therapist. Through each of the lessons, students demonstrate their understanding through projects or applications of the material presented. In this manner, students assemble a collection of skills—a toolbox—that can be used in their practice or research in music therapy. Note: it is understood that students are likely to vary greatly in their knowledge of and skills with these technologies, both as part of their practice of music therapy and in their lives in general. The course design offers flexibility so that all students, regardless of technical proficiency, will find this educational journey interesting and of value to their studies.

**MTH-618 Global Music Therapy (3 credits)**

This course supports an understanding of international trends in music therapy research, theory, and practice. Students explore contextual understandings of health and illness and focus on the notion of the social self and social health. Within this framework, students explore world issues that impact health and illness globally and examine the role of music as a medical and social contribution in other cultures. Students build skills to apply music therapy practice and treatment for the purpose of addressing major problems that impact the planet and learn what it means to provide culturally appropriate care, which includes an understanding of culturally influenced health behaviors. Students also explore how music is utilized in various cultures. The skills emphasized in the course are transferable and provide a paradigm for building music therapy programs all over the world.

**MTH-690 Culminating Experience Proposal (3 credits)**

This course supports and guides students through the process of developing their culminating experience proposal. This includes proposing a topic that is important to the student personally and that ultimately contributes to the body of knowledge in the field of music therapy. The culminating experience/thesis proposal serves as a blueprint for the student's research or clinical project.

**MTH-692 Leadership, Administration, and Career Practicum (0 credits)**

In this course, students learn skills needed to administer, lead, and develop music therapy programs effectively. They explore the following topics, among others: ethics, administration, communication, entrepreneurship, the Health Insurance Portability and Accountability Act (HIPPA), human subjects training, and self-care. They also explore what it means to be a leader in a workplace and in a more general sense. Additionally, they explore methods to advocate for music therapy practice. They also learn teamwork, workplace management, and other important practical employment skills. Through this course, students also complete an advanced clinical practicum.

**MTH-695 Culminating Experience (6 credits)**

This course supports students' completion of the culminating experience/thesis, which is a practicum or research project enabling the student to make a contribution to the field of music therapy. The student works in consultation with his/her faculty advisor to develop his/her unique project. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and one to two other faculty members will evaluate the final project that results from the culminating experience. This team will serve as the examining committee. The process of writing this culminating experience/thesis calls upon individual experience, intelligence, creativity, and synthesis of acquired knowledge. The process also requires independence, organization, and determination. The result demonstrates a student's capabilities to have an impact on the body of knowledge in the field of music therapy.

**ET-511 Advanced Ear Training (3 credits)**

In this course, students strengthen their command of rhythm and tonal, modal, and chromatic melody and harmony through singing, movement, recognition, dictation, and transcription. They survey and experience a variety of ear training techniques and practices drawn from a variety of traditions, including Western classical music, jazz and blues, and West African and Indian musical cultures. Students explore applications of ear training skills to vocal and instrumental performance including improvisation, interpretation, ensemble rehearsal, and music teaching. Each week's classes include singing and dictation practice, rhythmic performance and movement, guided dictation and recognition activities, and discussion of methods, problems and solutions. Notated and recorded music examples used in class will come from a variety of styles, genres, cultures, and eras. Students complete ten singing and rhythm performance practice assignments, ten online and CD dictation and recognition practice assignments, two transcription projects, and two multitrack home recording projects.

**HR-511 Contemporary Harmony (3 credits)**

This course is a study of the pervasive harmonic language and techniques of popular American song. The goal of this course is to foster an understanding of the harmonic ideas that have carried American music through the latter half of the last century, and to discover harmonic alternatives to the traditional tonal systems that pervade American popular music of this time. Students come to understand the contextual relationship between melody and harmony through observation of different song forms from different styles of popular music, including show tunes, jazz standards, blues, rock/pop/R&B, and through-composed works in the jazz idiom. Harmonic options, both diatonic and otherwise, will be observed through study of the scale(s) that relate to the chord/tonality of the moment.

**LSOC-565 Advanced Music Cognition (3 credits)**

This course presents current research findings in the psychology of music cognition. Music processing in the human brain is studied including topics such as: neural architecture, sensory processing, learning, memory, development, categorization, communication, emotion, performance, and expertise. Research findings will be considered from the perspectives of psychology, neuroscience, and music theory. A running theme is the influence of culture, musical training, cognitive capacity, and personality on auditory processing in the central nervous system. Students who successfully complete Advanced Music Cognition will be capable of applying evidence-based reasoning to research findings and disseminating that reasoning in an oral presentation. Students will conduct literature searches, suggest hypotheses based on current knowledge, and outline experimental methods for addressing outstanding questions. This course will bring new insight to music professionals (e.g., educators, therapists, entrepreneurs, composers, and producers) seeking to understand music as an information carrying stimulus and will prepare science majors for more advanced studies in psychology.

**III. F. Briefly describe the design of your clinical training program, including a list of field agencies used for clinical training, both pre-internship and internship placement, if applicable; provide the names and professional designations or credentials of supervisors for clinical training sites. Describe the involvement of the academic faculty during student internship placement (if applicable). Also describe how the master's degree program will meet the requirement for a supervised clinical component beyond completion of the 1200 hours of clinical training required for acquisition of the AMTA Professional Competencies and concurrently with or following completion of graduate music therapy courses.**

**Note:** This discussion also responds to the reviewers' questions about facility placements in the Boston area for distance learning students as well as reviewers' request to see the list of affiliations for students in the traditional learning master's program. Reviewers also requested to see a clearer agreement/form with criteria for communication and supervision for the advanced clinical. See Appendix C for the forms attached.

Pre-internship and internship placement are not applicable to the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) on-ground or distance learning program at Berklee College of Music. All students must be board-certified before being admitted to the master's program.

MTH-692 Leadership, Administration and Career Practicum is a required course for all students in the master's program. This course includes an advanced clinical practicum. The advanced clinical practicum requires 20 hours of clinical music therapy practice, during which students demonstrate selected music therapy competencies.

As the Master of Arts in Music Therapy program is designed for practicing music therapists who have already obtained the MT-BC credential, it is predicted that most graduate students in the distance learning program will meet the requirements of the advanced clinical module at their professional work sites. Supervision by the instructor or field supervisor will occur through observation of videotaped sessions or by listening to audiotape, when filming is not feasible. Students studying on the Boston campus who do not have access to a clinical site will engage in clinical work in one of the settings with which Berklee currently contracts for undergraduate fieldwork.

For students enrolled in the distance learning program who are not practicing professionally during the course of their graduate studies and who do not reside in the Boston area, the graduate advisor will assist in identifying local clinical sites where students can volunteer. All students outside of Boston will be supervised through regularly scheduled Skype or WebEx sessions. Every student will develop a plan with the instructor for observation and supervision, dependent upon the site schedule and availability.

A list of practicum sites in the Boston area currently under contract, along with supervisors, is included below.

### **Clinical Training Sites and Music Therapy Supervisors**

- **Special Education**

Carter School – Allison Zucca, MT-BC; Charlotte Wilensky, MT-BC  
Kennedy Day School, Franciscan Children's Hospital – Adam Sankowski, MT-BC  
Cambridge Public Schools, Special Start – Jeniris Gonzalez, MT-BC; Kim Zunner, MT-BC  
Eliot Community Human Services – Kim Araiza, MT-BC  
Orchard Gardens School – Jeniris Gonzales, MT-BC  
Perkins School for the Blind – Lisa Martino, MT-BC  
Manville School – Brian Jantz, MT-BC  
Community Music Center of Boston – Claudia Eliaza, MT-BC

- **Older Adults**

Rogerson House – Wendy Krueger, MT-BC; Channing Shippen, MT-BC  
Goddard House – Deb Gromack, MT-BC; Angela Schroder-Dill, MT-BC  
Egelston House – Claudia Eliaza, MT-BC  
Sherrill House – Dianne Wegiel, MT-BC  
Uphams Corner Senior Center – Kearney Kirby, MT-BC

- **Well Elders**

Peterborough Senior Center – Jesse Biegel (group coordinator)  
Susan Bailis Assisted Living Facility – Jesse Biegel  
Hale House – Jesse Biegel

- **Psychiatry**

McLean Hospital – Miriam Greenbaum, MT-BC; Sarah Blacker, MT-BC  
Beth Israel Deaconess Medical Center, Adult Psychiatric Unit – Brian Jantz, MT-BC  
Goodwill Industries – Claudia Eliaza, MT-BC  
Shattuck Hospital – Carylbeth Thomas, ACMT

- **Medical Centers**

Floating Hospital/Tufts Medical Center – Lorrie Kubicek, MT-BC  
Massachusetts General Hospital – Lorrie Kubicek, MT-BC  
Children's Hospital of Boston – Joanna Bereaud; Brian Jantz, MT-BC  
Spaulding Rehabilitation Hospital – Brian Harris, MT-BC  
Dana-Farber Cancer Institute – Kate Egan, MT-BC

Below are expectations and minimum clinical competencies to be demonstrated in the advanced clinical practicum of the master of arts in music therapy program.

### **Minimum Competencies for Advanced Clinical Practicum – MA in Music Therapy**

Students must consistently demonstrate these minimum competencies in order to pass the requirements for the advanced clinical practicum. There are midterm and final evaluations during which student performance will be assessed by both the class instructor and the site supervisor, in accordance with minimum competencies.

### **COMMUNICATION**

Students are expected to:

- Actively and independently participate and engage in supervision
- Effectively communicate with peers and Instructor/Supervisor
- Demonstrate personal and social awareness when expressing thoughts, feelings and understanding, and do so in a consistently constructive manner
- Communicate with Instructor/Supervisor during supervision hours to ensure they understand expectations
- Consistently show self-awareness by having a balanced and honest view of personality, communication patterns, and interactions styles
- Accept constructive feedback from Instructor/Supervisor with a willingness to learn, respect for evaluations and regard toward the challenges of music therapy training
- Understand differences of opinion and thoughtfully manage errors in judgment

### **ORGANIZATION**

Students are expected to:

- Meet all assignment due dates on time – this includes any projects, clinical music notation, site documentation, audio/video recordings and training evaluations
- Be fully present for each supervisory meeting – demonstrated by active listening, contributions and participation during discussion and supervision
- Be prepared for meetings with Instructor/Supervisor – all music material/resources are practiced and can be confidently provided; all reading material studied (*documents and web-based*)
- Independently develop resources that are required for music therapy sessions
- Demonstrate an effective practice strategy for developing clinical musicianship

### **EVALUATIONS**

*Both midterm and final evaluations include an assessment to determine the student's demonstrated ability to meet Minimum Competency requirements. For both evaluations:*

- Students provide a self-evaluation in digital form for Instructor and Supervisor
- Students attend all scheduled supervisory meetings and evaluations (via Skype or onsite)
- Depending on the student's performance, further evaluation meetings may be requested with the Instructor or Advisor to determine a training plan

### **ATTENDANCE**

- Students are expected to attend all scheduled meetings and site visits on time
- Unexcused absences are unacceptable
- **Excused absences are defined as a personal or family emergency:** Death or major illness in a student's immediate family; illness of a dependent family member; participation in legal proceedings or administrative procedures that require a student's presence; religious holy day; documented injury or illness
  - *All excused absences require documentation to verify absence*

- *The need for more than 2 excused absences creates a unique training challenge that merits a training plan approved by the Instructor, Supervisor and Advisor*

## **COMMUNICATION REGARDING A STUDENT EMERGENCY**

- **Excused Absence - *Personal or Family Emergency***
  - Students must initiate and manage all communication regarding their emergency
    - *Students must contact the Instructor and Supervisor as soon as they safely can to inform them of the emergency and to create a training plan*
  - Students must engage the Emergency Documentation process through the Berklee Counseling Center - documentation that ensures academic support and continued success during the emergency
- **Excused Absence - *Student Illness***
  - Student Illness is defined as injury or illness that is too severe or contagious for the student to safely attend class
    - *In such cases, students are expected to provide medical documentation*

## **COMMUNICATION REGARDING STUDENT ILLNESS**

### ***For Site:***

- Students may not independently cancel their clinical training commitment
- In the event of illness, students must discuss their symptoms with the Supervisor prior to attending the site to ensure adherence to Health Codes and Standards
- Supervisor and student together determine if attendance or absence from site is indicated

### ***Excused absences are at the discretion of the Instructor & Supervisor and require:***

- Direct, in-person communication regarding the reason for absence
- Any documentation needed to substantiate the student's absence

## **TRAINING CHALLENGES AND CONFLICT-RESOLUTION**

Students are expected to

- Communicate directly with the Instructor and Supervisor regarding any training challenges or conflicts in order to avoid misunderstandings and miscommunications
- Resolve class and training conflicts in a positive and constructive manner
- Take full responsibility for communicating their challenges, including difficulties with training resources, expectations and training relationships
- Communicate their training challenges and conflicts with Instructor and Supervisor
- Act professionally at all times, and to refrain from providing specific personal information in email messages until communication has been established with their Instructor and/or Supervisor regarding the challenge and/or conflict
- Maintain confidentiality regarding the conflict
- Approach the Music Therapy Department Chair/Program Director if it is not possible to resolve the conflict

## **SITE DOCUMENTATION**

- Site documentation is emailed to Supervisor within 24 hours after each site visit
- Students write site documentation in the format that the Supervisor has provided, constructed and/or indicated
  - Some Supervisors have a standing site documentation format



- There are times when a Supervisor will create a new site documentation format to best serve the student's training - and this will be in addition to the standard format and/or will be a new format to follow
- Site documentation formats are designed at the discretion of each Supervisor based on student training goals that are on-going and emergent
- In all site documentation, students must respect confidentiality of music therapy participants and their families, Supervisor, Instructor, peers and other professionals
- Students adhere to AMTA advanced and professional competencies in assessment, treatment planning, program design and evaluation, by:
  - observing and developing appropriate assessments, and designing and implementing treatment plans based on that assessment
  - developing assessments and plans based on culturally competent understanding of patient needs
  - revising plans and adapting methods based on ongoing assessments
  - following guidelines delineated in AMTA advanced and professional competencies

### **SITE TIMELINES**

- Students will arrive on time for every site visit - this includes:
  - Scheduled music therapy training sessions
  - Supervision
  - Training meetings and evaluations
  - Site orientations
  - Pre-placement requirements, ie:
    - Health screenings
      - TB testing
      - Immunization review
    - Badge - security clearances
    - HIPPA training, testing and clearance

### **PROFESSIONAL DRESS CODE**

- Students will adhere to the professional dress code of their training placement
- Business casual includes:
  - Pants/Slacks: Khakis, Twill, Dress, Corduroy
  - Shirts - if not tucked in, must be of a longer length to keep student covered
  - Shoes - must be close-toed
  - Excluded Clothing:
    - Short Skirts
    - Shorts
    - Jeans - of any kind
    - Shirts that are revealing - be aware of necklines, particularly V or scoop-necks
    - Tennis shoes/sneakers/trainers
    - Tight Pants - this includes leggings and athletic/yoga wear
    - Graphic T-shirts or sweatshirts
    - Hats

### **MINIMUM COMPETENCY - Clinical Musicianship**

Student is able confidently, consistently and reliably to meet the following criteria:

### **GUITAR**

- Rhythmically - Student's strumming is stable and flexible, defined as - she/he is able to shift strumming patterns readily (particularly between 8<sup>th</sup> note & 16<sup>th</sup> note patterns) at the same time, always maintaining the downbeat and the overall

rhythmic structure (meter and tempo are solid and consistent), and the student can confidently and readily play a contemporary pop rhythm, a basic blues feel, a basic reggae feel, an up-tempo rock feel, and a ballad-folk feel; student's rhythmic stability and flexibility are connected to the patient's process and directly support the patient's investment

- Harmonically - Student demonstrates harmonic stability and flexibility, defined as - she/he is able confidently and readily to play I, IV, V & V7 chords in C, G, E, A & D Major and e, a & d minor; student is able confidently and readily to play ii, iii and vi chords in C & G Major; student is able confidently and readily to play the following barre chords: F Major, Bb Major, B minor; student is able confidently and readily to play a basic blues progression in E Major & minor; student's harmonic stability and flexibility are connected to the patient's process and directly support the patient's investment

## **VOCALLY**

- Student demonstrates vocal stability and flexibility, defined as - she/he is able confidently and readily to sing on pitch - hearing a melody once and able to reproduce it, and able to add a solid, well-chosen harmony to it; student is able to create an original melody in a major or minor key, in the moment - and develop this vocal melody into intentional thematic material within a clear lyrical context (if lyrics apply); student is confidently & readily able to modulate keys and genres vocally (i.e., a pop feel to a blues feel); student is vocally able to maintain energy, confidence and openness, readily demonstrating mood and tone that indicate a vocal spectrum from fun and joy to sincerity and thoughtfulness. Student's speaking voice is confident, relaxed, articulate, inviting, indicating readiness, flexibility, and a willingness to laugh or to provide calm; student's vocal stability and flexibility are connected to the patient's process and directly support the patient's investment

## **MINIMUM COMPETENCY - Working Relationship**

- Student can independently establish working relationships with patients and their families, and can intentionally support the patient's transition into active music making

## **Rationale:**

- To use sensible communication skills that thoughtfully engage patients in initial dialogue that
  - allows the student to assess the patient's focus and allows the patient to determine whether or not music therapy is a positive choice
  - creates an enjoyable conversation based on learning about the patient's music history, experiences and preferences
- To form an instant interest for the patient which captures attention and engages the patient's investment in music exploration and music relating
- To create genuine rapport with the patient and his/her family, whereby they feel safe to express themselves and to choose to engage in a music relationship, focusing on developing health in the following goal areas:
  - Communication (Speech & Language)
  - Social
  - Physical
  - Cognitive
  - Emotional
  - Relational

**Examples:****For teens and older patients:**

- Student is able to process verbally and share information effectively - in a confident manner - learning and giving names, initiating conversation topics readily, and demonstrating sincere interest in the patient and his/her family
- Student is able to use humor in an appropriate, readable and good-natured manner - which provides a relaxed energy, a sense of fun and an overall feeling of safety
- Student is able to create a music therapy option based on initial interactions with the patient - an offering that builds on the patient's interests and helps him/her develop in goal areas

**For younger patients:**

- Student is able to process verbally and share information effectively - in a confident manner – actively listening, and demonstrating sincere interest in the patient and his/her family
- Student is able to use humor in an appropriate, readable and good-natured manner - which provides a relaxed energy, a sense of fun and an overall feeling of safety
- Student is able to adapt creatively a patient's personal belonging into a transitional object - a game, a participant, a conductor/leader of music or ideas, a music assistant, the main inspiration for a song - a transitional opportunity that serves the patient in moving toward active music-making
- Student can provide instrument choices based on initial interaction with the patient - choices that build on the patient's interests and aid progress towards target goals and objectives
- Student can improvise relationally, helping a shy, fearful and/or resistant patient build confidence in small, achievable steps, that build the possibility for the patient to make the choice to engage in the working relationship - and potentially active music making

**MINIMUM COMPETENCY - Clinical Music Relationship**

- Student consistently demonstrates the ability to adapt creatively his/her clinical music and facilitation, in the moment, and connect to the patient, the patient's choices and goals

**Rationale:**

- To best support the patient where he/she is (in the moment) - which occurs by incorporating and building on patient choices
- To lead and/or direct the patient toward individual success in the following goal areas:
  - Communication (Speech & Language)
  - Social
  - Physical
  - Cognitive
  - Emotional
  - Relational

**Examples:**

- When a patient is playing an instrument, student is actively listening and adapts rhythmically to the patient's tempo, meter, style and feel - in the moment
- When a patient is singing, student is actively listening and adapts melodically and harmonically to the patient's vocal phrasing, lyrics and lyrical content, pitch, tonality, range, mood and salient musical character, i.e., genre - in the moment

- STOP & START - Intentionally freezing a song at any point, within any section or phrase to maintain or grab the attention of a patient, and to energize his/her engagement in music-making
- Using musical dynamics intentionally to create builds, punctuations, space, pacing and cues (thinking ahead for both student and patient); to support the patient's musical expression and choice, and/or to lead/direct the patient in a direction that deepens his/her engagement, develops his/her music relationship, and supports his/her working on music therapy goals
  - Students can create a basic song structure - in the moment - based on patient choices and goals
  - Students can improvise with pre-composed music
  - utilizing pre-composed rhythmic patterns & developing them to add new rhythmic material
  - utilizing pre-composed harmonic progressions & developing them to add new harmonic material
  - utilizing pre-composed melodic phrases & developing them to add new melodic material
  - Students can create an original theme rhythmically & harmonically - following an A/B structure
  - Every song in session has a main theme AND an improvised section, complete with rhythms, harmonies & melodies that are connected to the patient's process
  - The music structure supports patient's choices and contributions
  - The music structure supports student's active listening in the moment

**III. G. Briefly describe how student competence is evaluated at various stages of the program, including student competence level in the required areas prior to completion of degree and/or equivalency requirements; and include examples of evaluation forms.**

Students are evaluated in the program through their coursework, through the clinical practicum, and through their work on the culminating experience or thesis. All coursework has clearly defined learning outcomes (evidenced on the syllabi); as well, all courses align to the AMTA Advanced Competencies. The 20-hour clinical is also designed as a part of a course, MTH-692 Leadership, Administration, and Career Practicum, and is evaluated in that context by the academic course faculty member, the faculty advisor, and the clinical supervisor. Detail of evaluation criteria for the clinical practicum is above.

A rubric is used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and student competence, and provide students with opportunities to demonstrate their skills and knowledge in each class setting. These assessments include essays, exams, research papers, projects, reflections, discussions, and presentations. Students will have opportunities for well-planned, supervised experiences in situations that incorporate clinical competencies learned in the classroom.

Additionally, as mentioned above, all students complete the culminating experience (thesis) project. They work one-on-one with a faculty advisor as well as with a thesis committee, receiving appropriate feedback and evaluation, as they complete their work. Detail about the culminating experience project, the work with the advisor, and the project's evaluation is described above.

For all student work, the following grading criteria will be employed:

**A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic responsibilities in course material. The student does not understand most course material. Most assignments contain severe flaws.

**H. Briefly describe the competency-based system for program evaluation by graduates, by faculty, by clinical training supervisors (both pre-internship and internship), and/or for students and include examples of evaluation forms. Briefly describe how the results of the evaluations (above) will be used as the basis for program development, quality assurance, and program change.**

All academic programs are evaluated regularly through the college Program Review

Process. This process is designed to review and ensure academic quality.

Every program in the college undergoes a complete review every three years. Additionally, new programs undergo a fast track review after one year to determine if revisions need to be made. The focus of the review is to improve student learning with a goal of identifying gaps and making revisions. The effort is on closing the loop and ensuring that assessment is connected to improvement. The review assesses the effectiveness of student learning; graduate and retention rates; as well as student support issues, financial issues, facility issues and more.

The Graduate Studies Committee, which meets monthly and oversees the graduate curriculum and policies, also oversees the program review process for graduate programs.

The committee consists of the following:

Dean, Institutional Assessment and Graduate Studies (chair)

Dean, Continuing Education

Dean, Professional Performance Division

Dean, Professional Writing and Music Technology Division

Dean, Professional Education Division

Chair representatives from each program and division (including the chair, music therapy)

Faculty representatives from each program and division

Additionally, students are asked to evaluate each course they take at Berklee. The student evaluation monitors the student's perception of the course content, technology used to deploy the course content, faculty participation, student interaction, most/least favorite aspects of the course, and the number of hours spent per week to complete the coursework. There are opportunities for students to respond in a free-form manner, enabling Berklee to obtain as much information as possible from students. The results of these assessments are used by faculty and academic departments to make ongoing improvements, and by the college in the Program Review process.

In all of its assessments and evaluation processes, the college's ongoing articulation of its mission and efforts to strive towards its vision are kept central and are informed and influenced by results, with the goal of improvements to student learning and the student experience. Please see Appendix B for Program Review Materials and a sample student course evaluation.

## **8.0 Response to Guidelines for Distance Learning**

### **8.1 Definition**

The Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning) meets the definition of a distance learning program. More than 40% of requirements are satisfied through distance learning. In fact, all coursework is completed through distance learning. Additionally, all students attend a 4-day on-campus symposium each fall and spring semester for their two years in the program.

### **8.2 Standards Application**

The Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning) meets all NASM standards for distance learning. The learning outcomes, curriculum, expectations, and interaction with faculty and faculty advisors are equivalent in the distance learning program to those offered in the on-ground program. The Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning) also meets all AMTA Standards for Education and Clinical Training.

### **8.3 General Standards**

### **8.3.1 Financial and Technical Support**

Berklee College of Music provides financial and technical support commensurate with the purpose, size, scope and content of the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning). Details of this are in the original application report, dated April 30, 2014, pages 21-32.

### **8.3.2 Student Evaluations**

As mentioned above, student work is evaluated in each course that students complete. Weekly online discussions and reflections provide interactions among students and between students and faculty. Students complete regular faculty designed assignments in all courses and faculty respond in a timely manner. An on-ground symposium each fall and spring semester provides additional opportunity for student interaction, as well as faculty evaluation of students. All students meet regularly with their faculty advisor. These meetings are face-to-face during the on-ground symposia and virtual throughout the remainder of each semester. The due dates for student assignments are clearly established in each course. The due dates for the culminating experience are clearly established for the program.

### **8.3.3 Student Technical Competence and Equipment Requirements**

Berklee College of Music clearly determines and publishes for the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning) (a) requirements for technical competence and (b) any technical equipment requirements.

Please note that these same technical competence and equipment requirements hold for all Berklee College of Music courses, regardless of whether they are offered through distance learning or on-ground. All Berklee courses—regardless of whether online or on-ground delivery—are supported with a strong online course management system.

Students are informed of all academic policies, including technical equipment requirements, through the graduate bulletin, available online and distributed in hard copy. Students must accept the Code of Conduct and Acceptable Use Policy before beginning any online course.

The code of conduct (below) addresses fraud and is used to verify students' identity when engaged in online learning.

#### **Honesty in Academic Work and in Scholarly and Professional Practice**

Berklee values integrity within the classroom, across all areas of scholarly and professional practice, and in the use of information technology resources. Consequently, members of the Berklee community are expected to maintain high standards of honesty and practice throughout the many aspects of their life and study at the College. Students who have evidenced academic dishonesty may be made subject to disciplinary procedures including but not limited to: receiving a warning; dismissal from the course; suspension or permanent dismissal from the program.

The following definitions are provided for the information of the Berklee community and constitute notice of unacceptable academic behavior or scholarly and professional practice. Academic work in this context means any and all music and non-music work related to any course or program at the College. While scholarly and professional work may occur in the context of a course, they also are found in activity that is independent of coursework. Dishonesty in scholarly or professional work, whether in the form of fraud, plagiarism, or cheating, is unacceptable and subject to appropriate disciplinary procedures.

- **Fraud** is using identifiers (such as name, password, ID) of other persons as one's own or submitting false information about oneself. Some examples include such infractions as concealing or misrepresenting one's identity, impersonating another individual, falsifying information on such documents as one's resume or internship applications, misrepresenting oneself as acting on behalf of Berklee, or using the college's name, logo, or symbol without prior written permission.
- **Plagiarism** is defined as misrepresenting work that has been done by another as one's own efforts whether such misrepresentation has been accomplished with or without the permission of the other individual.
- **Cheating** is the use of prohibited assistance (whether in the nature of a person or a resource) in the performance of assignments and examinations, and copying of another student's work or the giving or receiving of information or answers, whether verbally or in writing.

In addition, Berklee's "Acceptable Use Policy" ensures that the student who registers for an online course is the same student who participates and completes the program. The policy prohibits students from sharing passwords or access codes and an excerpt reads as follows:

#### **Acceptable Use Policy**

Distributing or making one's password or another person's password or access code available to others; otherwise attempting to evade, disable, or "crack" a password or other security provisions; or assisting others in doing so, threatens the work, privacy, and well-being of many others and is a serious violation of college policies as well as grounds for immediate suspension of one's access privileges and other disciplinary action.

Additionally, all students are informed of the technical prerequisites for each graduate program. For the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning) program, students will have the following requirements:

#### **Minimum Technical Requirements**

##### **Computer**

Minimum system requirements are listed below for Macs and PCs.

##### **Minimum PC system requirements**

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

##### **Minimum Mac system requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended



- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

In addition to a web browser, all online courses require up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

Berklee College of Music assesses students' aptitude for enrollment in a distance learning program through the interview process and by requiring students to complete, before acceptance, an online quiz, "Is Online Learning for Me?" This assessment ensures that students understand the technological requirements as well as the requirements for self-discipline and self-motivation that are fundamental to online learning.

Additionally, all students, once enrolled, complete the online mini-course entitled "How to Take an Online Course."

As well, and as mentioned in the original application, pages 30-32, Berklee provides extensive support for faculty and students in their use of technology. This support is for all students, those on the campus and those online in the distance learning program. The Student Computer Support Center provides face-to-face and virtual technological support for all students. Support is provided via telephone (a no-charge number for domestic and international students) or in the center, by appointment or by walk-in or calling. It is also provided via email. As well, there are a series of youtube videos that walk students through the most frequent issues.

Students also have access, through a Berklee institutional subscription, to all the help and support services offered through Skillsoft, Lynda.com and the Ellucian Subscription Library.

### **8.3.4 Distance Learning vs. Traditional Learning**

As NASM requires, "When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program." Berklee College of Music is committed to the functional equivalency of the on-ground and distance learning models of the Master of Arts in Music Therapy program.

As mentioned above, the same faculty members who developed the on-ground curriculum are the ones who developed the distance learning courses. This was done under the direct supervision of Suzanne Hanser, EdD, MT-BC; the guidance of Camille Colatosti, PhD, Dean, Institutional Assessment and Graduate Studies; and with the assistance of Susan Lindsey, Associate Director, Digital Learning.

The curriculum for the distance learning program is the same as that for the on-ground program. The program and course learning outcomes are the same. Students are assigned individual faculty advisors in each program. Students in each program work with that advisor on a culminating experience project. Students engage in a clinical experience and are supported in that experience. Students in each program are assessed according to the same grading scale and according to the same AMTA Advanced Competencies. The same faculty teach in each program. Students in both programs participate in on-campus symposia each fall and spring semester. Students in both programs evaluate their courses, their overall learning and their satisfaction using the same tools. Both programs are reviewed through the college's program review process. Students in each program receive equivalent academic and technical support.

Every effort is made to ensure that students in the on-ground and distance learning program receive an equivalent education.

## **8.4 Guidelines for Music Therapy Programs**

### **8.4.1 Hours of Face-to-Face Instruction**

The Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Distance Learning) program specifies to students, in promotional materials and in the graduate studies bulletin, as well as in orientations, exactly how much face-to-face instruction is required. No face-to-face time is required in the course work, though each course will offer students a weekly realtime office hour or chat, via webex, with the faculty member. All students are required to participate in the face-to-face on-ground symposia of the program—two 4-day symposia a year, one in the fall semester and one in the spring. Berklee will assist students with logistics, including offering local hotel rooms at a discounted rate.

Faculty are knowledgeable about the college's course management system. All faculty teaching an online course complete a mini-course: "How to Teach an Online Course." Technology support for Berklee faculty, including faculty teaching online, is extensive and is provided by the college's Training and Support Services.

Berklee's Training and Support Services offers a dynamic program of training services designed to meet the changing needs of a world-class contemporary music education institution. A staff of dedicated trainers and support consultants provides help in solving technical problems for both faculty and staff, and ensures that the college community is well prepared. Training and Support staff provide a wide range of support for all aspects of personal computing, training, and repair services. Support is offered face-to-face, by appointment or drop-in, in the college center. It is also offered via phone and email.

There is an extensive array of online resources, including Berklee-made videos and answers to frequently asked questions. Faculty also have access, through a Berklee institutional subscription, to all the help and support services offered through Skillsoft, Lynda.com and the Ellucian Subscription Library.

### **8.4.2 Office Hours**

Faculty in the distance learning program will hold a weekly real time office hour or chat. Additionally, all faculty will respond to student inquiries within a 48-hour framework.

### **8.4.3 Support Services**

As mentioned above, the methods and technological requirements for online learning are published for all students in the graduate studies bulletin and on the web. All students will be informed of the requirements prior to applying and being accepted to the distance

learning program. Students will be taught the technology in the program by completing the online mini-course “How to Take an Online Course” prior to beginning their first music therapy online course. Information about academic and technical support is also published in the introduction to each course as well as in the graduate bulletin and on the web. All students—on-ground and distance learning—will have full access to the Berklee College of Music Library. Details of library services are in the original report, pages 32-37. Library resources are accessible through the library website: <http://library.berklee.edu>. Additionally, a virtual “Ask-a-Librarian” service provides library reference support for students off-campus, whether those students are in a distance learning or on-ground program.

#### **8.4.4 Admissions**

Admission to the distance learning and on-ground Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) is consistent regardless of program delivery. Admission requirements, mentioned above and in the original application pages 10-11, are in compliance with Berklee’s admissions policies and procedures for music therapy programs. See III. D. above.

#### **8.4.5 Residency Requirement and Transfer Credits**

Berklee’s residency requirement is indicated in the graduate studies bulletin and is consistent for all Berklee Master of Arts and Master of Music programs, including the Master of Arts in Music Therapy program.

#### **Residency Requirements**

The Master of Arts in music therapy program requires the completion of 33 credits, including the culminating experience or thesis project. Transfer credits are allowed on a very limited basis, only for elective courses, and never to exceed six credits. All required courses and the culminating experience must be completed while enrolled at Berklee College of Music.

At the graduate level, Berklee maintains a residency requirement of three full-time semesters or five part-time semesters, the total program. The master’s offerings are comprehensive. The programs are cohort based. All semesters are intended to be completed without interruption; and all students are meant to progress together.

Requirements for all Berklee graduate programs are clearly stated in the graduate bulletin and on the Berklee website. All students have the ability to review their current degree requirements by meeting with a faculty advisor, their program director or the college registrar. Students may also evaluate their current graduation requirements and their progress towards degree completion through the Berklee intranet, [my.berklee.edu](http://my.berklee.edu).

Each academic year is defined as a catalog year that begins in the fall semester and continues through spring and summer. Each student follows the requirements of the particular catalog year that is in effect at the semester of the student’s matriculation. Requirements for a particular catalog year are delineated in that academic year’s bulletin as well as in the official online services provided by the registrar. Revisions that the college makes to a program or a course that is required in a subsequent catalog year affect only the students who matriculate to the college after the revision was made.

#### **8.4.6 Music Therapy Courses**

As mentioned elsewhere in this report, and especially in III. E. above, Berklee’s Master of Arts in music therapy meets the curricular structures as outlined in the AMTA Standards for Education and Clinical Training. Academic faculty designed all courses, both on-ground and online. Course syllabi (in Appendix A, attached) clearly provide the course outline and

assignments, and indicate what the course entails, including technological requirements. The means of evaluating student work is also clear in each syllabus. As well, course syllabi indicate the AMTA Advanced Competencies that will be addressed and how these will be evaluated.

#### **8.4.7 Academic Faculty**

As mentioned above in III. B., as well as in the original application pages 17-20 and Appendix D of the original application, the academic faculty teaching music therapy courses meet AMTA standards for academic faculty.

#### **8.4.8 Music Competencies**

Each student's competencies in performance and functional music skills will be assessed during his or her audition when applying to the Master of Arts in Music Therapy program, whether for the distance learning or on-ground program. The audition will be face-to-face or, in rare occasions, conducted via web-based technologies. Berklee College of Music has a long history and expertise in evaluating applicants' musical proficiency. All students will meet AMTA standards in functional keyboard, guitar, voice, percussion and improvisation.

#### **8.4.9 Clinical Training**

As mentioned in section III. F. above, pre-internship and internship placement are not applicable to the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) traditional or distance learning program at Berklee College of Music. All students must be board certified before being admitted to the master's program.

Berklee College of Music has an extensive and well-established list of field agencies used for clinical training for both the pre-internship and internship placement at the undergraduate level. These sites will be available also for clinical placement of master's students in the traditional program as well as master's students in the distance learning program who are in the Boston area.

Students outside of Boston will be assisted in identifying local agencies where they will provide music therapy services (either as employees or as volunteers). All students and all clinical training sites will complete an agreement that clearly indicates the learning objectives and the plan for supervision of the advanced clinical work. This form is attached in Appendix C. All clinical training supervisors will meet the AMTA Standards for Qualifications and Staffing.

#### **8.4.10 Online Supervision**

Berklee College of Music will provide supervision for clinical supervisors, whether in person or virtually, along with on-ground visits to Boston-area sites and virtual visits to distance locations. Berklee supervises students' clinical training through individual supervision of the student by the qualified music therapist at the host site, as well as supervision by academic faculty.

Students who are not in residence in Boston will be required to provide video footage of their work and/or to Skype from the clinical setting (assuming that they can gain permission from facility administration and clients). Berklee's Music Therapy department has implemented Skype sessions successfully in undergraduate projects with agencies serving former child soldiers in Uganda. This same model will be used with graduate students who are not in residence in Boston.

Clinical work will be supervised by a graduate faculty member who is a music therapist with advanced clinical competencies. Such graduate faculty, along with the clinical training

coordinator, will also meet in person, in the Boston area, or via Skype or another electronic platform for students in the distance learning program who are not in the Boston area. These meetings will be with each student and will provide students feedback on their clinical work.

#### **8.4.11 Group Supervision**

Group supervision will also be provided to distance learning students engaged in their clinical work through discussion boards that are part of the MTH-692 Leadership, Administration, and Career Practicum. This required course for all students in the master's program includes an advanced clinical practicum. The clinical practicum requires 20 hours of clinical music therapy practice. Students will be engaged in discussion boards with their faculty member and with each other. Issues related to client confidentiality will be discussed and adhered to as part of the course.

#### **8.4.12 Related Coursework**

All courses that are part of the Master of Arts in Music Therapy (Conventional and Integrated Medicine, Research – Distance Learning) program, including music therapy courses as well as related courses outside of the music therapy department, are available in a distance learning format. These related courses, as mentioned in III. E. above, include ET-511 Advanced Ear Training, HR-511 Contemporary Harmony, and LSOC-565 Advanced Music Cognition. All related courses are elective offerings in the Master of Arts in Music Therapy program.

## Response to Concerns of AMTA Review Report, August 31, 2014

### PART II: Proposed Program – Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Full-Time, On-Ground)

#### III A. PROGRAM INFORMATION FOR

#### Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Full-Time, On-Ground)

**Specify type of degree to be awarded and the total number of credit hours; curricular table; course sequence timeline; enrollment numbers**

Currently, Berklee College of Music offers a Bachelor of Music in Music Therapy and an equivalency program.

Enrollment in these programs for the past three years was as follows:

Program title	2011-2 Enrollment	2012-3 Enrollment	2013-4 Enrollment
BM Music Therapy	97	99	102
Equivalency program	1	1	1

#### **Proposed Degree Title and Statement of Purposes**

Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research)

#### **Proposed Enrollment**

20 students per cohort each year

#### **Background: Statement of Purposes**

##### **Berklee College of Music Mission**

The mission of Berklee College of Music is to educate, train, and develop students to excel in music as a career. Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and inquisitiveness essential to creativity—are critical to achievement in any pursuit, musical or otherwise; and that music is a powerful catalyst for personal growth, which is central to any collegiate experience. Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's professionals.

##### **Berklee Graduate Studies Mission**

Graduate Studies at Berklee College of Music prepares students to excel musically, artistically, and professionally. Highly selective graduate level programs apply leading-edge music technology, advance international music business models, and promote diverse music traditions. Through focused and rigorous study, enhanced by close mentoring relationships with exceptional faculty, students reach their professional and

artistic goals, while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today's music industry.

### **Berklee Graduate Studies Objectives**

- To offer a unified graduate studies program that delivers highly selective master's offerings at the Valencia and Boston campuses, and through traditional on-ground as well as online delivery.
- To attract excellent students committed to serious musical and professional study.
- To attract superior faculty, who are leaders in today's music industry and are devoted to student success.
- To create the leaders of today and the innovators of tomorrow in the music industry.
- To research, anticipate, and lead music industry trends and developments.

### **Master of Arts – Music Therapy Statement of Purpose**

The Master of Arts in Music Therapy program at Berklee provides advanced instruction to prepare music therapists for today's global and community-based approaches to health care and education. Music therapists focus on research, clinical music improvisation, technology, contemporary music, neuroscience, and global perspectives. Through a contemporary approach to music therapy, students strengthen written, oral, and musical skills, as well as clinical skills, as they excel as leaders in music therapy. Students choose between an emphasis on research or an emphasis on conventional/integrative medicine. In so doing, they not only enhance their professional skills and knowledge, they also grow as innovators in the music therapy profession.

### **Master of Arts – Music Therapy Program Purposes and Learning Outcomes (for both the distance learning and on-ground program)**

Upon completion of the program students will be able to:

1. Synthesize advanced concepts in music therapy theory, including principles, foundations, supervision, education, and research implications
2. Synthesize advanced music therapy clinical skills, including developing an in-depth understanding of the clinical and supervisory roles and responsibilities of music therapists
3. Synthesize knowledge for the neurological bases for music therapy practice
4. Synthesize advanced knowledge of research methods
5. Apply skills in clinical music improvisation
6. Synthesize global and contemporary music perspectives into an innovative approach to the field
7. Apply technology to music therapy research and practice
8. Integrate theoretical knowledge and clinical skills in a culminating experience thesis or clinical project
9. Communicate musically, technologically, orally and in writing
10. Lead as music therapists, in clinical administration and in professional practice

### **Educational Philosophy for the Music Therapy Department and All Music Therapy Programs at Berklee College of Music**

The goals of the music therapy department, and all its educational programs, are to:

- Enable students to integrate musical and interpersonal talents with the latest technology and today's music
- Build careers devoted to helping others achieve their goals regardless of their personal limitations or challenges
- Train professionals in an interdisciplinary clinical team who serve people through the life cycle, from infancy to older adulthood

- Apply the art and science of music therapy in assessing the effectiveness of therapeutic intervention

Music therapy is the applied use of music to improve people's lives by assisting them in making positive life changes. Music therapy is the functional and scientific application of music by a trained music therapist to enhance an individual's social, emotional, educational, and behavioral development. The music therapist is a credentialed, professional therapist and trained musician who generally functions as part of a treatment team in a medical, educational, or community-based program. He or she may also work as a private practitioner in a variety of clinical settings by developing contractual arrangements with therapy providers in diverse human service agencies and schools.

Music therapists are creative musicians, problem solvers, insightful helpers, empathetic listeners, keen observers, and excellent verbal and musical communicators.

**Number of Years to Complete:** 1 year, over 3 semesters of full-time study

**Name of Program Supervisor:** Suzanne Hanser, EdD, MT-BC

**Curricular Table: Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Full-Time, On-Ground)**

Major Area/Music Therapy Studies	Music Therapy Specialization	Elective Studies in Music	Total Number of Units
15 credits	9 credits	9 credits	33
15/30*=50%	9/30=30%	9/30=30%	33/30=110%

\* Program contains 33 semester credits. Per NASM instructions, the denominator of 30 was used. Therefore, total percentage of credits is greater than 100%.

**Major Area/Music Therapy Studies (all courses required)**

MTH-510 Essential Research Methods	3 credits
MTH-520 Clinical Music Improvisation	3 credits
MTH-615 Advances in Neuroscience	3 credits
MTH-692 Leadership, Administration, and Career Practicum	0 credits
MTH-695 Culminating Experience	6 credits
<b>Total Major Area</b>	<b>15 credits</b>

**Music Therapy Specialization (students choose one track)**

**Program Track 1: Music Therapy Research**

MTH-550 Research Design and Methodology	3 credits
MTH-551 Advanced Research Methods	3 credits
MTH-690 Culminating Experience Proposal	3 credits
<b>Total Music Therapy Specialization</b>	<b>9 credits</b>

**Program Track 2: Music Therapy in Conventional and Integrative Medicine**

MTH-552 Music Therapy in Conventional Medicine	3 credits
MTH-553 Music Therapy in Integrative Medicine	3 credits
MTH-690 Culminating Experience Proposal	3 credits
<b>Total Music Therapy Specialization</b>	<b>9 credits</b>

**Elective Studies in Music (students choose three courses)**

MTH-616 Contemporary Music in Clinical Treatment	3 credits
MTH-617 Music Therapy Technology	3 credits



MTH-618 Global Music Therapy	3 credits
ET-511 Advanced Ear Training	3 credits
HR-511 Contemporary Harmony	3 credits
LSOC-565 Advanced Music Cognition	3 credits
<b>Total Electives</b>	<b>9 credits</b>

**Total Program 33 credits**

**Course Sequence/Timeline for Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research – Full-Time, On-Ground)**

The Master of Arts in Music Therapy (full-time, on-ground) is designed to be completed over three semesters of full-time coursework, totaling 33 credits. In addition to the semester course work, there are required symposia every fall and spring semester to supplement students' study. Each symposium is four days long.

In the first semester, students attend their first symposium. Students also take the following courses: MTH-510 Essential Research Methods, MTH-615 Advances in Neuroscience, one elective course, and the first course in their specialization: either music therapy research or music therapy in conventional and integrative medicine. The respective specialization courses are: MTH-550 Research Design and Methodology and MTH-552 Music Therapy Practice in Conventional Medicine.

In the second semester, students attend their second symposium. Students take their second specialization course, either MTH-551 Advanced Research Methods or MTH-553 Music Therapy Practice in Integrative Medicine. Students also take MTH-520 Clinical Music Improvisation, one elective course and complete MTH-690 Culminating Experience Proposal.

Students complete the course MTH-692 Leadership, Administration, and Career Practicum at any point during their first two semesters. This practicum requires 20 hours of clinical music therapy practice in an approved clinical site, during which students demonstrate selected music therapy competencies.

In the third semester, students take one additional elective course and complete MTH-695 Culminating Experience/Thesis. This semester is devoted primarily to the completion of a culminating project or thesis (either practical or research-oriented) that makes a contribution to the field of music therapy. This is also the semester that students complete their program and graduate.

Students progress through the coursework, then, as follows:

**Semester 1 (Fall) (12 credits)**

Symposium (4 days)

MTH-510 Essential Research Methods (3 credits)

MTH-615 Advances in Neuroscience (3 credits)

Elective Course (3 credits)

MTH-550 Research Design and Methodology (3 credits)

OR

MTH-552 Music Therapy Practice in Conventional Medicine (3 credits)

**Semester 2 (Spring) (12 credits)**

Symposium (4 days)

Elective course (3 credits)

MTH-520 Clinical Music Improvisation (3 credits)

MTH-692 Leadership, Administration and Career Practicum<sup>5</sup> (0 credits)  
MTH-690 Culminating Experience Proposal (3 credits)  
MTH-551 Advanced Research Methods (3 credits)  
OR  
MTH-553 Music Therapy Practice in Integrative Medicine (3 credits)

**Semester 3 (Summer) (9 credits)**

Elective course (3 credits)  
MTH-695 Culminating Experience (6 credits)

**III. B. Faculty: List faculty; indicate if full or part-time; list courses they will each teach per semester, the number of credits per course and the expected student enrollment.<sup>6</sup>**

<b>Faculty Member</b>	<b>Courses Taught, # Credits<sup>7</sup></b> (As noted below, faculty will teach no more than 6 graduate credits each semester)	<b># Students</b>
Suzanne Hanser, EdD, MT-BC; full time; chair, music therapy and graduate program director	Teaching to include 1 from this list: MTH-551 3 credits MTH-553 3 credits MTH-690 3 credits MTH-695 6 credits	20 students 10 students 5 students 5 students
Kathleen Howland, PhD; full time; professor	Teaching to include 2 from this list: MTH-510 3 credits MTH-550 3 credits MTH-552 3 credits MTH-615 3 credits MTH-690 3 credits MTH-695 6 credits	20 students 10 students 10 students 20 students 5 students 5 students
Karen Wacks; full time; professor	Teaching to include 2 from this list: MTH-616 3 credits MTH-618 3 credits MTH-690 3 credits MTH-695 6 credits	10 students 10 students 5 students 5 students
Susan Rogers, PhD; full time; associate professor	LSOC-565 3 credits	10 students
Beth Denisch, DMA; full time; professor	MTH-520 3 credits HR-511 3 credits	20 students 10 students
Sharon Kramer, PhD; full time; researcher	MTH-510 3 credits MTH-550 3 credits	20 students 10 students
Davis Wimberly; full time; researcher	MTH-616 3 credits	10 students
Mark Edelstein, MD, PhD, FAAP; instructor; part time	MTH-617 3 credits	10 students
New full time faculty (2 positions); and new part time faculty (1-2 positions, as needed)	ability to teach a wide range of program courses; 2 courses per semester, plus advising	

<sup>5</sup> MTH-692 Leadership, Administration and Career Practicum may be taken any semester of the student's choosing, among semesters 1-2.

<sup>6</sup> Detailed information about faculty credentials and experience can be found in the original proposal, pages 17-20. Curriculum vitae for faculty can be found in Appendix D in the original proposal.

<sup>7</sup> Note that faculty will teach from among these courses. Each faculty member will teach no more than 2 graduate courses per semester, or 6 credits; and will be engaged in advising as well as in leading and participating in the symposia.

**III. C. List course titles, credits and other requirements which address each of the AMTA standards for master's degrees; that is, imparts advanced competencies as specified in the AMTA Advanced Competencies, (a) Music Therapy Research; (b) Advanced Clinical Skills; and (c) one of the following areas: Research, Musical Development and Personal Growth, Clinical Administration.**

This program imparts advanced competencies as specified in the AMTA Advanced Competencies, including (a) Music Therapy Research and (b) Advanced Clinical Skills. In addition, the program includes a focus on two of the options under (c) Research; as well as Musical Development and Personal Growth. Detailed information about how each course imparts the advanced competencies is specified on the cover page of the syllabus for each course. Below is a summary of how the program meets the AMTA Advanced Competencies.

**I. Professional Practice**

**A. Theory**

1. MTH-510 Essential Research Methods
2. MTH-520 Clinical Music Improvisation
3. MTH-550 Research Design and Methodology
4. MTH-551 Advanced Research Methods
5. MTH-552 Music Therapy Practice in Conventional Medicine
6. MTH-553 Music Therapy Practice in Integrative Medicine
7. MTH-615 Advances in Neuroscience
8. MTH-616 Contemporary Music in Clinical Treatment
9. MTH-617 Music Therapy Technology
10. MTH-618 Global Music Therapy
11. MTH-690 Culminating Experience in Music Therapy Proposal
12. MTH-692 Leadership, Administration, and Clinical Practicum
13. MTH-695 Culminating Experience in Music Therapy
14. LSOC-565 Advanced Music Cognition

**B. Clinical Practice**

1. MTH-520 Clinical Music Improvisation
2. MTH-552 Music Therapy Practice in Conventional Medicine
3. MTH-553 Music Therapy Practice in Integrative Medicine
4. MTH-615 Advances in Neuroscience
5. MTH-616 Contemporary Music in Clinical Treatment
6. MTH-617 Music Therapy Technology
7. MTH-618 Global Music Therapy
8. MTH-692 Leadership, Administration, and Clinical Practicum
9. LSOC-565 Advanced Music Cognition

**C. College/University Teaching**

**D. Research**

1. MTH-510 Essential Research Methods
2. MTH-550 Research Design and Methodology
3. MTH-551 Advanced Research Methods
4. MTH-690 Culminating Experience in Music Therapy Proposal
5. MTH-695 Culminating Experience in Music Therapy
6. LSOC-565 Advanced Music Cognition

**II. Professional Development**

**A. Musical and Artistic Development**

1. MTH-520 Clinical Music Improvisation
2. MTH-552 Music Therapy Practice in Conventional Medicine

3. MTH-553 Music Therapy Practice in Integrative Medicine
  4. MTH-616 Contemporary Music in Clinical Treatment
  5. MTH-618 Global Music Therapy
  6. ET-511 Advanced Ear Training
  7. HR-511 Contemporary Harmony
  8. LSOC-565 Advanced Music Cognition
- B. Personal Development and Professional Role
1. MTH-520 Clinical Music Improvisation
  2. MTH-552 Music Therapy Practice in Conventional Medicine
  3. MTH-553 Music Therapy Practice in Integrative Medicine
  4. MTH-617 Music Therapy Technology
  5. MTH-618 Global Music Therapy
  6. MTH-692 Leadership, Administration, and Clinical Practicum

### **III. D. Describe the process by which students are admitted to the music therapy program.**

Students apply to the program by submitting an application and completing an audition and interview. Applications are evaluated by a faculty group, under the direction of the program chair. Recommendations for acceptance and rejection are made to the Dean of Admissions, who offers official acceptance.

#### **Requirements for Admission**

Students admitted to the Berklee College of Music Master of Arts in Music Therapy program will be demonstrably qualified. Admissions standards require the following:

- Completed bachelor's degree in Music Therapy from an accredited institution, with a GPA of at least 3.20/4.00<sup>8</sup>
- Completed Board Certification in Music Therapy or commensurate level of expertise for international music therapist
- Completed application for graduate study
- Statement of purpose outlining experience and interest in the program and discussing the applicant's philosophical approach to music therapy (750 word maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Official copy of transcripts from all institutions attended or attending
- Interview/audition
- Students for whom English is a second language and whose undergraduate degrees were earned at institutions where the language of instruction was not English are required to submit the results of one of the following standardized tests and required to attain the following minimum scores:
  - ◆ TOEFL: iBT (internet-based): 100; computer-based: 250; paper-based: 600
  - ◆ IELTS: 7.5
  - ◆ Cambridge English Language Exams: Certificate in Advanced English (CAE) or Business English Certificate (BEC) or higher
  - ◆ Pearson Test of English Academic: 73

The Master of Arts in Music Therapy program will accept 20 students a year in each cohort.

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<sup>8</sup> Eligible students may complete Berklee's Music Therapy Equivalency Program, a fast-track equivalency certificate program for those with a bachelor's degree in music but not in music therapy. Such students would be required to be board certified before applying to the Master's program.

As noted, students must be board certified before applying to and being accepted into the master's program; therefore, there will be no need for special evaluation of students who complete the equivalency program. They will be evaluated according to the standards for all other candidates.

The screening process for applicants will be such that students will not be revealing unexpected musical or academic deficiencies after admission. However, as each student will be assigned a faculty advisor, that advisor will require a student who exhibits deficiencies to complete work necessary to gain knowledge and skills that are lacking. Berklee has a strong academic and music support system and a strong system of academic and music tutors. These are available on-ground, through the campus Learning Center. These are also available virtually by appointment. Faculty will work with the Learning Center to ensure necessary tutoring for each student, as applicable. Additionally, faculty advisors also have the ability to require a student who exhibits deficiencies to complete necessary additional coursework. A student who reveals deficiencies in contemporary music or music technology, for instance, would be required to complete coursework in these subjects. Such coursework is available within the graduate program electives.

Berklee does provide support for students for whom English is a second language. This is provided on-ground through the Learning Center and virtually through tutors assigned to students who need such support.

It is expected that, with a small and carefully selected cohort, and attentive advising, students will be successful in the program and will reach graduation. However, Berklee does have policies in place to determine academic standing, and to ensure academic success and progress.

### **Grading System and Academic Standing**

Academic standing and eligibility for a degree are determined by the quality of course work. To determine academic standing, the college's graduate studies program uses a point system, each qualitative grade having an equivalent numerical value.

#### **Grading System**

Letter grade	Equivalent	Numerical percentage
A (excellent)		10.0
A-		9.2
B+		8.9
B (good)		8.6
B-		8.2
C+		7.9
C (fair)		7.6
C-		7.2
D (poor)		6.9
F (fail)		0.0

W	Withdrew	0.0
I	Incomplete	0.0
NG	No grade submitted as of indicated date	0.0

At the end of each term, the Office of the Registrar conducts a review of student records to determine each student's academic standing, including graduation honors, dean's list, satisfactory progress, academic probation, academic suspension, and academic dismissal. The following policies governing academic standing are applicable as stated to all graduate students.

### **Dean's List**

Students averaging honor grades for any given semester are placed on the dean's list. Specific criteria for inclusion on the list are as follows:

- Full-time students must earn at least 12 credits each in the fall and spring semester, and at least 6 credits in the summer semester.
- Part-time students must earn at least 6 credits each semester.
- Students must achieve a grade point average of 9.6 ("A") or above.
- No grade in the semester in question may be lower than 8.2 ("B-").
- The dean's list is calculated based on a deadline of all grades received by the end of the second week of classes in the following semester. Students should be aware that any work intended to satisfy a grade change for the purposes of making the dean's list must be submitted to their instructors for review well in advance of the deadline for the dean's list.
- All incompletes must be resolved by the 2nd week of classes in a given semester.
- There must not be incomplete ("I") or withdrawal ("W") grades in the semester.

### **Academic Success and Progress**

All Berklee College of Music students are required to make satisfactory academic progress. In order to meet satisfactory academic progress requirements, all students must meet or exceed the following three standards at the end of each semester of enrollment:

- A cumulative grade point average (CumGPA) of 7.6 ("C").
- A cumulative credit completion percentage (CumCCP) of 70 percent, calculated by cumulative credit hours completed divided by cumulative credit hours attempted.
- The ability to complete their degree requirements for graduation within 150 percent of the normal credits allotted for degree completion.

Failure to satisfy any of these standards will result in a student being placed on satisfactory academic progress warning. All students placed on satisfactory academic progress warning will have one additional semester of enrollment to meet the standards for satisfactory academic progress. Students still failing to make satisfactory academic progress after their warning period will face academic suspension from the college.

Students on academic suspension are prohibited from participating in any Berklee class or ensemble, or in any Berklee sponsored program or event, and are ineligible to use Berklee facilities while suspended. Students on academic suspension may file for reinstatement after one semester of suspension, provided they have followed the action steps, specified on their suspension notice, to bring themselves into compliance with Berklee's satisfactory academic progress standards.

Students who have been placed on academic suspension may appeal the decision to the Office of Enrollment. Any appeal must be based on extenuating circumstances and contain written verification of those circumstances. All appeals are adjudicated by the Office of Enrollment.

If an appeal is granted, a student will be placed into academic suspension probation status and must sign and agree to the terms of an academic suspension probation contract in order to be given access to register for his or her next semester of enrollment. If, at the end of the probation period:

- a student has met satisfactory academic progress and fulfilled all conditions of his or her academic suspension probation contract, that student's enrollment eligibility will be conditionally restored.
- a student has not met satisfactory academic progress but has fulfilled all conditions of his or her academic suspension probation contract, the student may appeal for one additional semester of academic suspension probation.
- a student has not met satisfactory academic progress nor fulfilled all conditions of his or her academic suspension probation contract, that student will have his or her enrollment eligibility permanently revoked, resulting in academic dismissal from Berklee College of Music.

Students placed on academic dismissal are ineligible for future semesters of enrollment at the college.

### **III. E. Include course descriptions and course syllabi for all music therapy courses.**

Course descriptions are below and course syllabi are attached in Appendix A. Note that syllabi for the distance learning and on-ground classes are equivalent. All Berklee courses are supported with a vibrant course management system. The on-ground students complete most of the course work in the face-to-face environment, but will still have support materials, as well as many assignments, available online. The distance learning students complete all of their coursework online.

#### **MTH-510 Essential Research Methods (3 credits)**

Carl Sagan wrote: "Somewhere, something incredible is waiting to be known." This course on research will open a road to discovery. This course is designed to help students grow their scientific thinking and writing skills towards becoming a researcher. This course will enable students to develop expertise that supports original, scholarly inquiry. Additionally, scientifically sound research is an integral part of good professional practice. Research and practice go hand in hand as evidence based practice relies on what is discovered through research. With adept knowledge of varied methods and approaches, students support and justify their research by gathering, storing, organizing, evaluating, generating and disseminating research literature. They develop new strategies for unearthing literature, from traditional library searches to online explorations, consistently using technologies that facilitate the acquisition and expression of new knowledge. They will learn to connect research and practice within the field of music therapy. Students will scrutinize a myriad of studies, survey the research history and evaluate current investigations. With careful review and analysis, they will develop competency, sharpen their critical thinking skills, and deepen their grasp of clinical applications of music therapy research. They will advance the field by designing ethically and scientifically sound inquiries. By the end of this course, students will have written a research proposal for a new study. This proposal could serve as an initial outline for the culminating experience project, which will be further developed in MTH-690, and completed in MTH-695. Those opting for the research track will continue their research through MTH-550 and MTH-551.

**MTH-520 Clinical Music Improvisation (3 credits)**

Clinical music improvisation is an indispensable, powerful, and effective tool for music therapists. It supports therapists in assessing and evaluating clients' progress, building clinical relationships, and creating shared music experiences with their clients. This course is designed to help students grow not only as music therapists, but also as musicians and individuals, by expanding their clinical skills, building upon their music abilities, and deepening their understanding of musicianship. Students learn how to assess, observe, and evaluate clients' responses to music through improvisation and develop their clinical music improvisation techniques by learning various music idioms, modes, formats, instrumentation, rhythms, and styles.

**MTH-550 Research Design and Methodology (3 credits)**

This is the first course in the music therapy research specialization. The course informs students about many of the ways that they can test their beliefs and hypotheses. In MTH-510, students learned that there are quantitative, qualitative, and mixed methods that can frame inquiries. In this course, students read about various specific types of research designs that have been used by fellow music therapists to advance the profession. These include: principles and approaches in qualitative health research, including responsibilities, ethics, and values; interviews; phenomenological research approaches; observational methods/documentary sources; reflexive methods such as participant observer, case studies, single subject studies, and small-n research; applied behavior analysis; survey research and correlation regression; experimental design and pre-experimental design (as well as feasibility/pilot studies and concepts in health research). In this course, students sample various behavioral and empirical research genres in order to address key research questions about music therapy.

**MTH-551 Advanced Research Methods (3 credits)**

This course builds on the research methodology foundation introduced in MTH-510 and MTH-550 with an emphasis on quantitative data analysis, statistical testing, and interpreting research results. Students learn procedures for categorizing, organizing, coding, and cleaning data. As well, they learn how to best present their data through visual displays such as tables and graphs. They also learn how to compute, interpret, and present both descriptive statistics about their sample and inferential statistics to generalize to the population of interest. These statistics are explained both computationally as well as theoretically. Students learn basic probability theory and its connection to hypothesis testing. The course also examines how to evaluate research critically for potential artifacts and the process of meta analysis for quantitatively synthesizing other research studies. Students gain hands-on practical experience using SPSS software to analyze real data throughout the course.

**MTH-552 Music Therapy Practice in Conventional Medicine (3 credits)**

This course enhances a student's ability to practice music therapy in conventional medical settings. Students build upon studies in neuroscience and apply neurological music therapy protocols in clinical practice. They connect neuroscience with the elements of music that have the power to commit change that is measurable, meaningful, and relevant to the patient's treatment plan and overall well-being. Students also explore key needs of various medical populations and select appropriate clinical interventions. As students analyze music therapy in medical literature, they cultivate an ability to communicate about the music therapy profession with medical colleagues. Students also synthesize knowledge of medical terminology and constructs as they analyze situations and apply ethical choices in clinical practice.

**MTH-553 Music Therapy Practice in Integrative Medicine (3 credits)**

This course prepares students for specialized music therapy practice within integrative medical centers. Students take a personal journey along a path of illness to optimal health in order to understand the needs of individuals as they encounter five stages: first signs of



imbalance or discomfort; diagnosis; treatment; recovery; and optimal health and prevention. Throughout the course, students learn music and music therapy techniques for building a healthy mind, body, and spirit. They learn how music therapy interfaces with yogic teachings, breath work, chant, meditation, and cognitive-behavioral therapy. This course explores integrative medical paths like traditional Chinese medicine and Ayurveda and investigates how music can accompany individuals on their healing journeys. Students also learn about the theories underlying the psychoneuroimmunology of health and review the current medical literature to identify how music therapy addresses the needs of people as they take a healing journey.

**MTH-615 Advances in Neuroscience (3 credits)**

This course explores neuropsychology and neuroscience as they relate to the clinical practice of music therapy. Students learn about the ways human function (e.g. language, memory, movement) is affected by pathologies (e.g. aphasia, dementia, apraxia) as they come to understand how irregularities inform us about regular brain function. Students explore the way functions of the brain engage in various musical elements (rhythm, melody, preferred music). They also review published case studies as they evaluate both historical and modern research findings in neuroscience and music. In addition, they distinguish the brains of musicians from non-musicians, analyze how the arts impact neural development, and explore how music perception and production research can be applied to clinical practice.

**MTH-616 Contemporary Music in Clinical Treatment (3 credits)**

This course explores contemporary music in music therapy practice. Students analyze genres, trends, composers, artists and resources, especially in relationship to their application in music therapy. Additionally, students evaluate themes and styles of contemporary music as appropriate clinical tools. Students also learn to compose basic pieces and songs for music therapy and to apply in a clinical setting improvisation techniques with guitar, piano, voice, and/or percussion. Students explore and develop new models of integrating contemporary music in clinical treatment.

**MTH-617 Music Therapy Technology (3 credits)**

This course explores the world of digital and communications technology—such as mobile apps, social media, recording technology, and digital imaging—and shows how these resources can be of value to a music therapist. Through each of the lessons, students demonstrate their understanding through projects or applications of the material presented. In this manner, students assemble a collection of skills—a toolbox—that can be used in their practice or research in music therapy. Note: it is understood that students are likely to vary greatly in their knowledge of and skills with these technologies, both as part of their practice of music therapy and in their lives in general. The course design offers flexibility so that all students, regardless of technical proficiency, will find this educational journey interesting and of value to their studies.

**MTH-618 Global Music Therapy (3 credits)**

This course supports an understanding of international trends in music therapy research, theory, and practice. Students explore contextual understandings of health and illness and focus on the notion of the social self and social health. Within this framework, students explore world issues that impact health and illness globally and examine the role of music as a medical and social contribution in other cultures. Students build skills to apply music therapy practice and treatment for the purpose of addressing major problems that impact the planet and learn what it means to provide culturally appropriate care, which includes an understanding of culturally influenced health behaviors. Students also explore how music is utilized in various cultures. The skills emphasized in the course are transferable and provide a paradigm for building music therapy programs all over the world.

**MTH-690 Culminating Experience Proposal (3 credits)**

This course supports and guides students through the process of developing their culminating experience proposal. This includes proposing a topic that is important to the student personally and that ultimately contributes to the body of knowledge in the field of music therapy. The culminating experience/thesis proposal serves as a blueprint for the student's research or clinical project.

**MTH-692 Leadership, Administration, and Career Practicum (0 credits)**

In this course, students learn skills needed to administer, lead, and develop music therapy programs effectively. They explore the following topics, among others: ethics, administration, communication, entrepreneurship, the Health Insurance Portability and Accountability Act (HIPPA), human subjects training, and self-care. They also explore what it means to be a leader in a workplace and in a more general sense. Additionally, they explore methods to advocate for music therapy practice. They also learn teamwork, workplace management, and other important practical employment skills. Through this course, students also complete an advanced clinical practicum.

**MTH-695 Culminating Experience (6 credits)**

This course supports students' completion of the culminating experience/thesis, which is a practicum or research project enabling the student to make a contribution to the field of music therapy. The student works in consultation with his/her faculty advisor to develop his/her unique project. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and one to two other faculty members will evaluate the final project that results from the culminating experience. This team will serve as the examining committee. The process of writing this culminating experience/thesis calls upon individual experience, intelligence, creativity, and synthesis of acquired knowledge. The process also requires independence, organization, and determination. The result demonstrates a student's capabilities to have an impact on the body of knowledge in the field of music therapy.

**ET-511 Advanced Ear Training (3 credits)**

In this course, students strengthen their command of rhythm and tonal, modal, and chromatic melody and harmony through singing, movement, recognition, dictation, and transcription. They survey and experience a variety of ear training techniques and practices drawn from a variety of traditions, including Western classical music, jazz and blues, and West African and Indian musical cultures. Students explore applications of ear training skills to vocal and instrumental performance including improvisation, interpretation, ensemble rehearsal, and music teaching. Each week's classes include singing and dictation practice, rhythmic performance and movement, guided dictation and recognition activities, and discussion of methods, problems and solutions. Notated and recorded music examples used in class will come from a variety of styles, genres, cultures, and eras. Students complete ten singing and rhythm performance practice assignments, ten online and CD dictation and recognition practice assignments, two transcription projects, and two multitrack home recording projects.

**HR-511 Contemporary Harmony (3 credits)**

This course is a study of the pervasive harmonic language and techniques of popular American song. The goal of this course is to foster an understanding of the harmonic ideas that have carried American music through the latter half of the last century, and to discover harmonic alternatives to the traditional tonal systems that pervade American popular music of this time. Students come to understand the contextual relationship between melody and harmony through observation of different song forms from different styles of popular music, including show tunes, jazz standards, blues, rock/pop/R&B, and through-composed works in the jazz idiom. Harmonic options, both diatonic and otherwise, will be observed through study of the scale(s) that relate to the chord/tonality of the moment.

**LSOC-565 Advanced Music Cognition (3 credits)**

This course presents current research findings in the psychology of music cognition. Music processing in the human brain is studied including topics such as: neural architecture, sensory processing, learning, memory, development, categorization, communication, emotion, performance, and expertise. Research findings will be considered from the perspectives of psychology, neuroscience, and music theory. A running theme is the influence of culture, musical training, cognitive capacity, and personality on auditory processing in the central nervous system. Students who successfully complete Advanced Music Cognition will be capable of applying evidence-based reasoning to research findings and disseminating that reasoning in an oral presentation. Students will conduct literature searches, suggest hypotheses based on current knowledge, and outline experimental methods for addressing outstanding questions. This course will bring new insight to music professionals (e.g., educators, therapists, entrepreneurs, composers, and producers) seeking to understand music as an information carrying stimulus and will prepare science majors for more advanced studies in psychology.

**III. F. Briefly describe the design of your clinical training program, including a list of field agencies used for clinical training, both pre-internship and internship placement, if applicable; provide the names and professional designations or credentials of supervisors for clinical training sites. Describe the involvement of the academic faculty during student internship placement (if applicable). Also describe how the master's degree program will meet the requirement for a supervised clinical component beyond completion of the 1200 hours of clinical training required for acquisition of the AMTA Professional Competencies and concurrently with or following completion of graduate music therapy courses.**

**Note:** This discussion also responds to the reviewers' request to see the list of affiliations for students in the traditional learning master's program. Reviewers also requested to see a clearer agreement/form with criteria for communication and supervision for the advanced clinical. See Appendix C for the forms attached.)

Pre-internship and internship placement are not applicable to the Master of Arts in Music Therapy (Conventional and Integrative Medicine, Research) on-ground or distance learning program at Berklee College of Music. All students must be board-certified before being admitted to the master's program.

MTH-692 Leadership, Administration and Career Practicum is a required course for all students in the master's program. This course includes an advanced clinical practicum. The advanced clinical practicum requires 20 hours of clinical music therapy practice, during which students demonstrate selected music therapy competencies.

As the Master of Arts in Music Therapy program is designed for practicing music therapists who have already obtained the MT-BC credential, graduate students in the full-time on-ground program will meet the requirements of the advanced clinical module in one of the settings with which Berklee currently contracts for undergraduate fieldwork. A list of practicum sites currently under contract, along with supervisors, is included below.

**Clinical Training Sites and Music Therapy Supervisors**

- **Special Education**

Carter School – Allison Zucca, MT-BC; Charlotte Wilensky, MT-BC

Kennedy Day School, Franciscan Children's Hospital – Adam Sankowski, MT-BC

Cambridge Public Schools, Special Start – Jeniris Gonzalez, MT-BC; Kim Zunner, MT-BC

Eliot Community Human Services – Kim Araiza, MT-BC  
Orchard Gardens School – Jeniris Gonzales, MT-BC  
Perkins School for the Blind – Lisa Martino, MT-BC  
Manville School – Brian Jantz, MT-BC  
Community Music Center of Boston – Claudia Eliaza, MT-BC

- **Older Adults**

Rogerson House – Wendy Krueger, MT-BC; Channing Shippen, MT-BC  
Goddard House – Deb Gromack, MT-BC; Angela Schroder-Dill, MT-BC  
Egelston House – Claudia Eliaza, MT-BC  
Sherrill House – Dianne Wegiel, MT-BC  
Uphams Corner Senior Center – Kearney Kirby, MT-BC

- **Well Elders**

Peterborough Senior Center – Jesse Biegel (group coordinator)  
Susan Bailis Assisted Living Facility – Jesse Biegel  
Hale House – Jesse Biegel

- **Psychiatry**

McLean Hospital – Miriam Greenbaum, MT-BC; Sarah Blacker, MT-BC  
Beth Israel Deaconess Medical Center, Adult Psychiatric Unit – Brian Jantz, MT-BC  
Goodwill Industries – Claudia Eliaza, MT-BC  
Shattuck Hospital – Carylbeth Thomas, ACMT

- **Medical Centers**

Floating Hospital/Tufts Medical Center – Lorrie Kubicek, MT-BC  
Massachusetts General Hospital – Lorrie Kubicek, MT-BC  
Children’s Hospital of Boston – Joanna Bereaud; Brian Jantz, MT-BC  
Spaulding Rehabilitation Hospital – Brian Harris, MT-BC  
Dana-Farber Cancer Institute – Kate Egan, MT-BC

Every student will develop a plan with the instructor for observation and supervision, dependent upon the site schedule and availability.

Below are expectations and minimum clinical competencies to be demonstrated in the advanced clinical practicum of the Master of Arts in Music Therapy program.

**Minimum Competencies for Advanced Clinical Practicum – MA in Music Therapy**

Students must consistently demonstrate these minimum competencies in order to pass the requirements for the advanced clinical practicum. There are midterm and final evaluations during which student performance will be assessed by both the class instructor and the site supervisor, in accordance with minimum competencies.

**COMMUNICATION**

Students are expected to:

- Actively and independently participate and engage in supervision
- Effectively communicate with peers and Instructor/Supervisor
- Demonstrate personal and social awareness when expressing thoughts, feelings and understanding, and do so in a consistently constructive manner
- Communicate with Instructor/Supervisor during supervision hours to ensure they understand expectations
- Consistently show self-awareness by having a balanced and honest view of personality, communication patterns, and interactions styles
- Accept constructive feedback from Instructor/Supervisor with a willingness to learn, respect for evaluations and regard toward the challenges of music therapy training

- Understand differences of opinion and thoughtfully manage errors in judgment

## ORGANIZATION

Students are expected to:

- Meet all assignment due dates on time – this includes any projects, clinical music notation, site documentation, audio/video recordings and training evaluations
- Be fully present for each supervisory meeting – demonstrated by active listening, contributions and participation during discussion and supervision
- Be prepared for meetings with Instructor/Supervisor – all music material/resources are practiced and can be confidently provided; all reading material studied (*documents and web-based*)
- Independently develop resources that are required for music therapy sessions
- Demonstrate an effective practice strategy for developing clinical musicianship

## EVALUATIONS

*Both midterm and final evaluations include an assessment to determine the student's demonstrated ability to meet Minimum Competency requirements. For both evaluations:*

- Students provide a self-evaluation in digital form for Instructor and Supervisor
- Students attend all scheduled supervisory meetings and evaluations (via Skype or onsite)
- Depending on the student's performance, further evaluation meetings may be requested with the Instructor or Advisor to determine a training plan

## ATTENDANCE

- Students are expected to attend all scheduled meetings and site visits on time
- Unexcused absences are unacceptable
- **Excused absences are defined as a personal or family emergency:** Death or major illness in a student's immediate family; illness of a dependent family member; participation in legal proceedings or administrative procedures that require a student's presence; religious holy day; documented injury or illness
  - *All excused absences require documentation to verify absence*
  - *The need for more than 2 excused absences creates a unique training challenge that merits a training plan approved by the Instructor, Supervisor and Advisor*

## COMMUNICATION REGARDING A STUDENT EMERGENCY

- **Excused Absence - Personal or Family Emergency**
  - Students must initiate and manage all communication regarding their emergency
    - *Students must contact the Instructor and Supervisor as soon as they safely can to inform them of the emergency and to create a training plan*
  - Students must engage the Emergency Documentation process through the Berklee Counseling Center - documentation that ensures academic support and continued success during the emergency
- **Excused Absence - Student Illness**
  - Student Illness is defined as injury or illness that is too severe or contagious for the student to safely attend class
    - *In such cases, students are expected to provide medical documentation*

## COMMUNICATION REGARDING STUDENT ILLNESS

*For Site:*

- Students may not independently cancel their clinical training commitment

- In the event of illness, students must discuss their symptoms with the Supervisor prior to attending the site to ensure adherence to Health Codes and Standards
- Supervisor and student together determine if attendance or absence from site is indicated

***Excused absences are at the discretion of the Instructor & Supervisor and require:***

- Direct, in-person communication regarding the reason for absence
- Any documentation needed to substantiate the student's absence

## **TRAINING CHALLENGES AND CONFLICT-RESOLUTION**

Students are expected to

- Communicate directly with the Instructor and Supervisor regarding any training challenges or conflicts in order to avoid misunderstandings and miscommunications
- Resolve class and training conflicts in a positive and constructive manner
- Take full responsibility for communicating their challenges, including difficulties with training resources, expectations and training relationships
- Communicate their training challenges and conflicts with Instructor and Supervisor
- Act professionally at all times, and to refrain from providing specific personal information in email messages until communication has been established with their Instructor and/or Supervisor regarding the challenge and/or conflict
- Maintain confidentiality regarding the conflict
- Approach the Music Therapy Department Chair/Program Director if it is not possible to resolve the conflict

## **SITE DOCUMENTATION**

- Site documentation is emailed to Supervisor within 24 hours after each site visit
- Students write site documentation in the format that the Supervisor has provided, constructed and/or indicated
  - Some Supervisors have a standing site documentation format
  - There are times when a Supervisor will create a new site documentation format to best serve the student's training - and this will be in addition to the standard format and/or will be a new format to follow
  - Site documentation formats are designed at the discretion of each Supervisor based on student training goals that are on-going and emergent
- In all site documentation, students must respect confidentiality of music therapy participants and their families, Supervisor, Instructor, peers and other professionals
- Students adhere to AMTA advanced and professional competencies in assessment, treatment planning, program design and evaluation, by:
  - observing and developing appropriate assessments, and designing and implementing treatment plans based on that assessment
  - developing assessments and plans based on culturally competent understanding of patient needs
  - revising plans and adapting methods based on ongoing assessments
  - following guidelines delineated in AMTA advanced and professional competencies

## **SITE TIMELINES**

- Students will arrive on time for every site visit - this includes:
  - Scheduled music therapy training sessions
  - Supervision
  - Training meetings and evaluations
  - Site orientations
  - Pre-placement requirements, ie:
    - Health screenings

- TB testing
- Immunization review
- Badge - security clearances
- HIPPA training, testing and clearance

### **PROFESSIONAL DRESS CODE**

- Students will adhere to the professional dress code of their training placement
- Business casual includes:
  - Pants/Slacks: Khakis, Twill, Dress, Corduroy
  - Shirts - if not tucked in, must be of a longer length to keep student covered
  - Shoes - must be close-toed
  - Excluded Clothing:
    - Short Skirts
    - Shorts
    - Jeans - of any kind
    - Shirts that are revealing - be aware of necklines, particularly V or scoop-necks
    - Tennis shoes/sneakers/trainers
    - Tight Pants - this includes leggings and athletic/yoga wear
    - Graphic T-shirts or sweatshirts
    - Hats

### **MINIMUM COMPETENCY - Clinical Musicianship**

Student is able confidently, consistently and reliably to meet the following criteria:

#### **GUITAR**

- Rhythmically - Student's strumming is stable and flexible, defined as - she/he is able to shift strumming patterns readily (particularly between 8<sup>th</sup> note & 16<sup>th</sup> note patterns) at the same time, always maintaining the downbeat and the overall rhythmic structure (meter and tempo are solid and consistent), and the student can confidently and readily play a contemporary pop rhythm, a basic blues feel, a basic reggae feel, an up-tempo rock feel, and a ballad-folk feel; student's rhythmic stability and flexibility are connected to the patient's process and directly support the patient's investment
- Harmonically - Student demonstrates harmonic stability and flexibility, defined as - she/he is able confidently and readily to play I, IV, V & V7 chords in C, G, E, A & D Major and e, a & d minor; student is able confidently and readily to play ii, iii and vi chords in C & G Major; student is able confidently and readily to play the following barre chords: F Major, Bb Major, B minor; student is able confidently and readily to play a basic blues progression in E Major & minor; student's harmonic stability and flexibility are connected to the patient's process and directly support the patient's investment

#### **VOCALLY**

- Student demonstrates vocal stability and flexibility, defined as - she/he is able confidently and readily to sing on pitch - hearing a melody once and able to reproduce it, and able to add a solid, well-chosen harmony to it; student is able to create an original melody in a major or minor key, in the moment - and develop this vocal melody into intentional thematic material within a clear lyrical context (if lyrics apply); student is confidently & readily able to modulate keys and genres vocally (i.e., a pop feel to a blues feel); student is vocally able to maintain energy, confidence and openness, readily demonstrating mood and tone that indicate a vocal spectrum from fun and joy to sincerity and thoughtfulness. Student's speaking voice is confident, relaxed, articulate, inviting, indicating readiness,

flexibility, and a willingness to laugh or to provide calm; student's vocal stability and flexibility are connected to the patient's process and directly support the patient's investment

#### **MINIMUM COMPETENCY - Working Relationship**

- Student can independently establish working relationships with patients and their families, and can intentionally support the patient's transition into active music making

#### **Rationale:**

- To use sensible communication skills that thoughtfully engage patients in initial dialogue that
  - allows the student to assess the patient's focus and allows the patient to determine whether or not music therapy is a positive choice
  - creates an enjoyable conversation based on learning about the patient's music history, experiences and preferences
- To form an instant interest for the patient which captures attention and engages the patient's investment in music exploration and music relating
- To create genuine rapport with the patient and his/her family, whereby they feel safe to express themselves and to choose to engage in a music relationship, focusing on developing health in the following goal areas:
  - Communication (Speech & Language)
  - Social
  - Physical
  - Cognitive
  - Emotional
  - Relational

#### **Examples:**

##### **For teens and older patients:**

- Student is able to process verbally and share information effectively - in a confident manner - learning and giving names, initiating conversation topics readily, and demonstrating sincere interest in the patient and his/her family
- Student is able to use humor in an appropriate, readable and good-natured manner - which provides a relaxed energy, a sense of fun and an overall feeling of safety
- Student is able to create a music therapy option based on initial interactions with the patient - an offering that builds on the patient's interests and helps him/her develop in goal areas

##### **For younger patients:**

- Student is able to process verbally and share information effectively - in a confident manner – actively listening, and demonstrating sincere interest in the patient and his/her family
- Student is able to use humor in an appropriate, readable and good-natured manner - which provides a relaxed energy, a sense of fun and an overall feeling of safety
- Student is able to adapt creatively a patient's personal belonging into a transitional object - a game, a participant, a conductor/leader of music or ideas, a music assistant, the main inspiration for a song - a transitional opportunity that serves the patient in moving toward active music-making
- Student can provide instrument choices based on initial interaction with the patient - choices that build on the patient's interests and aid progress towards target goals and objectives



- Student can improvise relationally, helping a shy, fearful and/or resistant patient build confidence in small, achievable steps, that build the possibility for the patient to make the choice to engage in the working relationship - and potentially active music making

#### **MINIMUM COMPETENCY - Clinical Music Relationship**

- Student consistently demonstrates the ability to adapt creatively his/her clinical music and facilitation, in the moment, and connect to the patient, the patient's choices and goals

#### **Rationale:**

- To best support the patient where he/she is (in the moment) - which occurs by incorporating and building on patient choices
- To lead and/or direct the patient toward individual success in the following goal areas:
  - Communication (Speech & Language)
  - Social
  - Physical
  - Cognitive
  - Emotional
  - Relational

#### **Examples:**

- When a patient is playing an instrument, student is actively listening and adapts rhythmically to the patient's tempo, meter, style and feel - in the moment
- When a patient is singing, student is actively listening and adapts melodically and harmonically to the patient's vocal phrasing, lyrics and lyrical content, pitch, tonality, range, mood and salient musical character, i.e., genre - in the moment
- STOP & START - Intentionally freezing a song at any point, within any section or phrase to maintain or grab the attention of a patient, and to energize his/her engagement in music-making
- Using musical dynamics intentionally to create builds, punctuations, space, pacing and cues (thinking ahead for both student and patient); to support the patient's musical expression and choice, and/or to lead/direct the patient in a direction that deepens his/her engagement, develops his/her music relationship, and supports his/her working on music therapy goals
  - Students can create a basic song structure - in the moment - based on patient choices and goals
  - Students can improvise with pre-composed music
  - utilizing pre-composed rhythmic patterns & developing them to add new rhythmic material
  - utilizing pre-composed harmonic progressions & developing them to add new harmonic material
  - utilizing pre-composed melodic phrases & developing them to add new melodic material
  - Students can create an original theme rhythmically & harmonically - following an A/B structure
  - Every song in session has a main theme AND an improvised section, complete with rhythms, harmonies & melodies that are connected to the patient's process
  - The music structure supports patient's choices and contributions
  - The music structure supports student's active listening in the moment

**III. G. Briefly describe how student competence is evaluated at various stages of the program, including student competence level in the required areas prior to completion of degree and/or equivalency requirements; and include examples of evaluation forms.**

Students are evaluated in the program through their coursework, through the clinical practicum, and through their work on the culminating experience or thesis. All coursework has clearly defined learning outcomes (evidenced on the syllabi); as well, all courses align to the AMTA Advanced Competencies. The 20-hour clinical is also designed as a part of a course—MTH-692 Leadership, Administration, and Career Practicum, and is evaluated in that context by the academic course faculty member, the faculty advisor, and the clinical supervisor. Detail of evaluation criteria for the clinical practicum is above.

A rubric is used in all courses to assign grades based on student performance. Faculty-designed assignments and examinations address learning outcomes and student competence, and provide students with opportunities to demonstrate their skills and knowledge in each class setting. These assessments include essays, exams, research papers, projects, reflections, discussions, and presentations. Students will have opportunities for well-planned, supervised experiences in situations that incorporate clinical competencies learned in the classroom.

Additionally, as mentioned above, all students complete the culminating experience (thesis) project. They work one-on-one with a faculty advisor as well as with a thesis committee, receiving appropriate feedback and evaluation, as they complete their work. Detail about the culminating experience project, the work with the advisor, and the project's evaluation is described above.

For all student work, the following grading criteria will be employed:

**A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an

average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic responsibilities in course material. The student does not understand most course material. Most assignments contain severe flaws.

**H. Briefly describe the competency-based system for program evaluation by graduates, by faculty, by clinical training supervisors (both pre-internship and internship), and/or for students and include examples of evaluation forms. Briefly describe how the results of the evaluations (above) will be used as the basis for program development, quality assurance, and program change.**

All academic programs are evaluated regularly through the college Program Review Process. This process is designed to review and ensure academic quality.

Every program in the college undergoes a complete review every three years. Additionally, new programs undergo a fast track review after one year to determine if revisions need to be made. The focus of the review is to improve student learning with a goal of identifying gaps and making revisions. The effort is on closing the loop and ensuring that assessment is connected to improvement. The review assesses the effectiveness of student learning; graduate and retention rates; as well as student support issues, financial issues, facility issues and more.

The Graduate Studies Committee, which meets monthly and oversees the graduate curriculum and policies, also oversees the program review process for graduate programs.

The committee consists of the following:

Dean, Institutional Assessment and Graduate Studies (chair)

Dean, Continuing Education

Dean, Professional Performance Division

Dean, Professional Writing and Music Technology Division

Dean, Professional Education Division

Chair representatives from each program and division (including the chair, music therapy)

Faculty representatives from each program and division

Additionally, students are asked to evaluate each course they take at Berklee. The student evaluation monitors the student's perception of the course content, technology used to deploy the course content, faculty participation, student interaction, most/least favorite aspects of the course, and the number of hours spent per week to complete the coursework. There are opportunities for students to respond in a free-form manner,

enabling Berklee to obtain as much information as possible from students. The results of these assessments are used by faculty and academic departments to make ongoing improvements, and by the college in the Program Review process.

In all of its assessments and evaluation processes, the college's ongoing articulation of its mission and efforts to strive towards its vision are kept central and are informed and influenced by results, with the goal of improvements to student learning and the student experience. Please see Appendix B for Program Review Materials and a sample student course evaluation.

## **Appendices**

**Appendix A:** Course Syllabi

**Appendix B:** Program Review Template and Timeline; Course Evaluation Form

**Appendix C:** Agreements used in clinical training: Facility Agreement, and Individual Advanced Clinical Training Learning Agreement

# Appendix A: Course Syllabi

The logo for Berklee College of Music, featuring the text "Berklee college of music" in a white serif font, with "college of" in a smaller, italicized font, all set against a solid red square background.

Berklee  
college *of*  
music

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-510**  
**Essential Research Methods**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; D. Research	<p>6.1 Perform comprehensive literature searches using various indices to identify gaps in knowledge.</p> <p>6.2 Translate theories, issues, and problems in clinical practice, supervision, administration, and higher education into meaningful research hypotheses or guiding questions.</p> <p>6.3 Apply quantitative and qualitative research designs according to their indicated uses.</p> <p>6.5 Acknowledge one's biases and personal limitations related to research.</p> <p>6.8 Collect and analyze data using appropriate</p>

	<p>procedures to avoid or minimize potential confounds.</p> <p>6.9 Collaborate with others in conducting research.</p> <p>6.10 Use various methods of data analysis.</p> <p>6.11 Interpret and disseminate research results consistent with established standards of inquiry.</p> <p>6.12 Evaluate scholarly and student research regarding research questions or problems, methods, procedures, data collection, analysis, and conclusions.</p>
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**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-510**  
**Essential Research Methods**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair            Dr. Suzanne Hanser

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**Course Description**

Carl Sagan wrote: "Somewhere, something incredible is waiting to be known." This course on research will open a road to discovery. This course is designed to help students grow their scientific thinking and writing skills towards becoming a researcher. This course will enable students to develop expertise that supports original, scholarly inquiry. Additionally, scientifically sound research is an integral part of good professional practice. Research and practice go hand in hand as evidence based practice relies on what is discovered through research. With adept knowledge of varied methods and approaches, students support and justify their research by gathering, storing, organizing, evaluating, generating and disseminating research literature. They develop new strategies for unearthing literature, from traditional library searches to online explorations, consistently using technologies that facilitate the acquisition and expression of new knowledge. They will learn to connect research and practice within the field of music therapy. Students will scrutinize a myriad of studies, survey the research history and evaluate current investigations. With careful review and analysis, they will develop competency, sharpen their critical thinking skills, and deepen their grasp of clinical applications of music therapy research. They will advance the field by designing ethically and scientifically sound inquiries. By the end of this course, students will have written a research proposal for a new study. This proposal could serve as an initial outline for the culminating experience project, which will be further developed in MTH-690, and completed in MTH-695. Those opting for the research track will continue their research through MTH-550 and MTH-551.

**Learning Outcomes**

Upon completion of this course, students will be able to

1. Summarize the history of scientific thought and music therapy research
2. Analyze the scientific method
3. Conduct a literature search
4. Summarize and evaluate current music therapy research
5. Identify relevant details within scholarly reports
6. Ground inquiry in research in the field



7. Define a research topic, pose a research question and formulate it as a hypothesis
8. Evaluate various research methods, including quantitative, qualitative and mixed methods
9. Apply these methods to a proposed area of research
10. Assess methodological considerations such as ethical issues and inclusion/exclusion criteria for subjects
11. Understand how to gather, record, analyze and interpret results
12. Recognize evidence based practice as a requirement for good professional practices
13. Create an initial research proposal that includes an introduction, purpose statement, research question, hypothesis, and methods section

## **Minimum Technical Requirements**

### **Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

### **Minimum Mac system requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player

- Apple Quicktime Player

## Course Materials

### Texts

1. APA. (5th Edition). *Publication Manual of the American Psychological Association*. Washington, DC. [www.apa.org/books/](http://www.apa.org/books/)
2. Wheeler, B.L. (2005). *Music Therapy Research*. Gilsum, NH: Barcelona Publishers.
3. Kumar, R. (2010). *Research Methodology: a step-by-step guide for beginners*. London: Sage.
4. Thaut, M. (2005). *Rhythm, music and the brain*. NY: Routledge.
5. Online Resources such as: Expanded Academic ASAP, Academic Search Premier, Health Reference Center, International Index to Music Periodicals, MEDLINE, Music Index, PsychFIRST, Research Guide for Music Therapy, Wilson Select Plus, Health and Wellness Resource Center, ERIC, Education Research Complete, Educator's Reference Complete
6. Periodicals such as: *The Journal of Music Therapy*, *Music Therapy Perspectives*, *British Journal of Music Therapy*, *British Society for Music Therapy/Bulletin*, *International Journal of Arts Medicine*, *Music and Medicine*, *Nordic Journal of Music Therapy*, *Australian Journal of Music Therapy*, *Canadian Journal of Music Therapy*.
7. Databases such as: Social & Behavioral Sciences Journals Collection, Health & Life Sciences Journals Collection, Social & Behavioral Sciences Reference Works Collection, Web of Science (Thompson Scientific) Ovid (Silver Platter).

## Grading Criteria

### A (93-100)

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### A- (90-92)

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### B+ (87-89)

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### B (83-86)

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### B- (80-82)

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

### C+ (77-79)

The student has demonstrated average achievement. The student appears to have an

average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

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**F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grading**

- Class participation 25%
- Reading analyses and exercises 25%
- Quizzes and tests 25%
- Culminating experience project proposal outline or initial draft 25%

**Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

**Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a

type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit: <http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1 – The Scientific Method & The State of Music Therapy Research**

Topics:

- the scientific method and its influence on music therapy
- thinking styles of musician/music therapists and scientist/physicians
- background of music therapy research
- key needs in current music therapy research

#### **Reading and assignments due for this class:**

1. Wheeler, unit 1, chapter 2 "History of Music Therapy Research" by T. Merrill

2. Davis, W. (2012). The first systematic experimentation in music therapy: the genius of James Leonard Corning. *Journal of Music Therapy*, 49(1), 102-117
3. Kumar, chapter 1
4. Thaut: from social science to neuroscience (chapter 6)

## **Lesson 2 – Scientific Theories**

Topics:

- four stages of the Rational-Scientific Mediating Model
- how scientific theories inform research
- enhancing comprehension of scientific articles

### **Reading and assignments due for this class:**

1. Wheeler unit 1, chapter 4 “The relationship between research and theory,” by B. Crowe and D. Amir

## **Lesson 3 – Literature Reviews**

Topics:

- database searches
- forward searches

### **Reading and assignments due for this class:**

1. Kumar, chapter 3
2. Crosson, B., McGregor, K & White, K. (2007). Functional MRI of language in aphasia: a review of the literature and methodological challenges. *Neuropsychology Review*, 17(2), 157-177
3. View film from the Stan Getz library about search engines and resources for your topic
4. identify and review 5 resources on your topic

## **Lesson 4 – Formulating a Research Problem**

Topics:

- constructing a clinical inquiry as a research hypothesis
- developing your inquiry with specificity
- dependent, independent, and confounding variables in published research

### **Reading and assignments due for this class:**

1. Kumar, Chapter 4
  - a. use example 1 to formulate your research objective and post for peer comments
2. Halwani GF, Loui P, Ruber T, Schlaug G. Effects of practice and experience on the arcuate fasciculus: comparing singers, instrumentalists, and non-musicians *Front Psychology* 2011; doi:10.3389/fpsyg.2011.00156.
3. Wheeler Unit 4, chapters 2 & 3
  - a. Post a definition of the musical responses that you will be observing and measuring for your proposed inquiry.
4. Read the article ‘Predictive factors in sedative music: a tool to identify sedative music for receptive music therapy’  
[http://www.thefreelibrary.com/\\_/print/PrintArticle.aspx?id=352752707](http://www.thefreelibrary.com/_/print/PrintArticle.aspx?id=352752707)

5. Tan, X., Yowler, CI, Super, D. & Frattianne (2012). The interplay of preference, familiarity and psychophysical properties in defining relaxation music. *Journal of Music Therapy*, 49(2), 150-1799

## **Lesson 5 – Research Design**

Topics:

- Research designs
- Validity and reliability

### **Reading and assignments due for this class:**

1. Kumar, chapters 7, 8 and 11
2. Wheeler Unit 6, Chapters 7, 9, 10

## **Lesson 6 – The Relationship between Research and Practice**

Topics:

- research studies from neurotypical subjects forward to clinical populations
- generating a solid foundation of theory

### **Reading and assignments due for this class:**

1. Thaut MH, Schleifers S, Davis WB. 1991. Analysis of EMG activity in biceps and triceps muscle in a gross motor task under the influence of auditory rhythm. *Journal of Music Therapy*, 28, 64-88.

The **abstracts** of the following articles:

2. Thaut, M., Brown, S., Benjamin, J. & Cooke, D. (1996). *Rhythmic facilitation of movement sequencing: effects on spatiotemporal control and sensory modality dependence*. In Pratt, R. & Spintge, R. (Eds.). *Music Medicine*, vol. 2., pp. 104-110
- Thaut MH, McIntosh GC, Prassas SG, Rice RR. 1993. The effect of auditory rhythmic cuing on stride and EMG patterns in hemiparetic gait of stroke patients. *Journal of Neurologic Rehabilitation*, 7, 9-16
3. Thaut MH, McIntosh GC, Rice RR. 1997. Rhythmic facilitation of gait training in hemiparetic stroke rehabilitation. *Journal of Neurological Sciences*, 151, 207-212
4. Thaut MH, McIntosh GC, Rice RR, Miller RA, Rathbun J, Brault JM. 1996. Rhythmic auditory stimulation in gait training with Parkinson's disease patients. *Movement Disorders*, 11, 193-200.

The **full articles**:

5. Ozdemir E, Norton A, Schlaug G. Shared and distinct neural correlates of singing and speaking. *Neuroimage* 2006;33:628-635
6. Wan CY, Rueber T, Hohmann A, Schlaug G. The Therapeutic Effects of Singing in Neurological Disorders. *Music Perception* 2010;27(4):287-295.
7. Halwani GF, Loui P, Ruber T, Schlaug G. Effects of practice and experience on the arcuate fasciculus: comparing singers, instrumentalists, and non-musicians *Front Psychology* 2011; doi:10.3389/fpsyg.2011.00156.

## **Lesson 7 – Qualitative Methods**

Topics:

- strengths and limitations of qualitative research
- qualitative research writings of music therapists and others

### Reading and assignments due for this class:

1. Silverman, Michael J. "Forty Years of Case Studies: A History of Clinical Case Studies" in the *Journal of Music Therapy, Music Therapy, and Music Therapy Perspectives.* *Music Therapy Perspectives* 24:1 (2006) p.4-12
2. Identify a resource that is a match or near-match for your research interest and read the abstract and targeted sections of that study. Identify the elements from the case study that may inform your hypotheses (e.g. description of a clinical intervention, population/diagnosis)
3. Zipse L, Norton A, Marchina S, Schlaug G. When right is all that is left: plasticity of right-hemisphere tracts in a young aphasic patient *Ann NY Acad Sci* 2012;1252:237-245.
  - a. Post why the twin sister is a necessary participant in this case study.
4. Wheeler Unit 6, Chapter 1:
  - a. Read the case study of Clive Wearing in *Musicophilia* (chapter 15).
  - b. Compare and contrast Sacks' writing style to the design guidelines asserted by Ridder and Fachner.

### Lesson 8 – Quantitative Methods

#### Topics:

- major elements of quantitative methodology
- visual strategies to optimally read tables and graphs of data
- defining the subjects and methodology sections of your research interest

### Reading and assignments due for this class:

1. Kumar, Chapters 12 and 16
2. Wheeler Unit 4, Chapter 2

Read the **methodology sections** of the following two articles:

3. Ghetti, C. Effect of music therapy with emotional-approach coping on pre-procedural anxiety in cardiac catheterization: a randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122
4. Robb, S. (2014). Randomized clinical trial of therapeutic music video intervention for resilience outcomes in adolescents/young adults undergoing hematopoietic stem cell transplant. *Cancer*, doi: 10.1002/cncr.28355

Follow that by reading the following **methodology sections** of these articles:

5. Tan, X., Yowler, CI, Super, D. & Frattianne (2012). The interplay of preference, familiarity and psychophysical properties in defining relaxation music. *Journal of Music Therapy*, 49(2), 150-1799
6. Jespersen, K., & Vuust, P. (2012). The effect of relaxation music listening on sleep quality in traumatized refugees: a pilot study. *Journal of Music Therapy*, 49(2), 205-229
7. Hopper, J. (2012). Predictable Factors in Sedative Music (PFSM): a tool to identify sedative music for receptive music therapy. *Australian Journal of Music Therapy*. <http://www.thefreelibrary.com/ /print/PrintArticle.aspx?id=352752707>

Read the **full article**:

8. Bradt, J. (2012). Randomized controlled trials in music therapy: guidelines for design and implementation. *Journal of Music Therapy*, 49 (2), 120-149

## **Lesson 9 – Mixed Methods**

### **Topics:**

- mixed methods as a research approach
- effectiveness of mixed methods in music therapy research
- analyzing mixed methods

### **Reading and assignments due for this class:**

1. Bratt, J., Burns, D. & Creswell, J. (2013). Mixed methods research in music therapy. *Journal of Music Therapy*, 50(2), 123-148
2. Roberts, M. & McFerran, K. (2013). A mixed methods analysis of songs written by bereaved preadolescents in individual music therapy. *Journal of Music Therapy*, 50(1), 25-52

## **Lesson 10-11 – Pilot Studies**

### **Topics:**

- benefits of pilot studies
- planning pilot studies

### **Reading and assignments due for this class:**

1. Robb, S. (2013) The power of the pilot. *Journal of Music Therapy*, 50 (1); 3-5
2. LaGasse, A. Blythe. (2013) Pilot and feasibility studies: application in music therapy research. *Journal of Music Therapy*, 50 (4): 304-320

## **Lesson 12-13 – Systematic Reviews**

### **Topics:**

- analyzing systematic reviews

### **Reading and assignments due for this class:**

1. Wheeler, Unit 6, Chapter 13
2. Impellizzeri, F., Bizzini, M. (2012). Systematic review and meta-analysis: a primer. *International Journal of Sports Physical Therapy*, 7(5): 493-503 (<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3474302/>)
3. Various Cochrane reviews in music therapy

## **Lesson 14 – Advancing Your Literature Search and Ethics**

### **Topics:**

- literature searches on topics of interest
- organizing your library
- ethical dilemmas in research

### **Reading and assignments due for this class:**

- The National Institute of Health's website for a posting on "Ethics in Clinical Research: (<http://clinicalcenter.nih.gov/recruit/ethics.html>)
- Wheeler, Unit 2, Chapter 3

## **Lesson 15 – Culminating Project Proposal**

- Students will post initial outline or draft proposal, duly noting that this is an organic process that may change in big ways and/or small ways. This is the evolution of a



clinical inspiration at this moment in time. Be prepared to continue to nurture it in your future studies here at Berklee.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-520**  
**Clinical Music Improvisation**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.1 Apply comprehensive knowledge of current methods of music therapy assessment, treatment, and evaluation.</p> <p>4.7 Utilize advanced music therapy methods (e.g., listening, improvising, performing, composing) within one or more theoretical frameworks to assess and evaluate clients' strengths, needs, and progress.</p> <p>4.9 Employ one or more models of music therapy requiring advanced training.</p> <p>4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.</p> <p>4.11 Assume the responsibilities of a primary therapist.</p>

	<p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p> <p>4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.</p> <p>4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.</p> <p>4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.</p> <p>4.18 Apply creative processes within music therapy.</p>
<p>II. Professional Development; A. Musical and Artistic Development</p>	<p>7.1 Reproduce, notate, and transcribe musical responses of clients.</p> <p>7.2 Compose music, including songs, in various styles to meet specific therapeutic objectives.</p> <p>7.3 Provide spontaneous musical support for client improvisation.</p> <p>7.4 Improvise in a variety of musical styles.</p> <p>7.5 Utilize a wide variety of improvisatory techniques for therapeutic purposes.</p> <p>7.6 Design music listening programs for therapeutic purposes.</p> <p>7.7 Use different methods of musical analysis for client assessment and evaluation.</p> <p>7.8 Adapt and select musical material for different musical cultures and subcultures.</p> <p>7.9 Apply advanced skills in the clinical use of at least two of the following: keyboard, voice, guitar and/or percussion.</p> <p>7.10 Utilize extensive and varied repertoire of popular, folk, and traditional songs.</p>

II. Professional Development; B. Personal Development and Professional Role	8.4 Use personal reflection (e.g., journaling, artistic involvement, meditation, other spiritual pursuits).
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**Berklee College of Music**  
**Master of Arts – Musical Therapy**  
**MTH-520**  
**Clinical Music Improvisation**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair      Dr. Suzanne Hanser

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**Course Description:**

Clinical music improvisation is an indispensable, powerful, and effective tool for music therapists. It supports therapists in assessing and evaluating clients' progress, building clinical relationships, and creating shared music experiences with their clients. This course is designed to help students grow not only as music therapists, but also as musicians and individuals, by expanding their clinical skills, building upon their music abilities, and deepening their understanding of musicianship. Students learn how to assess, observe, and evaluate clients' responses to music through improvisation and develop their clinical music improvisation techniques by learning various music idioms, modes, formats, instrumentation, rhythms, and styles.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Improvise freely with their voices, and on their primary and other instruments
2. Deepen understanding and knowledge of different approaches and improve their techniques to clinical improvisation
3. Apply improvisation techniques in their work with a variety of clinical populations
4. Analyze the musical and psychological significance of a client's improvisation
5. Synthesize different techniques and approaches in developing their own personal improvisational style
6. Evaluate the effectiveness of an improvisation with regard to achieving clinical goals
7. Enhance their musical development and personal growth by developing improvisation skills in various musical styles

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more

- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

### **Minimum Mac system requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

#### **Textbooks & Required Readings**

1. Aigen, K. (1998). Where Is Terry?: A process model for Nordoff-Robbins music therapy. *Paths of Development in Nordoff-Robbins Music Therapy* (pp.81-105). Glisum, NH: Barcelona Publishers.
2. K. E. Bruscia (Ed.), *Case Studies in Music Therapy*
3. Lee, C. A. & Houde, M. (2011). *Improvising in Styles. A workbook for music therapists, educators, and musicians.*
4. Mathieu, W. A. (1991). *The Listening Book*. Springfield, MA: Shambhala Publications. Inc.

#### **Related Articles & Books**

1. Austin, D. (2009). *The theory and practice of vocal psychotherapy: Songs of the self*. London: Jessica Kingsley Publishers.
2. Montello, L. (2002). *Essential Musical Intelligence*.(pp.64-67).Wheaton, IL: The Theosophical Publishing House.
3. Scheiby, B. (2006). Mia's Fourteenth - The symphony of fate: Psychodynamic improvisation therapy with a music therapy student in training. In K. E. Bruscia (Ed.),

- Case Studies in Music Therapy* (pp.271-290). Glisum, NH: Barcelona Publishers.
4. Scheiby, B. B. (2013): Analytical Music Therapy. In: Wheeler, B. I. (Ed.)

### **Grading Criteria**

#### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

#### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

#### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

#### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

#### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

#### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

#### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

#### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

#### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

#### **F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

## Course Requirements and Grading

- Online Introduction Video of themselves to Share with Other Students 2%
- Participation in Online Forum 14%
  - Mindful improvisation (wk1)
  - Youtube video clip project (wk2)
  - Cope with inner-critic in the forum section (wk3)
  - Working with clients who are not active in making music (wk4)
  - Music as a mirror of yourself (wk4)
  - Use of songs (wk5)
  - Reaction to the article (wk6)
  - Forum questions about chord progressions in minor keys (wk6)
  - Using voice and lyric writing in clinical improvisation (wk7)
  - Blues (wk9)
  - When challenge is necessary clinically (wk10)
  - Moving to the next level in the therapeutic relationship (wk11)
  - Your own voice and musical styles (wk12)
  - Tonal and atonal (wk13)
- Weekly Journal entrees – both written and recorded improvisations 12%
- Weekly assignments: 22%
  - “Music Key” 1-2 page paper (wk1)
  - Music with Pentatonic scale : recording and narrative (wk2)
  - One page essay about mindful improvisation (wk2)
  - Analytical Music Therapy (AMT): Read and write answers (wk3)
  - Japanese Pentatonic scale: Post the recording and narrative (wk3)
  - Video case example “Musical Wombs”: Study and write your answers (wk4)
  - Video case study of J (wk5)
  - Solo and duet exercises (wk5)
  - Create chord progressions(wk6)
  - Essay for the case study of Rosa (wk7)
  - Embellish chord progressions (wk7)
  - Listening to blues recordings and apply them to therapy settings(wk9)
  - Blues phrasing exercises (wk9)
  - Sharing improvisation with a classmate (wk9)
  - Write paper about the case study “Where Is Terry?” (wk10)
  - Blues (wk10)
  - Responding to your classmate’s improvisation (wk10)
  - Case Study “Where Is Terry?” (cont.) (wk11)
  - Middle Eastern Idioms: Create ostinatos and melodies (wk11)
  - Case Study “Finding Beauty Out of Pain”: Write your answers to the questions (wk12)
  - Combining styles (wk12)
  - Colouring technique (wk12)
  - Architectural Tonic and Atonality (wk13)
- Mid-term Projects 25%
  1. Plan your session



2. Compose a song for therapy
  3. Self-reflection on mindful improvisation
- Final Projects                      25%
    1. Your own style in clinical music improvisation
    2. Summary and a composition for therapy
    3. Self-reflection of mindful improvisation practice

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify

under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit: <http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline:**

#### **Week 1**

Students define clinical music improvisation and describe and analyze how improvised music is used in Nordoff-Robbins Creative Music Therapy. Students also define mindfulness and learn a powerful exercise for mindful improvisation and explore their own music.

#### **Assignments:**

1. Self-test: True or False, 2. Watch the video “Music Key” and write a 1-2 page paper, 3. Read assigned pages from *The Listening Book*, 4 Practice mindful improvisation and post the recording (audio) and your comments on the forum section

#### **Week 2**

Students watch a case example of clinical improvisation on Youtube and describe how improvised music is used. Students learn to improvise with the pentatonic scale and analyze how pentatonic is used clinically and apply the use of it to clinical settings. Students apply mindfulness to further develop their skills and insight as improvisers.

#### **Assignments:**

1. Youtube video clip project, 2. Music with Pentatonic scale : recording and narrative, 3. Read assigned pages from Colin Lee’s book (pp. 3 -18) as preparation for lesson 3, 4. Music journal: Do the mindful improvisation exercise at least 3 times a week and record improvisation each time. Write reflections, 5. 1 page essay about mindful improvisation

#### **Week 3**

Students describe and analyze how improvised music is used in Analytical Music Therapy

(AMT). Students learn and improvise using the Japanese pentatonic scale and apply it to clinical settings. Students self-assess and learn to cope with their inner-critic and fear of improvising through mindful improvisation

Assignment:

1. Analytical Music Therapy (AMT): Read and write answers. Submit it online, 2. Japanese Pentatonic scale: Post the recording and narrative. Visit classmates' postings, 3. music journal through mindful improvisation. Share the experience with mindful improvisation and the exercise to cope with inner-critic in the forum section.

#### **Week 4**

Students construct clinical goals and strategies in working with clients who show hesitation to express themselves. Through the case study presentation, students describe musical elements used in the clinical improvisation and analyze the relationship between musical elements and therapeutic effects through clinical improvisation in the case study. Students observe their own improvisation both objectively and subjectively and analyze it to gain insight and more understanding of themselves.

Assignment:

1. Forum: Post answers to the forum questions, read classmate's postings, and comment on at least one of the postings, 2. Video case example "Musical Wombs": Study and write your answers. Submit it online, 3. Read assigned pages from Lee's book, *Improvising in Styles*, 4. Music journal: Music as a mirror of yourself. Publish one of your logs this week and read your classmate's postings.

#### **Week 5**

Students use song and song formats in therapy and make music using common chord progressions in major keys often used in popular songs. Students construct ideas to apply learned skills and knowledge to clinical situations.

Assignment:

1. Forum questions: Use of songs, 2. One-page paper about the case study, 3. Solo and duet exercises from the book: Submit the recording and log

#### **Week 6**

Students explain how improvised music can be used with specific populations. Students learn and improvise using common chord progressions in minor keys often used in popular songs, and create chord progressions. Students construct ideas to apply learned skills and knowledge to clinical situations. Students self-assess how they express emotion in improvisation, as a way to model expressive improvisation with clients

Assignment:

1. Forum: Post the reaction to the article. Read others' and comment on at least one of your classmates' postings, 2. Forum2: Post answers to the forum questions about chord progressions in minor keys, 3. Create chord progressions: Submit the recording, lead sheet, and narrative, 4. Mindful improvisation: Music journal focusing on expressing your feelings through improvisation

**Week 7**

Students describe the effect of using voice and lyric writing in clinical improvisation. Students integrate vocal techniques in improvisation. Students expand accompaniment patterns. Students embellish chord progressions to develop their compositions from the previous week

Assignments:

1. Forum: Using voice and lyric writing in clinical improvisation, 2. Essay for the case study of Rosa, 3. Embellish chord progressions, 4. Mindful improvisation using techniques from Dian Austin.

**Week 8: Mid-term project**

Through mid-term projects, students integrate understanding and knowledge about clinical music improvisation and various music therapy approaches learned, and apply them to create session plan. Students compose a song for therapy. Students reflect and report on their experience of mindful improvisation practice so far.

Assignment:

1. Create a session plan, 2. compose a song for therapy, 3. Review mindful improvisation practice and journals completed so far and write a paper to reflect the process.

**Week 9: Blues**

Students identify the role of blues in life and culture as well as effectiveness of using blues in clinical improvisation. Students use the blues scale, melodies, and appropriate phrasing. In addition, students analyze others' improvisation and provide supportive and constructive feedback to your classmate's mindful improvisation.

Assignment:

1. Forum: Discussion about the blues, 2. Listening to blues recordings and apply them to therapy settings, 3. Blues phrasing exercises, 4. Mindful improvisation: Sharing improvisation with a classmate

**Week 10**

Students identify when confrontation and conflict is clinically necessary for client. Students learn to provide different styles of Blues groove and accompaniment and use standard blues form and harmonies comfortably. Also, students learn to analyze someone else's improvisation clinically and respond to and support therapeutic process through their own improvisation.

Assignment:

1. Forum: When challenge is necessary clinically, 2. Case Study: "Where Is Terry?" Write your answers to the questions, 3. Blues, 4. Mindful improvisation: Responding to your partner's improvisation through your own improvisation

**Week 11**

Students analyze different musical interventions depending on different phases of the therapeutic process analyze clinical use of Middle Eastern idioms. Students also improvise using Middle Eastern musical idioms and apply this to clinical intervention. Furthermore,

Students process and analyze their responses to their partner's feedback on their own improvisation and the entire process of musical exchange.

Assignment:

1. Forum: Moving to the next level in the therapeutic relationship, 2. Case Study "Where Is Terry?": Write your answer to the questions
3. Middle Eastern Idioms: Create ostinatos and melodies using Middle Eastern idioms, 4. Mindful Improvisation

### **Week 12: Finding Your Own Voice**

Students start the process of integrating all what they have learned in this semester. Students analyze clinical applications of various musical elements in clinical improvisation through a case study. Students begin to define their unique style in their clinical music improvisation and combine different styles of music in clinical improvisation. Students become familiar with coloring technique.

Assignment:

1. Case Study "Finding Beauty Out of Pain": Write your answers to the questions, 2. Forum: Your own voice and musical styles, 3. Combining styles: Record and submit your improvisation with a narrative.
4. Colouring technique: Record and submit your music with the transcription and a narrative.

### **Week 13: Finding Your Own Voice and Beyond**

Students further integrate musical knowledge and skills to find their own voice in clinical music improvisation. Students understand and apply the architectural tonic. Students determine the appropriate clinical applications for non-tonal or atonal music comfortably use atonality in your improvisation and find appropriate balances between tonality and atonality, depending on the clinical situation

Assignment:

1. Forum: Tonal and Atonal, 2. Case study of James: Answer to the questions and submit, 3. Architectural Tonic and Atonality: Submit recording and the narrative, 4. Mindful Improvisation: Submit the recording and your reaction

### **Week 14: Final Project**

Students integrate the knowledge and techniques you have learned throughout the semester and summarize their own styles as a clinical music improvisers. Students compose a song for therapy or practice role-playing improvisation. Students reflect on their process and experience with mindful improvisation

Assignment:

- 1: Forum: Your own style in clinical music improvisation, 2: Summary and a composition for therapy, 3: Self-reflection of mindful improvisation practice

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-550**  
**Research Design and Methodology**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; D. Research	<p>6.1 Perform comprehensive literature searches using various indices to identify gaps in knowledge.</p> <p>6.2 Translate theories, issues, and problems in clinical practice, supervision, administration, and higher education into meaningful research hypotheses or guiding questions.</p> <p>6.3 Apply quantitative and qualitative research designs according to their indicated uses.</p> <p>6.4 Conduct advanced research using one or more research approaches (e.g., historical, philosophical, qualitative, quantitative.)</p>

	<p>6.5 Acknowledge one's biases and personal limitations related to research.</p> <p>6.7 Conduct research according to ethical principles for protection of human participants, including informed consent, assessment of risk and benefit, and participant selection.</p> <p>6.8 Collect and analyze data using appropriate procedures to avoid or minimize potential confounds.</p> <p>6.9 Collaborate with others in conducting research.</p> <p>6.10 Use various methods of data analysis.</p> <p>6.11 Interpret and disseminate research results consistent with established standards of inquiry.</p> <p>6.12 Evaluate scholarly and student research regarding research questions or problems, methods, procedures, data collection, analysis, and conclusions.</p>
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**Berklee College of Music  
Master of Arts in Music Therapy  
MTH-550  
Research Design and Methodology  
3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location

Office Hours

Course Website

Program Director:

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**Course Description**

This is the first course in the music therapy research specialization. The course informs students about many of the ways that they can test their beliefs and hypotheses. In MTH-510, students learned that there are quantitative, qualitative, and mixed methods that can frame inquiries. In this course, students read about various specific types of research designs that have been used by fellow music therapists to advance the profession. These include: principles and approaches in qualitative health research, including responsibilities, ethics, and values; interviews; phenomenological research approaches; observational methods/documentary sources; reflexive methods such as participant observer, case studies, single subject studies, and small-n research; applied behavior analysis; survey research and correlation regression; experimental design and pre-experimental design (as well as feasibility/pilot studies and concepts in health research). In this course, students sample various behavioral and empirical research genres in order to address key research questions about music therapy.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Evaluate a variety of qualitative, quantitative and mixed research designs
2. Apply these methods in their own preliminary music therapy research proposal
3. Evaluate the credibility of research conclusions based on design choice
4. Create a research agenda for their personal research interest that includes multiple research design options

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7



- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

- *Qualitative Methods for Health Research, 2nd Ed.* Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)
- *Music Therapy Research, 2nd edition.* Barbara Wheeler, Ed. Gilsum, NH: Barcelona Publishers, 2005.)

### **Additional Readings**

- Belgrave, M. (2011). The effect of a music therapy intergenerational program on children and older adults' intergenerational interactions, cross-age attitudes, and older adults' psychosocial well-being. *Journal of Music Therapy*, 48(4), 486-508.
- Bradt, J. (2012b). Mixed methods research in music therapy research. *Journal of Music Therapy*, 50(2), 123-148.
- Bradt, J. (2012a) Randomized controlled trials in music therapy: Guidelines for design and implementation. *Journal of Music Therapy*, 49, 120-149.
- Bradt, J. (2010) The effects of music entrainment on postoperative pain perception in pediatric patients. *Music and Medicine*, 2, 150-157.
- Brownell, M. D.(2002) Musically adapted social stories to modify behaviors in

- students with autism: Four case studies. *Journal of Music Therapy*, 39, 117-144.
- Clair, Alicia Ann, PhD.(2012) "A Feasibility Study of the Effects of Music and Movement on Physical Function, Quality of Life, Depression, and Anxiety in Patients With Parkinson Disease." *Music and Medicine*, 4, (1 ) 49-55.
  - Clark, I., Baker, F., & Taylor, N.F. (2012). The effects of live patterned sensory enhancement on group exercise participation and mood in older adults in rehabilitation. *Journal of Music Therapy*, 49(2), 180-204.
  - Ghetti, C. M. (2011). Active music engagement with Emotional-Approach Coping to improve well-being in liver and kidney transplant recipients. *Journal of Music Therapy*. 48, 463-485.
  - Ghetti, C. M. (2013). Effect of music therapy with Emotional-Approach Coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*. 50(2), 93-122.
  - Ghetti, C. M. Clinical practice of dual-certified music therapists/child life specialists: A phenomenological study. *Journal of Music Therapy*, 48, 317-345.
  - Hanser, S., Butterfield-Whitcomb, J., & Kawata, M. (2011) Home-based music strategies with individuals who have dementia and their family caregivers. *Journal of Music Therapy*, 48, 2-27.
  - Hanser, S.B. (1996). Evolution of a research experiment. *Music Therapy International Report*, 10, 20-23.
  - Hanser, S.B., & Saper, R. (2014). *Massage Therapy vs. Music Therapy vs. Usual Care in an Inpatient Setting: A Pilot Study*. Unpublished paper.
  - Hanser, S.B., Larson, S.D. & O'Connell, A.S. (1983). The effect of music on relaxation of expectant mothers during labor. *Journal of Music Therapy*, 22, 50-58.
  - Hanser, S.B., & Thompson, L.W. (1994). Effects of a music therapy strategy on depressed older adults. *Journal of Gerontology*, 49(6), 265-269.
  - Hanser, S.B., & Wheeler, B. (2005). Experimental research. In Wheeler, B. (Eds). *Music Therapy Research, 2nd edition*. Gilsum, NH: Barcelona Publishers.
  - Hanser, S.B., Bauer-Wu, S., Kubicek, L., Healey, M., Manola, J., Hernandez, M., & Bunnell, C. (2006). Effects of a music therapy intervention on quality of life and distress in women with metastatic breast cancer. *Journal of the Society for Integrative Oncology*, 5(1), 14-23.
  - Hara, M (2011) Music in Dementia Care: Increased Understanding Through Mixed Research Methods in *Music and Arts in Action*, 3(2).
  - Jellison, J. A., & Gainer, E. W. (1995) Into the mainstream: A case-study of a child's participation in music education and music therapy. *Journal of Music Therapy*, 32.
  - La Gasse, Blythe, PhD, MT-BC. "Pilot and Feasibility Studies: Application in Music Therapy Research." *Journal of Music Therapy*, 50(4), 304-320.
  - Lindenfeiser, K. J., Grocke, D., & McFerran, K. Bereaved parents' experiences of music therapy with their terminally ill child. *Journal of Music Therapy*, 45, 330-348.
  - Merker, B., Bergström-Isacsson, B. and Engerström, I.W. (2009) *Music and the Rett Disorder: The Swedish Rett Center Survey*, Nordic Journal of Music Therapy.
  - O'Callaghan, C. (2012) "Grounded Theory in Music Therapy Research" in *Journal of Music Therapy Research*, 49(3), 236-277.
  - Pothoulaki, M., Macdonald, R., & Flowers, P. An interpretative phenomenological analysis of an improvisational music therapy program for cancer patients. *Journal of Music Therapy*, 49, 45-67.
  - Robb, Sheri. "The Power of the Pilot." *Journal of Music Therapy*, 50(1), 3-5.

- Robb, S., Burns, D., Stegenga, K.A. et al. (2014). Randomized clinical trial of therapeutic music video intervention for resilience outcomes in adolescents/young adults undergoing hematopoietic stem cell transplant. *Cancer*, doi: 10.1002/cncr.28355.
- Saarikallio, S. (2012). Development and validation of the Brief Music in Mood Regulation Scale (B-MMR). *Music Perception*, 30(1), 97-105.
- Silverman, M. (2010). Perceptions of music therapy interventions from inpatients with severe mental illness: A mixed-methods approach. *The Arts in Psychotherapy*, 37(3), 264-268.
- Smith, et al. Between idealism and reality: Meeting the Challenges of Participatory Action Research. *Action Research* 2010: 8: 407.
- Smith, Laura and LeLaina Romero. Psychological Interventions in the Context of Poverty: Participatory Action Research as Practice by, *American Journal of Orthopsychiatry* 2010, 80(1), 12–25.
- Smith, Laura, Kathryn Davis, and Malika Bhowmik. Youth Participatory Action Research Groups as School Counseling Interventions. *ASCA, Professional School Counseling* 14: 2 December 2010.
- Steele, A. L. and Young, S. (2008) A Comparison of Music Education and Music Therapy Majors: Personality Types as Described by the Myers-Briggs Type Indicator and Demographic Profiles, *Journal of Music Therapy*, XLV(1), 2-20.
- Wan, Cy, Bazen, L, Baars, R, Libenson, A, Zipse, L, et al. (2011) “Auditory-Motor Mapping Training as an Intervention to Facilitate Speech Output in Non-Verbal Children with Autism: A Proof of Concept Study.” *PLoS ONE* 6(9): e25505. doi:10.1371/journal.pone.0025505.
- CONSORT: Transparent reporting of trials. [www.consort-statement.org](http://www.consort-statement.org)
- EQUATOR: Enhancing the Quality and Transparency of Health Research. <http://www.equator-network.org>.
- SPIRIT: Standard Protocol Items: Recommendations for Interventional Trials. <http://www.spirit-statement.org>.

## **Grading Criteria**

### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of

achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

**Grade Determination**

Weekly Discussions and Assignments 70%

Final Project 30%

Each weekly lesson will have one to two discussion forums and an assignment in which students will read selections of published research and evaluate as well as apply to their own research. The final project in this course requires students to design a research project and write the Introduction, Methods and References section for this project. This project should be approached as being part of the paper that could well be published in a music therapy journal after the study has been completed.

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than

your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private

instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

## Course Outline

Lesson	Readings	Primary Assignment
1	<ul style="list-style-type: none"> <li>Ghetti, C. M. (2013). Effect of music therapy with Emotional-Approach Coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. <i>Journal of Music Therapy</i>. 50(2), 93-122.</li> <li>Ghetti, C. M. (2011). Active music engagement with Emotional-Approach Coping to improve well-being in liver and kidney transplant recipients. <i>Journal of Music Therapy</i>. 48, 463-485.</li> <li>Hanser, S.B. (1996). Evolution of a research experiment. <i>Music Therapy International Report</i>, 10, 20-23.</li> <li>Hanser, S.B., Larson, S.D. &amp; O'Connell, A.S. (1983). The effect of music on relaxation of expectant mothers during labor. <i>Journal of Music Therapy</i>, 22, 50-58.</li> <li>Hanser, S.B., &amp; Saper, R. (2014). <i>Massage Therapy vs. Music Therapy vs. Usual Care in an Inpatient Setting: A Pilot Study</i>. Unpublished paper.</li> </ul>	Identify your research specialty and prepare a prospective research agenda for future investigation. Include at least three research questions and propose a research genre to address each.
2	<ul style="list-style-type: none"> <li>Ch. 2. Developing Qualitative Research Designs, in <i>Qualitative Methods for Health Research, 2nd Ed.</i> Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> <li>Part I, 5: "Principles of Qualitative Research" by Barbara Wheeler and Carolyn Kenney in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. Gilsum, NH: Barcelona Publishers, 2005.)</li> </ul>	<p>In lesson 1, you identified your research specialty and prepared a prospective research agenda for future investigation. You included at least three research questions and proposed a research genre to address each.</p> <p>Now let's look at this more closely.</p>

	<p>Also Recommended:</p> <ul style="list-style-type: none"> <li>Ch 1. Qualitative Methodology and Health Research in <i>Qualitative Methods for Health Research, 2nd Ed.</i> Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> </ul>	<p>Select one research question that relates to qualitative questions and refine it as a research question.</p> <p>Consider the concepts of interest: what is researchable within these, and how you would find evidence of them.</p> <p>Then, design a small research project that would allow you to answer this question. What human factors do you need to take into account? How will you build relationships with research subjects while also balancing your ability to make objective observations and interpretations? Which methods would be most suitable to gather the data you need? How do you think you will gather data in a way that can or cannot generalize from an individual case to a larger population? How will you present your own perspective—your stance or self-hermeneutic (see Wheeler, p. 67)?</p>
3	<ul style="list-style-type: none"> <li>Ch. 3. “Responsibilities, Ethics, and Values” in <i>Qualitative Methods for Health Research, 2nd Ed.</i> Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> </ul>	<p>For the project you designed in the last lesson, consider all the potential stakeholders, including the participants, the researchers, your colleagues, sponsoring</p>

	<ul style="list-style-type: none"> <li>Part 2, Ch 18, “Ethical Precautions” by Cheryl Dileo in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> </ul>	<p>organizations, and funders. What ethical responsibilities would you have to each of them in conducting your study and publishing your results? Do you foresee any conflicts?</p> <p>Download and fill out the Berklee IRB form as best you can at this stage in your project as if you are applying for approval.</p>
4	<ul style="list-style-type: none"> <li>Ch. 4. In-Depth Interviews and Ch. 5 Group Interviews in <i>Qualitative Methods for Health Research, 2nd Ed</i>. Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> <li>Lindenfeiser, K. J., Grocke, D., &amp; McFerran, K. Bereaved parents' experiences of music therapy with their terminally ill child. <i>Journal of Music Therapy</i>, 45, 330-348.</li> <li>Whitehead-Pleaux, A. M., Zebrowski, N., Baryza, M. J., &amp; Sheridan, R. L. Exploring the effects of music therapy on pediatric pain: Phase 1. <i>Journal of Music Therapy</i>, 44.</li> </ul> <p>Also recommended:</p> <ul style="list-style-type: none"> <li>Ch. 5 “Group Interviews” in <i>Qualitative Methods for Health Research, 2nd Ed</i>. Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> </ul>	<p>Identify an individual whom you do not know well to conduct an in-depth interview with, someone who you know has experienced music therapy as a client, but who is not also a practitioner. Identify your aims for the interview and think of a number of prompts, using Green’s book, Box 4.1, as a guide. After the interview, ask your subject to provide you with feedback on whether you succeeded in putting them at ease and whether they feel that there covered all issues relevant to the topic.</p>
5	<ul style="list-style-type: none"> <li>Part IV, Ch 26 “Phenomenological Inquiry” and Ch 27 “Hermeneutic Inquiry” in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> <li>Pothoulaki, M., Macdonald, R., &amp; Flowers, P. An interpretative phenomenological</li> </ul>	<p>Read the two articles by Pothoulaki, M., et al. and Ghetti from the <i>Journal of Music Therapy</i>. Concentrating on these two studies and also drawing on the assigned readings from</p>



	<p>analysis of an improvisational music therapy program for cancer patients. <i>Journal of Music Therapy</i>, 49, 45-67.</p> <ul style="list-style-type: none"> <li>• Ghetti, C. M. Clinical practice of dual-certified music therapists/child life specialists: A phenomenological study. <i>Journal of Music Therapy</i>, 48, 317-345.</li> </ul>	<p>Wheeler, compare, contrast and critique these two studies. Some points to consider: -What were the benefits of using a phenomenological approach? -What were the researchers questions or aims? -How would you assess their methods e.g. their sampling approach, data analysis. -Would you have taken any extra measures to ensure that the research is more rigorous, objective, valid or reliable? -Overall, what challenges do you see in conducting and reporting research that has a phenomenological approach? -Do you agree with their conclusions and implications for practice?</p>
6	<ul style="list-style-type: none"> <li>• Ch. 6. Observational Method in <i>Qualitative Methods for Health Research, 2nd Ed.</i> Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> <li>• Part IV, Ch. 31: Ethnographically Informed Research and Ch. 32: Participatory Action Research in <i>Music Therapy Research, 2nd edition.</i> Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> <li>• Hara, M (2011) Music in Dementia Care: Increased Understanding Through Mixed Research Methods in <i>Music and Arts in Action</i> Vol 3, Issue 2.</li> <li>• Between idealism and reality: Meeting the Challenges of Participatory Action Research, Smith et al. <i>Action Research</i> 2010: 8:407</li> <li>• Psychological Interventions in the Context of Poverty: Participatory Action Research as Practice by Laura Smith and LeLaina Romero, <i>American Journal of</i></li> </ul>	<p>Conduct an observation of people either in a setting with which you are familiar or in a public setting. State the purpose of your observation: is it to answer a question; to gather more information to help you formulate a theory; to supplement/support other research? Then make notes on how people behave, using the headings in Green's box 6.1 and the guidelines in this lesson. Consider: Who uses the facility? How do they interact and with whom? How do they use the space? Were you a participant or an outside observer? Can you draw any conclusions? Can</p>

	<p>Orthopsychiatry 2010, Vol. 80, No. 1, 12–25</p> <ul style="list-style-type: none"> <li>• Youth Participatory Action Research Groups as School Counseling Interventions. Laura Smith, Ph.D., Kathryn Davis, Ed.M., and Malika Bhowmik, Ed.M., ASCA, PROFESSIONAL SCHOOL COUNSELING. 14: 2 DECEMBER 2010</li> </ul>	<p>you answer the question(s) you posed initially? Post your responses here in a 2-3 page paper</p>
7	<ul style="list-style-type: none"> <li>• Part IV, Ch. 33, “Narrative Inquiry” by Carolyn Kenny in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> <li>• Ch. 7 “Using Documentary Sources” and Ch. 8 “Analysing Qualitative Data” in <i>Qualitative Methods for Health Research, 2nd Ed</i>. Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> <li>• O’Callaghan, C. (2012) “Grounded Theory in Music Therapy Research” in <i>Journal of Music Therapy Research</i>, 49(3), 236-277.</li> </ul>	<p>(a) Revisit the work you did in lesson 6 with your participant observation notes or in lesson 4 with your transcribed interview, or you may conduct a narrative analysis of an existing text. Be sure that the raw transcript is at least three pages in length. Perform a formal data analysis, as presented in this lesson and the assigned readings. Write a very detailed explanation of the methodology that you used, which analysis approach you chose and why, how you ensured credibility, and the themes that emerged. You can include a screenshot of your marking up of the transcript if you like. Can you draw any conclusions? What might be some limitations to your conclusions?</p> <p>(b) Recall from Lesson 2 the three characteristics of qualitative research. Show some examples from your own process with this small research project that you conducted here.</p>

8	<ul style="list-style-type: none"> <li>• Part IV, Ch. 5, “Qualitative Case Study Research” in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> <li>• Brownell, M. D. Musically adapted social stories to modify behaviors in students with autism: Four case studies. <i>Journal of Music Therapy</i>, 39, 117-144.</li> <li>• Jellison, J. A., &amp; Gainer, E. W. Into the mainstream: A case-study of a child's participation in music education and music therapy. <i>Journal of Music Therapy</i>, 32.</li> <li>• Bradt, J. The effects of music entrainment on postoperative pain perception in pediatric patients. <i>Music and Medicine</i>, 2, 150-157.</li> <li>• Hanser, S., Butterfield-Whitcomb, J., &amp; Kawata, M. Home-based music strategies with individuals who have dementia and their family caregivers. <i>Journal of Music Therapy</i>, 48, 2-27.</li> </ul>	<p>Read the articles by Bradt and Hanser et al. Each displays graphed data in which the investigators manipulated certain conditions and observed behavioral responses over time. Describe the design of each research study, and discuss the advantages of applying these designs to test the respective hypotheses. Suggest one alternative design for each investigation.</p>
9	<ul style="list-style-type: none"> <li>• Part I, Ch. 4, “Principles of Quantitative Research,” and Part III, Ch. 22, “Survey Research” in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. Gilsum, NH: Barcelona Publishers, 2005.)</li> <li>• Saarikallio, S. (2012). Development and validation of the Brief Music in Mood Regulation Scale (B-MMR). <i>Music Perception</i>, 30(1), 97-105.</li> <li>• Merker, B., Bergström-Isacsson, B. and Engerström, I.W. (2009) <i>Music and the Rett Disorder: The Swedish Rett Center Survey</i>, <i>Nordic Journal of Music Therapy</i></li> <li>• Steele, A. L. and Young, S. (2008) A Comparison of Music Education and Music Therapy Majors: Personality Types as Described by the Myers-Briggs Type Indicator and Demographic Profiles, <i>Journal of Music Therapy</i>, XLV(1), 2-20.</li> </ul>	<p>Consider the three articles that were in the assigned reading: one by Saarikallio, one by Bjorn et al, and one by Steele &amp; Young.</p> <p>Contrast how each of the three studies uses surveys/questionnaires.</p> <p>Consider the purpose of each and how they make a contribution to music therapy research. How does the survey development, sampling, data collection, and analysis differ and are they appropriate? Write up your assessment in 2-3 pages.</p>

10	<ul style="list-style-type: none"> <li>• Ch 21: Experimental Research in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> <li>• Clark, I., Baker, F., &amp; Taylor, N.F. (2012). The effects of live patterned sensory enhancement on group exercise participation and mood in older adults in rehabilitation. <i>Journal of Music Therapy, 49</i>(2), 180-204.</li> <li>• Belgrave, M. (2011). The effect of a music therapy intergenerational program on children and older adults' intergenerational interactions, cross-age attitudes, and older adults' psychosocial well-being. <i>Journal of Music Therapy, 48</i>(4), 486-508.</li> </ul>	<p>Identify one additional pre-experiment in the music therapy literature, and review this article in several paragraphs by answering the discussion questions above.</p> <p>Select two different pre-experimental designs that are options to test your hypothesis.</p> <p>Compare the advantages and disadvantages of these designs to determine the most appropriate design for your research question.</p> <p>Then select one of these designs, based on your analysis, and describe in detail in 2 -3 pages: the experimental and control group(s) or condition(s), how subjects would be assigned to conditions, how and when observations would be measured, and other details of the methodology to control variables.</p>
11	<ul style="list-style-type: none"> <li>• Bradt, J. (2012a). Randomized controlled trials in music therapy: Guidelines for design and implementation. <i>Journal of Music Therapy, 49</i>(2), 120-149.</li> <li>• Bradt, J. (2012b). Mixed methods research in music therapy research. <i>Journal of Music Therapy, 50</i>(2), 123-148.</li> <li>• Hanser, S.B., &amp; Thompson, L.W. (1994). Effects of a music therapy strategy on depressed older adults.</li> </ul>	<p>Identify one additional RCT in the music therapy literature, and review this article by answering the discussion questions referring to RCTs above.</p> <p>If it is feasible, design an RCT for your research question. Describe: the experimental and control groups or conditions,</p>

	<p><i>Journal of Gerontology</i>, 49(6), P265-P269.</p> <ul style="list-style-type: none"> <li>• Hanser, S.B., &amp; Wheeler, B. (2005). Experimental research. In Wheeler, B. (Eds). <i>Music Therapy Research, 2nd edition</i>. Gilsum, NH: Barcelona Publishers.</li> <li>• Robb, S., Burns, D., Stegenga, K.A. et al. (2014). Randomized clinical trial of therapeutic music video intervention for resilience outcomes in adolescents/young adults undergoing hematopoietic stem cell transplant. <i>Cancer</i>, doi: 10.1002/cncr.28355.</li> <li>• Roberts, M., &amp; McFerran, K. (2013). A mixed methods analysis of songs written by bereaved preadolescents in individual music therapy. <i>Journal of Music Therapy</i>, 50(1), 25-52.</li> <li>• Silverman, M. (2010). Perceptions of music therapy interventions from inpatients with severe mental illness: A mixed-methods approach. <i>The Arts in Psychotherapy</i>, 37(3), 264-268.</li> <li>• Bradt, J. Randomized controlled trials in music therapy: Guidelines for design and implementation. <i>Journal of Music Therapy</i>, 49, 120-149.</li> <li>• Ghetti, C. M. Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. <i>Journal of Music Therapy</i>, 50, 93-122.</li> </ul>	<p>randomization procedures, how and when observations would be measured, and other details of the methodology to control variables.</p> <p>Identify one additional mixed methods research study in the music therapy literature, and review this article by answering the discussion questions referring to the mixed methods design above.</p> <p>Apply an additional method to create a mixed methods design for your own research hypothesis. Describe this method, and cite the advantages of adding this element to your proposed RCT.</p>
12	<ul style="list-style-type: none"> <li>• CONSORT: Transparent reporting of trials. <a href="http://www.consort-statement.org">www.consort-statement.org</a></li> <li>• EQUATOR: Enhancing the QUALity and Transparency Of health Research. <a href="http://www.equator-network.org/">http://www.equator-network.org/</a></li> <li>• Hanser, S.B., Bauer-Wu, S., Kubicek, L., Healey, M., Manola, J., Hernandez, M., &amp; Bunnell, C. (2006). Effects of a music therapy intervention on quality of</li> </ul>	<p>With the assistance of your advisor, and to the best of your ability at this time, select one research design to address your research question and hypothesis. As relevant, complete the CONSORT Checklist with prospective procedures and</p>

	<p>life and distress in women with metastatic breast cancer. <i>Journal of the Society for Integrative Oncology</i>, 5(1), 14-23.</p> <ul style="list-style-type: none"> <li>• Robb, S., Burns, D., Stegenga, K.A. et al. (2014). Randomized clinical trial of therapeutic music video intervention for resilience outcomes in adolescents/young adults undergoing hematopoietic stem cell transplant. <i>Cancer</i>, doi: 10.1002/cncr.28355.</li> <li>• SPIRIT: Standard Protocol Items: Recommendations for Interventional Trials. <a href="http://www.spirit-statement.org">http://www.spirit-statement.org</a></li> </ul>	<p>methodology. Then complete the SPIRIT Checklist during a meeting with your advisor to determine the most feasible methodology for your Master's Thesis.</p>
13	<ul style="list-style-type: none"> <li>• "Pilot and Feasibility Studies: Application in Music Therapy Research" by A. Blythe LaGasse, PhD, MT-BC. <i>Journal of Music Therapy</i>, Vol. 50, Issue 4, pp. 304-320</li> <li>• "The Power of the Pilot" by Sheri Robb. <i>Journal of Music Therapy</i>, Vol. 50 Issue 1, pp. 3-5.</li> <li>• Wan CY, Bazen L, Baars R, Libenson A, Zipse L, et al. (2011) "Auditory-Motor Mapping Training as an Intervention to Facilitate Speech Output in Non-Verbal Children with Autism: A Proof of Concept Study." PLoS ONE 6(9): e25505. doi:10.1371/journal.pone.0025505</li> <li>• "A Feasibility Study of the Effects of Music and Movement on Physical Function, Quality of Life, Depression, and Anxiety in Patients With Parkinson Disease," by Alicia Ann Clair, PhD. <i>Music and Medicine</i>, January 2012 vol. 4, no. 1 49-55.</li> </ul>	<p>In the assigned article "A Feasibility Study of the Effects of Music and Movement on Physical Function, Quality of Life, Depression, and Anxiety in Patients With Parkinson Disease," Alicia Ann Clair conducted a feasibility study of the effects of music and movement on physical function, quality of life, depression and anxiety in patients with Parkinson's disease. In this study, Dr. Clair tested seven subjects who participated in an exercise program facilitated by auditory music cues. The results provide preliminary evidence that music-facilitated exercise had positive outcomes and merited a larger study that could determine long-term outcomes. Write a short analysis of this paper (1-2 pages) in which you answer the following:</p> <p>What benefits did this</p>

		<p>feasibility study provide the researchers? Do they align with the benefits you posted in the discussion forum? How did it test the four areas described above: process, resources, management and scientific basis.</p> <p>What refinement of methodology has to happen in order for a larger study to be undertaken?</p> <p>How can long-term outcomes be measured?</p>
14	<ul style="list-style-type: none"> <li>Ch. 9, "Collaborating Across Disciplines and Institutions," Ch. 10, "Writing Up Qualitative Work," and Ch 11: "Reading and Appraising Qualitative Work" in <i>Qualitative Methods for Health Research, 2nd Ed.</i> Judith Green and Nicki Thorogood. (Thousand Oaks, California: SAGE Publications, 2009.)</li> <li>Part V, Ch. 33 "Approaches to Researching Music" in <i>Music Therapy Research, 2nd edition.</i> Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> </ul> <p>Also recommended:</p> <ul style="list-style-type: none"> <li>Barbara Wheeler, in Part II, Ch. 10 "Designing Quantitative Research" in <i>Music Therapy Research, 2nd edition.</i> Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</li> <li>Ken Bruscia, in Part II, Ch. 11 "Designing Qualitative Research" in <i>Music Therapy Research, 2nd edition.</i> Barbara Wheeler,</li> </ul>	<p>As a final project in this course, you will design a research project and write the Introduction, Methods and References section. These sections should be approached as being part of the paper that could well be published in a music therapy journal after you have completed your study.</p> <p>Watch the tutorial on writing papers in APA style at <a href="http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx">http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx</a> for an introduction to the different sections of the paper and then read the relevant sections in the APA manual.</p> <p>Feel free to draw from the assignments completed throughout this course as a basis and refer back to the lessons that are</p>

	<p>Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</p>	<p>relevant for your design choice.</p> <p>If your approach is primarily quantitative, take into account research design suggestions as presented by Barbara Wheeler, in Part II, Ch. 10 “Designing Quantitative Research” in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</p> <p>If your approach is primarily qualitative, take into account research design suggestions as presented by Ken Bruscia, in Part II, Ch. 11 “Designing Qualitative Research” in <i>Music Therapy Research, 2nd edition</i>. Barbara Wheeler, Ed. (Gilsum, NH: Barcelona Publishers, 2005.)</p> <p>If you choose to use mixed methods, explain why that choice was made.</p> <p>Also consider the issues discussed in this lesson: does your research fall into the framework of basic or applied research. What collaborations might be involved, how will your arrange them?</p> <p>Consult the APA website and APA manual for proper formatting and</p>
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		particularly for proper reference citation.
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**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-551**  
**Advanced Research Methods**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; D. Research	<p>6.1 Perform comprehensive literature searches using various indices to identify gaps in knowledge.</p> <p>6.2 Translate theories, issues, and problems in clinical practice, supervision, administration, and higher education into meaningful research hypotheses or guiding questions.</p> <p>6.3 Apply quantitative and qualitative research designs according to their indicated uses.</p> <p>6.4 Conduct advanced research using one or more research approaches (e.g., historical, philosophical, qualitative, quantitative.)</p>

	<p>6.5 Acknowledge one's biases and personal limitations related to research.</p> <p>6.7 Conduct research according to ethical principles for protection of human participants, including informed consent, assessment of risk and benefit, and participant selection.</p> <p>6.8 Collect and analyze data using appropriate procedures to avoid or minimize potential confounds.</p> <p>6.9 Collaborate with others in conducting research.</p> <p>6.10 Use various methods of data analysis.</p> <p>6.11 Interpret and disseminate research results consistent with established standards of inquiry.</p> <p>6.12 Evaluate scholarly and student research regarding research questions or problems, methods, procedures, data collection, analysis, and conclusions.</p>
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**Berklee College of Music  
Master of Arts – Music Therapy  
MTH-551  
Advanced Research Methods  
3 credits**

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location

Office Hours

Course Website

Program Director: Suzanne Hanser

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**Course Description**

This course builds on the research methodology foundation introduced in MTH-510 and MTH-550 with an emphasis on quantitative data analysis, statistical testing, and interpreting research results. Students learn procedures for categorizing, organizing, coding, and cleaning data. As well, they learn how to best present their data through visual displays such as tables and graphs. They also learn how to compute, interpret and present both descriptive statistics about their sample and inferential statistics to generalize to the population of interest. These statistics are explained both computationally as well as theoretically. Students learn basic probability theory and its connection to hypothesis testing. The course also examines how to evaluate research critically for potential artifacts and the process of meta analysis for quantitatively synthesizing other research studies. Students have hands-on practical experience using SPSS student software to analyze real data throughout the course.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

1. Transform their data from its raw format to a format ready for analysis
2. Identify characteristics and properties of their data that will guide appropriate data analysis approaches
3. Calculate and interpret suitable statistical procedures for various types of research questions and designs for presentation in the Results section of an academic paper
4. Enter and analyze data in SPSS and interpret outputs
5. Evaluate their own and other research for artifacts that may threaten the validity of the conclusions
6. Quantitatively synthesize research in a given field.

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

#### **Minimum Mac system requirements**

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

#### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

#### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

#### **Course Materials**

1. Levin, J, Fox, J.A., Forde, D.R. *Elementary Statistics in Social Research*. (12th Edition). 2014. Boston, MA: Pearson and accompanying General Social Survey Data Set
2. APA. (5th Edition). *Publication Manual of the American Psychological Association*. Washington, DC. [www.apa.org/books](http://www.apa.org/books)
3. SPSS software student version

#### **Additional Materials:**

1. Selected articles from periodicals such as: *The Journal of Music Therapy*, *Music Therapy Perspectives*, *British Journal of Music Therapy*, *British Society for Music Therapy/Bulletin*, *International Journal of Arts Medicine*, *Music and Medicine*, *Nordic Journal of Music Therapy*, *Australian Journal of Music Therapy*, *Canadian Journal of Music Therapy*, and Wheeler, B. *Music Therapy Research*, 2nd Edition

**Recommended reading:**

Rosenthal, Robert; Rosnow, Ralph L.; Kazdin, Alan E.; Kazdin, (2009) , *Artifacts in Behavioral Research*, New York: Oxford University Press

Hunt, M. (1997) *How science takes stock: The story of meta-analysis*. New York: Russell Sage Foundation

**Grading Criteria****A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.

### **Assessment Requirements**

There are three to four assignments each week. These include computations, interpretations of statistics, short writing assignments and discussion forum contribution. There is a final project requiring an evaluation of the student's research designs, and proposed data analysis plans.

### **Grade Determination**

Weekly Assignments 70%

Final Project 30%

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

## **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

## **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

## **Course Outline**

### **Week 1. Descriptive Statistics, Part I:**

Categorize various types and levels of measurement (nominal, ordinal, etc.)

Organize data in tables, creating graphs, plots, identifying unusual data points or patterns, outliers.

#### Reading Assignment:

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson (Chapters 1-2, pp. 1-80).

“Communicating Evidence Visually,” Chapter 15 in Booth W. C., Colomb, G.C., Williams, J.M. (2008) *The Craft of Research, Third Edition (Chicago Guides to Writing, Editing, and Publishing)*, University of Chicago Press. pp. 213-231.

#### Assignments:

Activity 1.1: Categorizing types of data

Activity 1.2 Interpreting Tables

Activity 1.3 Computer exercises

### **Week 2. Descriptive Statistics, Part II:**

Calculate and compare central tendency, trimmed mean, weighted mean. Calculate and interpret variabilities. Compare variabilities.



### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson (Chapters 3-4, pp. 81-134).

### Assignments

Activity 2.1: Calculating Central Tendency

Activity 2.2: Calculating Variability

Activity 2.3 Interpreting Histograms

Activity 2.4: Read and interpret: Descriptive Statistics

### **Week 3. Introduction to Inferential Statistics: The Basis of Decision Making Research**

Use statistics to test hypotheses from samples and infer the findings from the sample to the larger population. Apply basic probability theory and its relationship to inferential statistics; probability distributions and the characteristics of the normal curve; calculating z-scores and illustrating how they can be used for comparisons; and assessing whether the sample mean is generalizable to the population.

### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. Review pp. 21- 23 on “Decision Making” and read Chapters 5-6, pp. 137-216.

### Assignments

Activity 3.1: Z-Scores and Probability

Discussion Forum 3.1: Identifying Bias

Activity 3.2: Calculating and Interpreting Confidence Intervals

### **Week 4. Comparing Differences Between Two Groups with T-tests, Part I**

Compare two randomly selected groups for significant difference between their means through the  $t$  test. Explore the concept of the null hypothesis and Type I and Type II errors. Understand the difference between statistical significance and effect size.

### Reading Assignment

This reading assignment is for Lessons 4 and 5

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. Ch. 7 pp. 217-275

### Assignments

Activity 4.1: Comparing Two Groups, Signal to Noise

Activity 4.2: Calculating  $t$  Tests

Activity 4.2: Interpreting  $t$  tests

### **Week 5. T-tests, Part II, Dependent Samples**

What to do if the groups are not independent of each other. Explore these types of research designs: repeated measures, correlated samples, dependent samples. Calculate  $t$ -test for dependent samples.

### Reading Assignment

This reading assignment is for Lessons 4 and 5

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. Ch. 7 pp. 217-275

### Assignments

Activity 5.1: Calculating and Interpreting Effect Size  $d$

Activity 5.2: Dependent Samples

Activity 5.3: Calculating and Interpreting Dependent  $t$  test

Activity 5.4: More practice on  $t$  tests

QUIZ

## **Week 6. Comparing More than Two Groups: Analysis of Variance (ANOVA) and the F ratio, Part I**

Calculate and interpret one way Analysis of Variance (ANOVA) and its related statistic, the  $F$  ratio, for multiple group design comparisons. Perform Tukey's post hoc test on omnibus  $F$ 's. Related effect size  $\eta^2$ .

### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. ch. 8. pp. 276-296

### Assignments

Activity 6.1: Perform an Analysis of Variance

Activity 6.2: Computer Exercise

Activity 6.3: Read and interpret

## **Week 7. ANOVA, Part II**

Learn Two Way Analysis of Variance (ANOVA). Identify the between and within sources of variance, calculating the  $F$ 's. Interpreting Interactions. Post hoc tests.

### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. Ch. 8, pp. 296- 318

### Assignments

Activity 7.1: From One Factor to Two Factors

Activity 7.2: Interpreting Interactions

Activity 7.3: Computing and Interpreting One-Way ANOVA

## **Week 8. Describing Relationships: Correlation Coefficients**

The statistic of correlation is presented to examine the relationship between two variables in terms of its strength and direction. Particular attention is paid to the Pearson correlation coefficient  $r$ , for use with interval data.

### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. Chapter 10, pp. 367-399.

### Assignments

Activity 8.1: Estimating Relationships  
Activity 8.2: Identifying Hypotheses  
Activity 8.3: Calculating and Interpreting  $r$   
Discussion Forum: Critiquing Correlations

### **Week 9. Correlations Part II: Continuation of Correlations.**

Explore an overview of non parametric correlation alternatives; and applications of correlations in many parts of research design such as test construction, inter-rater reliability, and validity.

### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. Chapter 12, pp. 444-475.

### Assignments

Activity 9.1: Calculating and Interpreting Spearman's  $r_s$   
Activity 9.2: Analysis of Rank Order Data  
Activity 9.3: Evaluating a New Scale

### **Week 10. Nonparametrics: Chi-Square**

This lesson will cover computation and interpretation of the most commonly used nonparametric statistical test, the Chi-Square, for use with a dependent nominal variable. Both basic 2 x 2 designs and more complicated designs will be covered.

### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. Re-read pp. 54-51 and Chapter 9, pp. 319-341 only

### Assignments

Activity 10.1: Calculating and Interpreting  $\chi^2$   
Activity 10.2 Interpreting a 4 x 2 Table  
Discussion Forum 10.1 Alternative Interpretations

### **Week 11. Nonparametrics: Mann-Whitney , Kruskal-Wallis**

This lesson continues Lesson 10 by presenting two more nonparametric statistics, for comparing two or more groups with ordinal (ranked) data. This lesson also includes a self-graded review on choosing the correct statistical procedure given certain research designs or questions.

### Reading Assignment

Levin, J., Fox, J.A. and Forde, D.R (2014) *Elementary Statistics in Social Research, Twelfth edition*. Boston, MA: Pearson. pp. 344- 363 and Ch. 13 pp. 470-508

### Assignments

Activity 11.1: Calculating and Interpreting Mann Whitney  
Activity 11.2: Calculating and Interpreting Kruskal-Wallis

Activity 11.3: Nonparametric tests: Read and Interpret  
Self-Graded Assignment: Choosing the Right Statistic

## **Week 12. Meta-analysis**

This week provides a brief history of meta analysis (Gene Glass and psychotherapy), critiques and rebuttals of meta-analysis, and purpose, comparing and contrasting studies, moderating variables, finding effect sizes from the studies, calculating overall size of effect and significance.

### Reading Assignment

Dileo C. and Bradt J. (2005). Meta-Analysis. In Wheeler, B.L., *Music Therapy Research, Second Edition*, 282-292.

Standley J.M. (1986). Music Research in Medical/Dental Treatment: Meta-Analysis and Clinical Application. In *Journal of Music Therapy III*(2). 56-122.

### Assignments

Activity 12.1: Prelude or Requiem for the Mozart Effect

Discussion Forum 12.1: Locating the Grey Literature

Activity 12.2: Interpreting a Meta-Analysis

Discussion Forum 12.2: The Future of Meta-Analysis

## **Week 13. “People Studying People”: Subject-Experimenter artifacts in behavioral research.**

This week focuses on identifying and controlling for biases such as Expectancy effects, Hawthorne effect, Good subject effect, Reactance, Demand characteristics, etc.

### Reading Assignment

There is no required reading assignment for this lesson.

### Assignments

Activity 13.1: Pygmalion in the Classroom

Discussion Forum 13.1 Experimenter Effects

Activity 13.2: Identifying Artifacts

## **Week 14. FINAL PROJECT**

Based on the clinical specialty you decided upon in 550, identify three (qualitative and quantitative) designs you're most likely to use in your culminating project. Propose detailed plans for projected analysis for these three different designs.

Include all details about what you will do to the data: how you will code it, clean it, descriptive statistics, set it up in SPSS, what statistical tests you would run on it, what assumptions you would have to meet to run those tests, how large must the data set be, all in preparation for the results and discussion sections of your paper.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-552**  
**Music Therapy Practice in Conventional Medicine**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.1 Apply comprehensive knowledge of current methods of music therapy assessment, treatment, and evaluation.</p> <p>4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.</p> <p>4.5 Utilize the dynamics and processes of various theoretical models in individual, dyadic, family, and group music therapy.</p> <p>4.6 Design or adapt assessment and evaluation procedures for various client populations.</p> <p>4.7 Utilize advanced music therapy methods (e.g., listening, improvising, performing, composing) within one</p>

	<p>or more theoretical frameworks to assess and evaluate clients' strengths, needs, and progress.</p> <p>4.9 Employ one or more models of music therapy requiring advanced training.</p> <p>4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.</p> <p>4.11 Assume the responsibilities of a primary therapist.</p> <p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p> <p>4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.</p> <p>4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.</p> <p>4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.</p> <p>4.18 Apply creative processes within music therapy.</p> <p>4.20 Understand and respond to potential physical and psychological risks to client health and safety.</p>
II. Professional Development; A. Musical and Artistic Development	<p>7.6 Design music listening programs for therapeutic purposes.</p> <p>7.7 Use different methods of musical analysis for client assessment and evaluation.</p> <p>7.8 Adapt and select musical material for different musical cultures and sub-cultures.</p>
II. Professional Development; B. Personal Development and Professional Role	<p>8.1 Utilize self awareness and insight to deepen the client's process in music therapy.</p>

**Berklee College of Music**  
**Master of Arts in Music Therapy**  
**MTH-552**  
**Music Therapy Practice in Conventional Medicine**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair: Dr. Suzanne Hanser

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**Course Description**

This course enhances a student's ability to practice music therapy in conventional medical settings. Students build upon studies in neuroscience and apply neurological music therapy protocols in clinical practice. They connect neuroscience with the elements of music that have the power to commit change that is measurable, meaningful, and relevant to the patient's treatment plan and overall well-being. Students also explore key needs of various medical populations and select appropriate clinical interventions. As students analyze music therapy in medical literature, they cultivate an ability to communicate about the music therapy profession with medical colleagues. Students also synthesize knowledge of medical terminology and constructs as they analyze situations and apply ethical choices in clinical practice.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Evaluate key features and needs of various medical populations
2. Assess the need for theoretical models for music
3. Perform neurologic music therapy protocols
4. Synthesize knowledge of medical terminology and constructs
5. Select appropriate clinical interventions based on presenting symptoms
6. Analyze published articles in the field both in music therapy journals as well as other prominent medical journals
7. Present an in-service for medical professionals
8. Analyze and make ethical choices in clinical practice

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7

- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

1. Thaut, M. (2005). *Rhythm, music and the brain: scientific foundations and clinical applications*. New York: Routledge
2. Baker, F. & Tamplin, J. (2006). *Music therapy methods in neurorehabilitation*. London: Jessica Kingsley Publishers.
3. Robertson, A. (2009). *Music, medicine and miracles*. Orlando, FL: Florida Hospital
4. Dileo, C. & Bradt, J. (2005). *Medical music therapy: a meta-analysis and agenda for future research*. Cherry Hill, NJ: Jeffrey Books
5. Allen, J., Ed. (2013). *Guidelines for music therapy practice in adult medical care*. Gilsum, NH: Barcelona
6. Bradt, J. (2013). *Guidelines for music therapy practice in pediatric care*. Gilsum, NH: Barcelona
7. Thaut, M. (2005). *Rhythm, music and the brain: scientific foundations and clinical applications*. New York: Routledge
8. Robertson, A. (2009). *Music, medicine and miracles*. Orlando, FL: Florida Hospital
9. Dileo, C. & Bradt J. (2005). *Medical music therapy: a meta-analysis and agenda for future research*. Cherry Hill, NJ: Jeffrey Books



10. Dileo, C. (2000). *Ethical thinking in music therapy*. Cherry Hill, NJ: Jeffrey Books
11. Dileo & Loewy (Eds) (2006). *Music therapy at the end of life*. Cherry Hill, NJ: Jeffrey Books
12. Standley, J., & Walworth, D. (2010). *Music therapy with premature infants: research and developmental interventions* (2nd edition). Silver Spring, MD: AMTA

## **Grading Criteria**

### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

### **F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain

severe flaws.

### **Course Requirements and Grade Determination**

<b>Activity</b>	<b>Grade %</b>
1. in-service presentation	<b>20%</b>
2. review of films	<b>5%</b>
3. article reviews	<b>30%</b>
4. terminology list plus coloring plates	<b>10%</b>
5. demonstration of Neurologic Music Therapy protocols	<b>15%</b>
6. final exam	<b>20%</b>

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer

to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1: Outline of Class & Historical Perspectives of Music and Medicine**

Topics:

- anthropology and modern music therapy
- social science vs. neuroscience
- identify three strategies for critically reviewing articles

#### **Readings and assignments to prepare for this class:**

1. review AMTA fact sheet on MT and medicine ([www.musictherapy.org](http://www.musictherapy.org))
2. Clair, A. A. In Darrow, A. (Ed.). *Neurologic music therapy. Introduction to approaches in music therapy* (pp. 143-157). Silver Spring, MD: American Music Therapy Assn. (pp. 153-172 in the 2nd edition, 2008)
3. Chemali, K.R. (2010). *The science of rehumanizing medicine: scientists and musicians discover the importance of their collaboration*. *Music and Medicine*, 2 (2), pp. 73-77
4. Thaut, M. (2005) Chapter 6: Music in Therapy and Medicine: From Social Science to

Neuroscience. *Rhythm, Music, and the Brain* (pp. 113-136).

## **Week 2: Surgical and Procedural Support**

Topics:

- music therapy intervention in surgery
- common surgical and medical procedures

### **Readings and assignments to prepare for this class:**

1. Allen chapters 1 & 2
2. Bradt chapter 6
3. Cochrane Review on music therapy interventions for preoperative anxiety
4. Huddleston, P. (1996). *Prepare for surgery, heal faster*. <http://www.healfaster.com/>

## **Week 3: Pain Management**

Topics:

- Neuromatrix Theory of pain
- biological foundations of stress and anxiety

### **Readings and assignments to prepare for this class:**

1. Allen chapter 3
2. Bradt chapter 2
3. Cedpeda Cochran Review on music and pain
4. AMTA fact sheet on pain [http://www.musictherapy.org/assets/1/7/MT\\_Pain\\_2010.pdf](http://www.musictherapy.org/assets/1/7/MT_Pain_2010.pdf)
5. White, J.M. (2000). State of the science of music interventions: critical care and perioperative practice. *Critical Care Nursing Units North America*, 12(2), pp. 219-225
6. Students to be assigned to look up and categorize side effects of commonly used pain medications <http://www.webmd.com/drugs/condition-3079-Pain.aspx>
7. <http://www.brainfacts.org/Sensing-Thinking-Behaving/Senses-and-Perception/Articles/2013/A-Dose-of-Music-for-Pain-Relief>

## **Week 4: Critical and Intensive Care**

Topics:

- equipment and interventions common in ICU/CCU units
- music therapy interventions for people who are generally unresponsive/minimally responsive and seriously ill

### **Readings and assignments to prepare for this class:**

1. Allen chapter 4
2. Bradt chapter 5

## **Week 5: Cancer**

Topics:

- psychosocial issues related to a cancer diagnosis
- music therapy interventions for cancer patients

### **Readings and assignments to prepare for this class:**

1. Go to the American Cancer Society website and read 5 or more 'Stories of Hope'

(<http://www.cancer.org/treatment/survivorshipduringandaftertreatment/storiesofhope/index>).

2. Allen Chapter 11
3. Bradt Chapter 8

### **Week 6: Palliative/Hospice Care**

Topics:

- distinguish the terms palliative and hospice
- physical and psycho/social/spiritual needs of the patient vs. family
- identify the physical and psycho/social/spiritual needs of the family
- music therapy activities specific to the needs of this population

### **Readings and assignments to prepare for this class:**

1. Allen chapter 12
2. Bradt chapter 9
3. Dileo & Loewy Chapter 22

### **Week 7: Traumatic Brain Injuries**

Topics:

- anatomy and physiology of traumatic brain injuries
- attention and cognition
- memory

### **Readings and assignments to prepare for this class:**

1. Allen Chapter 7
2. Bradt Chapter 10
3. Cochrane review
4. Thaut, Chapter 9, plus Appendices

### **Week 8: Disorders of Consciousness**

Topics:

- neurologic profile of disorders of consciousness
- comas

### **Readings and assignments to prepare for this class:**

1. Bradt chapter 12
2. Cochrane review: <http://www.ncbi.nlm.nih.gov/pubmed/12194617>

### **Video to watch:**

*Coma*: <http://comadocumentary.org/>

### **Week 9: Communication Disorders**

Topics:

- aphasia
- dysarthria
- apraxia

**Readings and assignments to prepare for this class:**

1. Allen chapters 6 and 8
2. Cochrane review for apraxia: <http://www.ncbi.nlm.nih.gov/pubmed/16235357>
3. Thaut Chapter 8
4. Schlaug G, Norton A, Marchina S, Zipse L, Wan CY. From singing to speaking: facilitating recovery from nonfluent aphasia. *Future Neurol.* 2010;5(5):657-665. [PDF] and watch the film demonstration of Melodic Intonation Therapy and discussion of the arcuate fasciculus
5. Wan CY, Rueber T, Hohmann A, Schlaug G. The Therapeutic Effects of Singing in Neurological Disorders. *Music Perception* 2010;27(4):287-295. [PDF] and watch the film on Therapeutic singing and watch the film on 'Therapeutic Singing' to include Parkinson's choirs
6. Adult apraxia, differential diagnosis of dysarthria, and apraxia: <http://www.csuchico.edu/~pmccaffrey/syllabi/SPPA342/342unit15.html>

**Video to watch:**

Texas Voice Project film of Earl's story. Post your descriptions of Earl's speech characteristics before and after the treatment. Identify your hypothesis as to what the interventions would have been to create these notable changes

**Week 10: Sensorimotor Rehabilitation**

Topics:

- neurology of movement
- neurological foundations of movement disorders
- entrainment in movement
- clinical partnerships with physical therapists

**Readings and assignments to prepare for this class:**

1. Thaut, Chapter 7
2. Baker, Chapter 3
3. Review the website of the American Physical Therapy Assn. ([www.apta.org](http://www.apta.org))
4. l'Etoile, S.K. (2010). Neurologic music therapy: a scientific paradigm for clinical practice. *Music and Medicine*, 2 (2), pp. 78-84

**Videos to Watch:**

1. Watch the films posted at <http://cf.hum.uva.nl/mmm/newborns/index.html#paper> and post 3 learning points from this study and the films. Identify how they inform the work of music therapy and music education with young children
2. Watch the film 'You can be me' on careers in physical therapists (<http://www.apta.org/YouCanBeMe/>)

**Week 11: Neurologic Music Therapy Protocols**

Topics:

- sensorimotor rehabilitation
- speech and language rehabilitation
- cognitive rehabilitation

**Readings and assignments to prepare for this class:**

1. Thaut, Chapters 7, 8 & 9

### **Week 12: Newborns and the NICU**

#### **Topics:**

- neurological development in the third trimester
- implications of premature infant development in the NICU
- medical care of the premature infant

#### **Readings and assignments to prepare for this class:**

1. Standley, Chapters 1-3

#### **Videos to Watch:**

*Secret Life of the Brain: The Baby's Brain* and observe Geidelise Als' developmental suites

### **Week 13: Ethics and Reimbursement**

#### **Topics:**

- ethical dilemmas in medical practice
- reimbursement for music therapy services in medical settings
- professional code of ethics

#### **Readings and assignments to prepare for this class:**

1. Dileo, C. (2000). *Ethical Thinking in Music Therapy*. Cherry Hill, NJ: Jeffrey Books
2. *Medical Coding and Records Manual: Neurologic Music Therapy*:  
<http://www.colostate.edu/depts/cbrm/>

### **Week 14: In-service Presentations**

#### **Topics:**

- demonstrate your capacity to provide a music therapy inservice to medical professionals
- distinguish best practices of music therapy for a specific medical population
- demonstrate a high capacity to effectively advocate for music therapy in medical settings
- demonstrate competencies with medical terminology
- identify, describe and present the theoretical foundations for music therapy in this medical setting

#### **Reading and assignments to prepare for this class:**

- In-service presentation: choose a specific medical group to address (physicians, nurses, therapists, patients) and a specific topic in our curriculum (surgical preparation, oncology, rehabilitation). Your inservice should address a description of music therapy services (rationale, theoretical foundation, criteria for referrals) and include a demonstration of an intervention. You will have 30 minutes to present your ideas. Peers will post suggestions.

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**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.1 Apply comprehensive knowledge of current methods of music therapy assessment, treatment, and evaluation.</p> <p>4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.</p> <p>4.5 Utilize the dynamics and processes of various theoretical models in individual, dyadic, family, and group music therapy.</p> <p>4.6 Design or adapt assessment and evaluation procedures for various client populations.</p> <p>4.7 Utilize advanced music therapy methods (e.g., listening, improvising, performing, composing) within one</p>



	<p>or more theoretical frameworks to assess and evaluate clients' strengths, needs, and progress.</p> <p>4.9 Employ one or more models of music therapy requiring advanced training.</p> <p>4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.</p> <p>4.11 Assume the responsibilities of a primary therapist.</p> <p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p> <p>4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.</p> <p>4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.</p> <p>4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.</p> <p>4.17 Understand the differential uses of the creative arts therapies and the roles of art, dance/movement, drama, psychodrama, and poetry therapy in relation to music therapy.</p> <p>4.18 Apply creative processes within music therapy.</p> <p>4.19 Employ imagery and ritual in music therapy.</p> <p>4.20 Understand and respond to potential physical and psychological risks to client health and safety.</p>
<p>II. Professional Development; A. Musical and Artistic Development</p>	<p>7.6 Design music listening programs for therapeutic purposes.</p> <p>7.7 Use different methods of musical analysis for client assessment and evaluation.</p> <p>7.8 Adapt and select musical material for different musical cultures and sub-cultures.</p>

<p>II. Professional Development; B. Personal Development and Professional Role</p>	<p>8.1 Utilize self awareness and insight to deepen the client's process in music therapy.</p> <p>8.2 Identify and address one's personal issues.</p> <p>8.4 Use personal reflection (e.g., journaling, artistic involvement, meditation, other spiritual pursuits).</p>
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**Berklee College of Music**  
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**3 credits**

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Instructor:  
Email:  
Phone:  
Office:  
Office Hours:  
Course Chair                      Dr. Suzanne Hanser

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### **Course Description**

This course prepares students for specialized music therapy practice within integrative medical centers. Students take a personal journey along a path of illness to optimal health in order to understand the needs of individuals as they encounter five stages: first signs of imbalance or discomfort; diagnosis; treatment; recovery; and optimal health and prevention. Throughout the course, students learn music and music therapy techniques for building a healthy mind, body, and spirit. They learn how music therapy interfaces with yogic teachings, breath work, chant, meditation, and cognitive-behavioral therapy. This course explores integrative medical paths like traditional Chinese medicine and Ayurveda and investigates how music can accompany individuals on their healing journeys. Students also learn about the theories underlying the psychoneuroimmunology of health and review the current medical literature to identify how music therapy addresses the needs of people as they take a healing journey.

### **Learning Outcomes**

Upon completion of this course, students will be able to:

1. Synthesize basic principles of traditional Chinese and integrative medicine, determining how music and music therapy may be applied in a complementary way to help achieve desired outcomes
2. Evaluate psychological stages of living with illness, applying strategies to address each stage
3. Analyze underlying theories and current research supporting music therapy in one medical specialty
4. Write a proposal to establish a music therapy service within a medical or integrative medical center

### **Minimum Technical Requirements**

#### **Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more

- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

1. Hanser, S.B. (in press). *Integrative health through music therapy*. London: Palgrave-MacMillan.
2. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.
3. Hanson-Abromeit, D., & Colwell, C. (2010). *Medical music therapy for adults in hospital settings: Using music to support medical interventions*. Silver Spring: AMTA.
4. Koopsen, C., & Young, C. (2009). *Integrative health: A holistic approach for health professionals*. Boston: Jones & Bartlett.
5. Also recommended:
6. Abrams, D., & Weil, A. (2009). *Integrative oncology*. Oxford: Oxford Univ. Press.
7. Dileo, C., & Bradt, J. (2007). *Music and medicine*. NJ: Jeffery Press.

### **Grading Criteria**

#### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any

assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

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The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

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The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grade Determination**

1. Weekly assignments	20%
2. Participation in Discussion Forum	20%
3. Article reviews	20%
4. Proposal to establish a music therapy service within a medical or integrative medical center	20%
5. Final exam	20%

**Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

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<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

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### **Course Outline**

#### **Week 1**

##### **Topics:**

- definitions of Integrative Medicine
- defining Integrative Medicine
- integrative medicine centers
- the role of Music Therapy in Integrative Medicine
- the Physiology of stress
- holistic stress management
- translation from conventional medicine
- issues in integrative medicine

##### **Readings to prepare for this class**

1. Hanser, S.B. (2009). From ancient to integrative medicine: Models for music therapy. *Music and Medicine*, 2(1), 87-96.
2. Koopsen, C., & Young, C. (2009). Introduction & chapter one: Holistic stress management. In *Integrative Health: A Holistic Approach for Health Professionals*. San Diego, CA: Jones & Bartlett Publishers, pp. xv - 30.
3. Weil, A.T. (2009). Why integrative oncology? In D. Abrams & A. Weil. *Integrative Oncology*. Oxford: Oxford University Press, pp. 3-14.
4. Greenlee, H. (2009). An integrative approach to cancer prevention. In D. Abrams & A. Weil. *Integrative Oncology*. Oxford: Oxford University Press, pp. 15-40.
5. Pelletier, C. I. (2004). The effect of music on decreasing arousal due to stress: A meta-analysis. *Journal of Music Therapy*, 41, 192-214.

##### **Assignments for this week:**

1. Describing the role of music therapy
2. Music therapy as a stress management Technique

#### **Week 2**

##### **Topics:**

- traditional Chinese medicine
- traditional Chinese music

- Qigong and Qigong as Therapy
- acupuncture and acupuncture experiences
- tai Chi Chuan
- ancient music, Contemporary listeners
- your inner music: A music therapy technique

Readings to prepare for this class:

1. Koopsen & Young (2009). Chapter 6, Traditional Chinese Medicine: An ancient approach to healing, and Chapter 12, Healing Effects of Physical Activity and Movement, section on Tai Chi Chuan, pp.334-336.
2. Ni, Maosing (1995). The Yellow Emperor's Classic of Medicine: A New Translation of the Neijing Suwen with Commentary. Boston: Shambala.
3. Wayne, Peter M, & Fuerst, Mark L. (2013). Harvard Medical School Guide to Tai Chi. Boston: Shambhala Publ.

Assignments for this week:

1. Western and TCM approaches to illness and treatment
2. Chinese music review
3. Music for Tai Chi Chuan
4. Your inner music experience

Week 3

Topics:

- Ayurvedic Medicine
- discovering nature
- incorporating Ayurveda
- yoga and your yoga practice
- chanting the chakras: The Bija Mantra
- Indian ragas
- carnatic music

Readings to prepare for this class:

1. Koopsen & Young (2009). Chapter 7, Ayurvedic medicine: Ancient foundations of health care, and Chapter 12, Healing Effects of Physical Activity and Movement, section on yoga, pp.329-334.
2. Abel, A. N., Lloyd, L.K., & Williams, J.S. (2013). The effects of regular yoga practice on pulmonary function in healthy individuals: A literature review. Journal of alternative and complementary medicine. 19(3), 185-190
3. Morrison, Judith H. (1995). The book of Ayurveda. London: Gaia Books.
4. Cope, Stephen. (2000). Yoga and the quest for the true self. New York: Bantam.
5. Weintraub, Amy. (2012). Yoga skills for therapists: Effective practices for mood management. New York: Norton.

Assignments for this week:

1. Indian raga music review
2. Indian ragas and carnatic music



## Week 4

### Topics:

- therapeutic bodywork and massage: somatic therapies
- physical activity and movement
- the breath: breathing techniques
- drum massage
- dance/authentic movement
- music-facilitated physical stress management

### Readings to prepare for this class

1. Koopsen & Young (2009). Chapter 11, Therapeutic Massage and Bodywork Healing Therapies, and Chapter 12, Healing Effects of Physical Activity and Movement.
2. Hanser, S.B., & Mandel, S.E. (2010). Manage your stress and pain through music. Part 2. Boston: Berklee Press.
3. Fritz, T.H., Hardikar, S., Demoucron, M. et al. (2013). Musical agency reduces perceived exertion during strenuous physical performance. Proceedings of The National Academy of Sciences of The United States Of America, 110 (44), 17784-17789.
4. Savitha, D., Mallikarjuna, R.N., & Rao, C. (2010). Effect of different musical tempo on post-exercise recovery in young adults. Indian Journal of Physiology and Pharmacology, 54(1), 32-36.

### Assignments for this week:

1. Bodywork and somatics outcomes
2. The impact of music on exercise
3. Music or rhythm-facilitated breathing
4. Managing stress and pain
5. Introducing a technique to a client

## Week 5

### Topics:

- meditation
- guided meditation
- mantras and affirmations
- cognitive-behavioral music therapy

### Readings to prepare for this class:

1. Koopsen & Young (2009). Chapter 4, Healing Elements of Meditation.
2. Hanser, S.B. (2014). Cognitive-behavioral music therapy. In Barbara Wheeler (Ed.). Music Therapy Handbook. Guilford: New Jersey.

### Assignments for this week:

1. Creating a guided meditation
2. Creating an affirmation, mantra, or chant
3. using cognitive-behavioral music therapy

## Week 6

### Topics:

- spirituality: integrative medicine and music therapy
- defining spirituality
- a spiritual approach to health
- disease as enemy
- spiritual connections, attunement, and toning
- energy healing
- energy healing in music therapy
- music in spirituality
- the role of music in spirituality

Readings to prepare for this class

1. Koopsen & Young (2009). Chapter 2, Health and the Human Spirit, and Chapter 3, Energy Healing.
2. Lipe, A. W. (2002). Beyond therapy: Music, spirituality and health in human experience: A review of literature. *Journal of Music Therapy*, 39(3), 2002, 209-240.

Assignments for this week:

1. Musical attunement and toning
2. Energy healing review

Week 7

Topics:

- phenomenological research analysis
- the role of stress
- your phenomenological journey: a deeper exploration
- using the journey as a tool

Readings to prepare for this class

1. Engel, Judy Nguyen, and Peyton, Jennifer Jarred. (2010). Assessment Overview, pp. 215-216. In D. Hanson-Abromeit & C. Colwell, C. Medical music therapy for adults in hospital settings: Using music to support medical interventions. Silver Spring: AMTA.
2. Hanser, S.B., & Mandel, S.E. (2010). Manage your stress and pain through music. Boston: Berklee Press, Chapter 2.

Assignments for this week:

1. Your phenomenological journey
2. Stress, health, and well being
3. Your phenomenological journey: A deeper exploration

Week 8

Topics:

- preparing yourself for the journey
- centering techniques
- the potential to affect one's health
- client, heal thyself?
- assessing you and your client
- assessment considerations
- assessment tips

- creating a healing environment

#### Readings to prepare for this class

1. Hanser, S. B., & Mandel, S.E. (2010). Manage your stress and pain through music. Boston: Berklee Press. (book and CD)
2. Engel and Peyton's Assessment Overview on pages 215-216 in Hanson-Abromeit, D., & Colwell, C. (2010). Medical music therapy for adults in hospital settings: Using music to support medical interventions. Silver Spring: AMTA.
3. Koopsen & Young (2009). Chapter 5, Place and Space: Healing Environments.

#### Assignments for this week:

1. Preparing for a music therapy session
2. Your centering process
3. using an assessment log
4. Improving the current physical environment

#### Week 9

##### Topic:

- acknowledging fear: helping clients cope
- the musical journey
- gratitude
- systematic desensitization
  - create a hierarchy of fears
  - learn a coping strategy
  - connect the situation to the coping strategy
- guided imagery

#### Readings to prepare for this class:

1. Hanson-Abromeit, Deanna, & Colwell, Cynthia (2010). Medical music therapy for adults in hospital settings: Using music to support medication interventions. Silver Spring: AMTA.
2. Bonny, H. L., & West, T. (1983). Music listening for intensive coronary care units. Music Therapy, 3, 4-16.
3. Naperstek, Belleruth (1999). Your sixth sense: Unlocking the power of your intuition. New York: HarperCollins.

#### Assignments for this week:

1. Designing a music therapy technique for fear
2. Practicing gratitude
3. Creating a gratitude jingle
4. Creating a systematic desensitization example
5. Creating a guided imagery example
6. Integrative project

#### Week 10

##### Topic:

- confronting a difficult diagnosis

- identifying needs
- personal resources: reaching in and out
- identifying resources
- coping strategies
- music-facilitated emotional approach coping
- music-facilitated stress management
- what if there is no treatment?: conditions as stress illness
- what if there is no treatment?: holistic and integrative options

Readings to prepare for this class:

1. Ghetti, C. (2012). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122
2. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press, Part 2.
3. Koopsen, C., & Young, C. (2009). *Integrative Health: A Holistic Approach for Health Professionals*. San Diego, CA: Jones & Bartlett Publishers (Peruse the book for chapters on modalities that might be practiced during this period of diagnosis).
4. Austenfeld, J. L., & Stanton, A. L. (2004). Coping Through Emotional Approach: A New Look at Emotion, Coping, and Health-Related Outcomes. *Journal Of Personality*, 72(6), 1335-1364.

Assignments for this week:

1. Identifying needs
2. Applying a coping strategy
3. Utilizing a stress management technique
4. Integrative treatment and music therapy technique

Week 11

Topics:

- pain mechanisms
- how music affects the six domains
- assessing pain
- developing pain management strategies
- affirmations and suggestions
- songs of comfort
- composing songs of comfort

Readings to prepare for this class

1. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.  
Chapter 3: "What is Pain?"  
Chapter 4: "Assess Your Needs"  
Chapter 13: "Applications for Stress and Pain"
2. Melzack, R. (2001). Pain and the neuromatrix in the brain. *Journal of dental education*, 65, 1378-1382.
3. Baker, Felicity, & Wigram, Tony. (2005). *Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators and students*. London:

Jessica Kingsley.

4. Huddleston, Peggy. (2012). Prepare for surgery, heal faster: A guide of mind-body techniques, 4th Edition. Cambridge, MA: Angel River Press.

Assignments for this week:

1. The pain assessment log
2. Developing a music listening strategy
3. Music therapy technique for pre- and post- surgery
4. Creating a playlist of comforting songs
5. Describing a songwriting intervention

Week 12

Topic:

- psychological factors during rehabilitation and recovery
- revisiting gratitude
- rehabilitation and a new identity
- identifying songs of identity
- choosing songs of identity

Readings to prepare for this class:

1. Scheier, M. F., Magovern, G. J., Sr., & Abbott, R. A. et al. (1989). Dispositional optimism and recovery from coronary artery bypass surgery: The beneficial effects on physical and psychological well-being. *Journal of Personality and Social Psychology*, 57(6), 1024-1040.
2. Mandel, S.E., Hanser, S.B., Ryan, L. (2010). Effects on a music-assisted relaxation and imagery compact disc recording on health-related outcomes in cardiac rehabilitation. *Music Therapy Perspectives*, 28, 11-21.
3. Chapter 4 and pages 329- 343 from: Hanson-Abromeit, D., & Colwell, C. (2010). *Medical music therapy for adults in hospital settings: Using music to support medical interventions*. Silver Spring: AMTA.

Assignments for this week:

1. A musical post-surgery affirmation
2. A song of gratitude
3. Music therapy interventions for rehabilitation
4. A songwriting intervention

Week 13

Topic:

- finding peace
- honoring silence
- your potential
- music life review
- discovering a sense of awe
- holistic healing

Readings to prepare for this class:

1. Smith, Douglas A. (2014). *Happiness: The art of living with peace, confidence and joy*.

Columbus, OH: White Pine Mountain.

Assignments for this week:

1. Assessing your skillset
2. Guiding a client into silence
3. Your highest potential
4. Music life review
5. Bringing out your client's creativity

Week 14

Topics:

- the gifts of the journey
- the journey travelled

Readings to prepare for this class

1. Woodman, Marion (2001). Bone. New York: Penguin Compass.
2. Jahnke, Roger (1997). The healer within. San Francisco: HarperSanFrancisco.

Assignments for this week:

1. Summarizing your experience
2. Final assignment

Week 15

Final exam

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-615**  
**Advances in Neuroscience**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.2 Utilize comprehensive knowledge of human growth and development, musical development, diagnostic classifications, etiology, symptomatology, and prognosis in formulating treatment plans.</p> <p>4.3 Understand the contraindications of music therapy for client populations served.</p> <p>4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.</p> <p>4.6 Design or adapt assessment and evaluation procedures for various client populations.</p> <p>4.7 Utilize advanced music therapy methods (e.g., listening, improvising, performing, composing) within one</p>

	<p>or more theoretical frameworks to assess and evaluate clients' strengths, needs, and progress.</p> <p>4.9 Employ one or more models of music therapy requiring advanced training.</p> <p>4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.</p> <p>4.11 Assume the responsibilities of a primary therapist.</p> <p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p> <p>4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.</p> <p>4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.</p> <p>4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.</p> <p>4.18 Apply creative processes within music therapy.</p> <p>4.20 Understand and respond to potential physical and psychological risks to client health and safety.</p>
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**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-615**  
**Advances in Neuroscience**  
**3 credits**

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**Instructor's Name:**

Mailbox:

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair                      Dr. Suzanne Hanser

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**Course Description**

This course explores neuropsychology and neuroscience as it relates to the clinical practice of music therapy. Students learn about the ways human function (e.g. language, memory, movement) is affected by pathologies (e.g. aphasia, dementia, apraxia), as they come to understand how irregularities inform us about regular brain function. Students explore the way functions of the brain engage in various musical elements (rhythm, melody, preferred music). Students also review published case studies as they evaluate both the historical and modern research findings in neuroscience and music. In addition, students distinguish the brains of musicians from non-musicians, analyze how the arts impact neural development, and explore how music perception and production research can be applied to clinical practice.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

1. Apply terminology and constructs of neuroscience and neuropsychology
2. Distinguish the brains of musicians from those of non-musicians
3. Analyze how the arts impact neural development across the lifespan
4. Synthesize qualitative observations of music therapy patients/clients with quantitative research revealing the neurological foundations of music perception and production (responses)
5. Analyze a case study from a neural perspective
6. Apply clinical experience to the case study

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended

- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

1. Diamond, M.C. & Elson, L.M. (1985). *The human brain coloring book*. Oakville, CA: Harper Perennial
2. Coyle, D. (2009). *The talent code*. New York: Bantam Books
3. Levitin, D. (2006). *This is your brain on music*. New York: Penguin Books
4. Mason, M.P. (2008). *Head cases*. New York: Farrar, Straus & Giroux
5. Ogden, J. (2012). *Trouble in mind*. London: Oxford Publishing
6. Sacks, O. (2007). *Musophilia*. New York: Alfred A. Knopf

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<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

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## Course Requirements and Grading

Activity	Grade %
quizzes	20%
review of films (see attached guidelines) <i>Don't Forget!</i> <i>Secret Life of the Brain: The Baby's Brain</i> <i>Secret Life of the Brain: The Child's Brain</i>	30%
case study presentation (see attached guidelines)	20%
terminology list plus coloring plates	10%
final exam	20%

## Case Study Guidelines

Explore the assigned case study from Dr. Sacks in the following ways

1. Describe the pathological condition (i.e. stroke, agnosia, color blindness, etc.)
2. Note the anatomy and physiology
3. Present salient features of the story (i.e. abilities (particularly artistic abilities), disabilities, descriptions by the patient or author)
4. Propose music therapy activities that address the patient's symptoms from a neurological perspective
  - a. Prepare a presentation for class
  - b. Prepare a presentation on the anatomy/physiology of the pathology
  - c. Apply as many representations of the case as possible, i.e. artwork, music
  - d. Apply neuroscience constructs and terminology to describe the case
  - e. Include visual aids for your peers, noting salient features of the case, terminology related to the pathology and books/articles that you found to be helpful and of interest

Grades based on

1. Anatomy (descriptions, illustrations)
2. Physiology (systems descriptions, i.e. memory, sensation, etc.)
3. Salient features of case study
4. Artwork, music of the patient
5. Terminology
6. Visual aids

## Film Responses

Choose an issue, disorder or construct from the film and describe it, for example:

a pathology (stroke)  
disease (Parkinson's disease),

a neurological system (memory)  
construct (plasticity)

Use the appropriate terminology to describe it, for example:

stroke (cerebrovascular accident, aphasia, apraxia, anomia, paralysis)  
Parkinson's disease (bradykinesia)  
memory (short term, working, long term)  
plasticity (critical period)

Your papers should note what you learned specifically from the film viewing and integrate information from our discussions and readings for a comprehensive review of the topic. Propose three music therapy activities that would be appropriate for the topic.

Please contact instructor for any questions you may have.

Papers to be 3-5 pages long using APA format.

## **Course Outline**

### **Week 1: Introduction, Rationale, and History**

Topics:

- review of syllabus
- discussion on how to complete coloring plates
- discussion of ongoing lexicon assignment
- history of neurology and neuroscience
- the scientific method
- structure of the nervous system
- relevancy of studying neuroscience in the clinical practice of music therapy

### **Week 2: Gross Neural Anatomy, Physiology, and Major Constructs in Neuroscience**

Topics:

- gross neural anatomy
- major constructs in neuroscience
- how neuroscience studies a complex skill such as music

Film: *'Secret life of the baby's brain'*

### **Readings and assignments due for this class:**

1. Levitin's introduction
2. Coloring plates 1-1, 1-2 (reading accompany text for specifics on coloring directives as well as information about the anatomy)

### **Assignment due: week four**

1. Film review (see attached description)

### **Week 3: Subcortical and Cellular Structures of the Brain**

Topics:

- Subcortical structures; cellular level of the brain
- Importance of music in the healthy life of the brain

**Readings and assignments due for this class:**

1. Coloring plates 1-5, 2-1 as well as accompanying text
2. Levitin chapter 3: "Behind the Curtain: Music and the Mind Machine,"
3. Levitin Appendix A

**Assignment due next class:**

Film review of *The Secret Life of the Brain: The Baby's Brain*

**Week 4: Constructs in Neurobiology**

Topics:

- Neural constructs and terminology
- Sensitive periods, use-it-or-lose-it, pruning
- Music in the lives of children (nature versus nurture)

**Readings and assignments due for this class:**

1. Review of *Secret Life of the Brain: The Baby's Brain*
2. *Secret Life of the Brain: The Baby's Brain* text xvii-xx
3. Coloring plate 5-44

**Week 5: Neuroimaging**

Topics:

- EEG, MEG, MRI, fMRI and PET scans and the data derived from each
- Neuroimaging terminology

**Quiz** on neural anatomy, constructs and terminology plus content from *Secret Life of the Brain: The Baby's Brain*

**Readings and assignments due for this class:**

1. Sacks chapter 19: "Keeping time: rhythm and movement"
2. Coloring plate 3-3
3. *Musophilia*, chapter 20 "Kinetic melody: Parkinson's disease and music therapy"
4. Submit first draft of lexicon

**Week 6: Movement and Movement Disorders**

Topics:

- Brain control of movement
- Movement disorders (Parkinson's disease, stroke, cerebral palsy)

**Readings and assignments due for this class:**

1. Sacks chapters 18, 19 and 20
2. Coloring plate 3-3

**Week 7: The Emotional Brain**

Topics:

- Brain mechanisms of emotion
- Affective disorders (schizophrenia, depression, manic depression)

Film: relevant segments of *Secret Life of the Brain: Teen Brain* (schizophrenia) and *The Brain*

**Readings and assignments due for this class:**

1. Jay Rayfield Jameson "Touched by fire", pp. 1-49, 239-260
2. Scientific American, pp.33-40
3. Sacks chapter 25: "Lamentations: music and depression"

**Week 8: Speech and Language**

Topics:

- Mechanisms of speech and language
- Speech and language disorders

Film: *Secret Life of the Brain: The Child's Brain*

**Readings and assignments due for this class:**

1. Sacks chapter 16: Speech and song: aphasia and music therapy"
2. Coloring plate 3-5

**Assignment due next class:**

Film review of the *Secret Life of the Brain: The Child's Brain*

**Week 8: Speech and Language**

Topics:

- Differences between speech and language
- Speech disorders vs. language disorders

**Readings and assignments due for this class:**

1. Sacks, chapter 16
2. Film review of the *Secret Life of the Brain: The Child's Brain*

**Week 9: Sensory Systems: Auditory and Visual**

Topics:

- The auditory system
- Auditory disorders
- History of music with the Deaf population

**Readings and assignments due for this class:**

1. "How to Read an Audiogram" handout
2. Sacks chapter 11: "In living stereo: why we have two ears"
3. Watch the deaf percussionist Evelyn Glennie's presentation on [www.ted.com](http://www.ted.com) ("How to Listen")

Film: *Hearing*



## Week 10: Memory and Memory Disorders

Topics:

- Memory systems
- Memory disorders (amnesia, dementia)

Film: *Don't Forget*, film segments of the 2 case studies described by Sacks

### Readings and assignments due for this class:

1. *Musicophilia* chapter 15: "In the moment: music and amnesia:"
2. *Musicophilia* chapter 29: "Music and identity: dementia and music therapy"

### Assignment due next class:

Film review of *Don't Forget*

## Week 11: Executive Functions

Topic:

- executive functions

Film: *Secret Life of the Brain: The Teen's Brain*

### Readings and assignments due for this class:

1. Secret life of the brain text, pp. 71-108
2. Scientific American, pp. 65-71
3. submit second draft of lexicon

## Week 12: Sensation

Topics:

- affective pathways from the peripheral to the central nervous system
- sensory input
- nociception
- pain

### Readings and assignments due for this class:

1. Read the case study of Sacks called 'The disembodied lady' (in the book *The man who mistook his wife*)
2. Watch the film of a person who lost his proprioception to fully appreciate this inner sense (<http://www.youtube.com/watch?v=FKxyJfE831Q>). There are 4 parts.

Full documentary in 4 parts:

<https://www.youtube.com/watch?v=bGlZpZgwnAc>

<https://www.youtube.com/watch?v=wtBFDkqBlpM>

[https://www.youtube.com/watch?v=F\\_bGgGFGGoCs](https://www.youtube.com/watch?v=F_bGgGFGGoCs)

<https://www.youtube.com/watch?v=K77hYskldSk>

## Week 13: Neural Processing of Music, Part 1

Topics:

- why neuroscience is studying music so vigorously
- various elements of musical stimuli that are processed by the brain

- amusia

Demonstration: the power of music

**Readings and assignments due for this class:**

1. Scientific American, pp. 124-133
2. Sacks chapter 7: "Sense and sensibility: a range of musicality"
3. Sacks chapter 8: "Things fall apart: amusia and dysharmonia"
4. Levitin chapter 7: "What make a musician: expertise dissected"

**Week 14**

**Neural Processing of Music, Part 2**

Topics:

- musician's brain vs. nonmusician's brain

**Readings and assignments due for this class:**

1. Levitin chapter 8: "My favorite things: why do we like the music we like?"
2. Sacks chapter 5: "Brainworms, sticky music and catchy tunes"
3. Notebooks

**Week 15**

Final exam

Submit final lexicon

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-616**  
**Contemporary Music in Clinical Treatment**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.1 Apply comprehensive knowledge of current methods of music therapy assessment, treatment, and evaluation.</p> <p>4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.</p> <p>4.7 Utilize advanced music therapy methods (e.g., listening, improvising, performing, composing) within one or more theoretical frameworks to assess and evaluate clients' strengths, needs, and progress.</p> <p>4.9 Employ one or more models of music therapy requiring advanced training.</p> <p>4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.</p>

	<p>4.11 Assume the responsibilities of a primary therapist.</p> <p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p> <p>4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.</p> <p>4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.</p> <p>4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.</p> <p>4.18 Apply creative processes within music therapy.</p>
<p>II. Professional Practice; A. Musical and Artistic Development</p>	<p>7.1 Reproduce, notate, and transcribe musical responses of clients.</p> <p>7.2 Compose music, including songs, in various styles to meet specific therapeutic objectives.</p> <p>7.3 Provide spontaneous musical support for client improvisation.</p> <p>7.4 Improvise in a variety of musical styles.</p> <p>7.5 Utilize a wide variety of improvisatory techniques for therapeutic purposes.</p> <p>7.6 Design music listening programs for therapeutic purposes.</p> <p>7.7 Use different methods of musical analysis for client assessment and evaluation.</p> <p>7.8 Adapt and select musical material for different musical cultures and sub-cultures.</p> <p>7.9 Apply advanced skills in the clinical use of at least two of the following: keyboard, voice, guitar and/or percussion.</p> <p>7.10 Utilize extensive and varied repertoire of popular, folk, and traditional songs.</p>

**Berklee College of Music**  
**Master of Music – Music Therapy**  
**MTH-616**  
**Contemporary Music in Clinical Treatment**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair                      Dr. Suzanne Hanser

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**Course Description:**

This course explores contemporary music in music therapy practice. Students analyze genres, trends, composers, artists and resources, especially in relationship to their application in music therapy. Additionally, students evaluate themes and styles of contemporary music as appropriate clinical tools. Students also learn to compose basic pieces and songs for music therapy and to apply in a clinical setting improvisation techniques with guitar, piano, voice, and/or percussion. Students explore and develop new models of integrating contemporary music in clinical treatment.

**Specific Learning Outcomes**

Upon completing this course, students will be able to:

1. Classify genres and resources of contemporary music
2. Analyze critical influences of contemporary music across age and socioeconomic demographics
3. Synthesize existing uses of contemporary music in major music therapy methods
4. Evaluate themes and styles of contemporary music as appropriate clinical tools
5. Compose basic pieces for music therapy in several contemporary styles
6. Apply contemporary music styles to clinical treatment
7. Assess the purpose, intent, and function of clinical music for a wide spectrum of clinical experiences
8. Apply clinical songwriting and improvisation techniques, as well guitar, piano, voice, and/or percussion instruments in clinical work

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials:**

Selections from the following books:

1. Lee, C, & Houde, M. (2010). *Improvising in styles: a workbook for music therapists, educators, and musicians*. Barcelona Publishers. ISBN: 1891278584
2. Aigen, K. (2005). *Playin' in the Band: A Qualitative Study of Popular Music Styles as Clinical Improvisation*. Gilsum, NH: Barcelona Publishers. [includes DVD]
3. Hadley, S., & George, Y. (2012). *Therapeutic uses of rap and hip-hop*. New York, NY: Routledge.
4. Baker, F. & Wigram, T. (2005). *Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators and students*. London: Jessica Kingsley Publishing.

The following article will be assigned:

1. Turry & Marcus - "Teamwork: therapist and cotherapist in the Nordoff-Robbins Approach to Music Therapy," pp. 53-68.

## **Grading Criteria**

### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

### **F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

## **Course Requirements and Grading**

- 1. 20% Final Project**
- 2. 10% Midterm**

### 3. 70% Clinical Tool Box (Weekly Assignments)

- 20% Cataloging Music
  - playlists, listening examples, discussion
- 25% Creating Music
  - recording live music, songwriting, arranging, discussion
- 25% Clinical Application
  - reflection papers, article reviews, discussion

#### Assignments:

##### 1. Final Project:

- Four original songs in four contemporary styles (three of them assigned throughout the course)
- List of 5 songs that were shared by your classmates throughout the course and a description of how you can use the songs in your own clinical practice.
- Final paper

##### 2. Midterm:

- Memo on developing contemporary clinical musicianship

##### 3. Clinical Tool Box

- Students will be given weekly assignments that fall into the three categories of *Cataloging Music*, *Creating Music*, and *Clinical Application*. All assignments will be compiled into an electronic database known as the *Clinical Music Tool Box*, which will contain various resources for the contemporary clinical musician.
  - *Cataloging Music*
    - Students will be asked to research and provide information on various contemporary styles of music. Students will list songs, artists, and other resources that facilitate the exploration of the weekly topics. Students will break styles and genres down into their various music elements.
  - *Creating Music*
    - Students will create and submit live recordings of their music. This portfolio of recording will include versions of cover songs as well as original songwriting in contemporary styles.
  - *Clinical Application*
    - Students will connect the topics of the course to their own clinical practice and discuss possibilities for enhancing classmates and their own clinical practice.

#### Policy for Submitting Late Assignments

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

#### Attendance/Participation

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions



must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class

time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline:**

#### **Week 1: Introduction**

**Topics:** overview of syllabus; discussion of assignments and policies

- definition of contemporary music
- *discussion:* students' life experiences in relation to contemporary music;
- identification and broad overview of contemporary music genres
- *discussion:* current inclusion of contemporary music in MT, categorizing music to address specific affective states

#### **Reading:**

- Ruud, E. (1998). *Music therapy: Improvisation, communication, and culture*. Gilsum, NH: Barcelona Publishers. Chapter 6: Popular Music and the Aesthetics of Everyday Life pp. 85 - 100
- Lee, C, & Houde, M. (2010). *Improvising in styles: a workbook for music therapists, educators, and musicians*. Barcelona Publishers. ISBN: 1891278584. Introduction - pp. 3 - 18

#### **Assignments:**

- Introductions, short paper, music sharing

#### **Week 2: Blues - The Music**

##### **Topics:**

- Blues and music therapy
- Form, harmony, melody and phrasing, rhythm
- Ornamental and stylistic devices
- History, culture
- Major players

##### **Reading:**

- Lee and Houde - "Improvising in Styles", pp. 251 - 275 - Blues

##### **Assignments:**

- major players, *Improvising in Styles* exercises, discussion, quiz

#### **Week 3: Blues - Clinical Application**

##### **Topics:**

- Clinical application continued

##### **Reading:**

- Turry & Marcus - "Teamwork: therapist and cotherapist in the Nordoff-Robbins Approach to Music Therapy", pp. 53 - 68 - (clinical blues improvisation)

- Wigram and Baker - "Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students", pp. 11 - 23 - Introduction: Songwriting as Therapy/blues song form, pp. 235 - 237 - Blues song form, pp. 206 - 223 (Krout) - The Music Therapist as Singer-Songwriter

#### **Assignments:**

- original blues song, reflective paper, discussion

#### **Week 4: Jazz - The Music**

##### **Topics:**

- Jazz and music therapy
- Form, harmony, melody and phrasing, rhythm
- Modern modes
- Major figures
- History, culture

##### **Reading:**

- Lee and Houde - "Improvising in Styles," pp. 277 - 312 - Jazz

##### **Assignments:**

- major players, *Improvising in Styles* exercises, discussion, quiz

#### **Week 5: Jazz - Clinical Application**

##### **Topics:**

- Clinical applications continued

##### **Reading:**

- Aigen, K. (2002). *Playin' in the band: A qualitative study of popular music styles as clinical improvisation*. (pp. 1 - 68) New York: Nordoff-Robbins Center for Music Therapy, New York University.

##### **Assignments:**

- reflective paper, discussion

#### **Week 6: Midterm**

#### **Week 7: Song - The Music**

##### **Topics:**

- Popular song and music therapy
- History, culture
- Major players
- Form, harmony, melody and phrasing, rhythm

##### **Reading:**

- Lee and Houde - "Improvising in Styles", pp. 214 - 245 - Song

##### **Assignments:**

- Major players, *Improvising in Styles* exercises, discussion, quiz

### **Week 8: Song - Clinical Application**

#### **Topics:**

- Clinical applications continued

#### **Reading:**

- Choose one chapter from Wigram and Baker - "Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students" and lead a discussion about your chosen chapter.

#### **Assignments:**

- *Not the Same Old Song* writing and song exercises

### **Week 9: Rap/Hip Hop - The Music**

#### **Topics:**

- Rap and music therapy
- Origins of rap
- Rap repertoire

#### **Reading:**

- Susan Hadley and George Yancy - "Therapeutic Uses of Rap and Hip-Hop" 2012

#### **Assignments:**

- major players, discussion

### **Week 10: Rap/Hip Hop - Clinical Application**

#### **Topics:**

- Clinical applications continued
- Using technology and creating "beats"

#### **Reading:**

Susan Hadley and George Yancy - "Therapeutic Uses of Rap and Hip-Hop" 2012

#### **Assignments:**

- original piece, student-led discussion

### **Week 11: Student-Led Style - The Music**

#### **Topics:**

- Student-led style and music therapy
- History, culture
- Major players

### **Week 12: Student-led Style - Clinical Application**

### **Week 13: Finding Your Own Voice - Integrating Styles**

#### **Topics:**

- Combining styles
- Reharmonizing, unique scales

#### **Assignments:**

- Lee and Houde - "Improvising in Styles," pp. 387 - 403 - Finding Your Own Voice

### **Week 14: Final Projects Due**

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-617**  
**Music Therapy Technology**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.</p> <p>4.5 Utilize the dynamics and processes of various theoretical models in individual, dyadic, family, and group music therapy.</p> <p>4.7 Utilize advanced music therapy methods (e.g., listening, improvising, performing, composing) within one or more theoretical frameworks to assess and evaluate clients' strengths, needs, and progress.</p> <p>4.9 Employ one or more models of music therapy requiring advanced training.</p> <p>4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.</p>

	<p>4.11 Assume the responsibilities of a primary therapist.</p> <p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p> <p>4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.</p> <p>4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.</p> <p>4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.</p> <p>4.18 Apply creative processes within music therapy.</p>
II. II. Professional Development; B. Personal Development and Professional Role	<p>8.4 Use personal reflection (e.g., journaling, artistic involvement, meditation, other spiritual pursuits).</p> <p>8.10 Apply current technology to music therapy practice.</p>

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-617**  
**Music Therapy Technology**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair                      Dr. Suzanne Hanser

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**Course Description:**

This course explores the world of digital and communications technology—such as mobile apps, social media, recording technology, and digital imaging—and shows how these resources can be of value to a music therapist. Through each of the lessons, students demonstrate their understanding through projects or applications of the material presented. In this manner, students assemble a collection of skills—a toolbox—that can be used in their practice or research in music therapy. Note: it is understood that students are likely to vary greatly in their knowledge of and skills with these technologies, both as part of their practice of music therapy and in their lives in general. The course design offers flexibility so that all students, regardless of technical proficiency, will find this educational journey interesting and of value to their studies.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Apply basic music technology software programs (e.g., Audacity) for digital audio playing, recording, and storing
2. Play, record, and compose music using a digital audio workstation software program (e.g., Logic Pro) including the use of MIDI messaging and controllers
3. Apply administrative software
4. Design and develop a website, including a blog or podcast
5. Apply smartphone or tablet applications (apps) for music therapy clinical and/or research intervention
6. Apply images and video as part of music therapy interventions
7. Recognize opportunities for incorporating technology in clinical care scenarios such as with patients with physical disabilities, mental disorders, or as part of a palliative care intervention at the end of life

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.



Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

Required Texts:

1. McGee, W. L., ed., (2014). *Music Technology in Therapeutic and Health Settings*. Philadelphia: Jessica Kingsley Publishers.
2. Hanser, S. B., (2000). *The New Music Therapist's Handbook*. Boston: Berklee Press.

Technology equipment:

1. A smartphone and/or tablet

### **Grading Criteria**

#### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of music and healing and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of music and healing and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding music and healing and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of music and health and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of music and health and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of music and health and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of music and health and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of music and health and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic responsibilities in course material. The student does not understand most course material. Most assignments contain severe flaws.

**Course Requirements**

Students complete assignments associated with each of the weekly lessons. The assignments vary in their complexity, and, depending on the student's experience and skills with technology, vary in their difficulty. The tasks to be completed include:

- Short essays or reflections
- Clinical music therapy intervention plans
- Digital audio musical works (mp3) such as songs or similar pieces
- Design plans for websites, social networking blogs, and software applications ("apps")
- A music video project

These weekly assignments are submitted to the instructor for grading and feedback as well as

posted on the class blog for sharing and commentary by fellow students.

### **Grade Determination**

1. **60%** weekly assignments and projects, other than final music video project
2. **20%** Final music video project
3. **20%** Participation in class discussions

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary

accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit: <http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline:**

#### **Lessons 1-5: General and Music Technology**

##### **Lesson 1:**

##### **Introduction and Overview of Technology and Music Technology – Part 1: Electronic and Computer Technology, including Music Technology overview**

###### **Topics:**

- History and general function of electronic, information, and computer technology
- History and foundational concepts of music technology, i.e., technology used in recording, playing, and composing music
- Electroacoustic music is and its relationship to technology

###### **Assignments:**

1. Magee - Chapter 1: "Setting the Scene: An Overview of the Use of Music Technology in Practice" - pp 25-43
2. Magee - Chapter 17: "Gender-Technology Relations in the Training and Practice of Music Therapy in Therapeutic Settings" pp 311-326
3. Technology survey questionnaire

##### **Lesson 2:**

##### **Introduction and Overview of Technology and Music Technology – Part 2: Telecommunications Technology and Leveraging of Technology Applications**

###### **Topics:**

- History and general function of telecommunications technology
- "Leveraging" technology for music therapists

Assignments:

1. Technology Reflection Paper
2. Magee - Chapter 4: "Indications and Contraindications for Using Music Technology with Clinical Populations: When to Use and When Not to Use" - pp 83-107
3. Magee - Chapter 19: "Music Aesthetics, Music Technology, and Music Therapy" pp 349-360
4. *Optional* - W&W Viewport II ("Computer and Internet Concepts for Musicians") pp 25-74

**Lesson 3:**

**Music Technology – Part 1 – Digital Audio: Playing, Recording, and Storing**

Topics:

- Core concepts related to sound and music technology
- Analog versus digital music synthesis
- Capturing, editing, and storing digital audio
- Digital audio application as a component in a clinical music therapy intervention

Assignments:

Digital Audio project

1. Magee - Chapter 5: "Music Technology in Neonatal Intensive Care Unit" pp 111-131
2. Magee - Chapter 6: "Innovations in Medical Music Therapy: The Use of Electronic Music Technologies in a Pediatric Burn Unit" pp 133-148 (this chapter has examples that are of value for the assignment for this lesson as well as the next lesson on Digital Audio Workstations)
3. Joseph C. Nagler, "Music Therapy Methods With Hand-Held Music Devices in Contemporary Clinical Practice: A Commentary," *Music and Medicine*, July 2011 3: 196-199, first published on May 4, 2011
4. *Optional*: W&W Viewpoint III (Modules 8-10); pages 75-141

**Lesson 4:**

**Music Technology – Part 2 – Digital Audio Workstation**

Topics:

- What is a DAW and how does it work
- Key functions of a DAW
- Various types of DAWs and their scopes of functionality

Assignments:

1. Magee - Chapter 11: "Using Garage Band Music Software with Adults with Acquired Brain Injury at Headway East London" pp 217-234
2. Magee - Chapter 13: The Birth of a Therapeutic Recording Studio: Addressing the Needs of the Hip-Hop Generation on an Adult Inpatient Psychiatric Unit" pp 247-261
3. Magee - Chapter 20: "Models for Roles and Collaborations when Using Music Technology in Music Therapy" pp 361-386
4. *Optional*: W&W - Viewport VI, Module 17 pp 269-310
5. Digital Audio Workstation project

## **Lesson 5:**

### **Music Technology – Part 3 – MIDI (Music Instrument Digital Interface)**

#### Topics:

- What is MIDI and how does it work
- Using MIDI to create, play, and record a musical composition
- How controllers use MIDI to transmit musical information data
- Designing a music therapy intervention using MIDI and controller devices

#### Assignments:

1. Magee - Chapter 2: "Music Technology Used in Therapeutic and Health Settings: Definitions of Devices and Resources" pp 45- 62
2. Magee - Chapter 10: "Applications of Music Technology in a Children's Hospice Setting" pp 199 - 213
3. *Optional* W&W: Viewport V (pp 213 - 268); Viewport VI, Module 18 (pp 311-329)
4. MIDI project

## **Lessons 6-10: Secondary Technology**

## **Lesson 6:**

### **Administrative Technology Tools and Applications for Research and Clinical Care**

#### Topics:

- Administrative technologies
- Applying administrative technologies in a clinical or research setting
- Designing and carrying out a music therapy clinical or clinical research quality improvement study

#### Assignments:

1. Magee - Chapter 16 - "Therapeutic Songwriting with Clients in an e-Health Environment" pp 295 - 310
2. Hanser - Chapter 9 - "The Music Therapy Treatment Plan" pp 167-199
3. Hanser - Chapter 10 - "Implementation" pp 201-215
4. Hanser - Chapter 11 - "Evaluation" pp 217-235

Recommended: These three chapters are related to this week's lesson, but are actually more directly applicable to Lessons 11-13. They will be included in the Reading Assignment for those lessons in addition to being recommended here.

5. Hanser - Chapter 5 - "Assessment" pp 75-97
6. Hanser - Chapter 6 - "Goals, Objectives, and Target Behaviors" pp 99-117
7. Hanser - Chapter 7 - "Observations" pp 119-133
8. Quality Improvement Study (focused on a group music therapy intervention)

## **Lesson 7:**

### **The Internet: Creating Websites and Cloud Computing**

#### Topics:

- The major structure and functions of the web, including the cloud
- How technologies of browsers and web hosting are accessed and used to create a website

- Designing the framework, core functions, and other features for a personal music therapy website (or enhancements for an existing personal music therapy website)

Assignment:

1. Website creation

### **Lesson 8:**

#### **Social Media and Social Networking Websites: Communicating, Blogging, and Podcasts**

Topics:

- History of Internet-based social networking
- Types of social networking services and identifying how specific types could be of value to music therapists
- Designing the framework, core functions, and other inclusions for a blog, podcast, or similar venue

Assignment:

1. Blog or podcast

### **Lesson 9:**

#### **Portable Devices and Apps: Smartphones and Tablets**

Topics:

- History and scope of functionality of portable computer and telecommunication devices
- Functions of portable devices and their values to the clinical practice or research efforts of music therapists
- History and scope of functionality of apps
- Apps that can be incorporated into your professional activities as a music therapist
- Outlining the functions for a new app that can be incorporated into your activities as a music therapist

Assignments:

1. Magee - Chapter 9: "Engaging iPad Applications with Young People with Autism" pp 181-197
2. Tablet or smartphone app

### **Lesson 10:**

#### **Digital Photography and Video: Combining Music with Visuals, Social Networking Through Videos, and Recording Memories**

Topics:

- History and core technical aspects of digital imaging
- Digital imaging's value to the clinical practice or research efforts of music therapists
- History and scope of Internet-based digital video websites
- How a music video or visual music project can be of value in the practice of music therapy

Assignment:

1. Magee - Chapter 14: "Creative Adaptation of Music Technology in Adult Cancer Care" pp 263-278

2. Music Video: autobiography of life experience (due as final project at the end of the semester)

## **Lessons 11-13: Clinically-Focused Technology Music Therapy Treatment Plans**

### **Lesson 11:**

#### **Clinical Applications – Part 1: Technology-Based Music Therapy Intervention Case Studies: Patients With Disabilities (“Assistive” Devices)**

##### Topics:

- The scope of physical disabilities for which music therapy has a role
- Technology devices and other tools that are available to assist patients with physical disabilities
- Designing a technology-based music therapy intervention for a patient with one or more physical disabilities

##### Assignments:

1. Hanser - Chapter 1: “An Introduction to Music Therapy” pp 1-25
2. Hanser - Chapter 2: “A Data-Based Model for Music Therapy” pp 27-38

These three readings are of value for completing the assignment for lessons 11-13

3. Hanser - Chapter 5 - “Assessment” pp 75-97
4. Hanser - Chapter 6 - “Goals, Objectives, and Target Behaviors” pp 99-117
5. Hanser - Chapter 7 - “Observations” pp 119-133
6. Treatment plan using technology for patients with physical disabilities

### **Lesson 12:**

#### **Clinical Applications – Part 2: Technology-Based Music Therapy Intervention Case Studies: Patients With Mental Health Disorders**

##### Topics:

- The scope of mental health disorders, including autism and addiction, for which music therapy has a role
- Technology devices and other tools that are available to assist patients with mental health disabilities and that are used as part of a music therapy intervention
- Designing a technology-based music therapy intervention for a patient with a mental health disorder

##### Assignments:

1. Magee - Chapter 9 - Engaging iPad Applications with Young People with Autism Spectrum Disorders.
2. Treatment plan using technology for patients with mental disorders

### **Lesson 13:**

#### **Clinical Application – Part 3: Technology-Based Music Therapy Intervention Case Studies: Seniors, Palliative Care, and End-Of-Life**

##### Topics:

- The scope of care for patients at the end-of-life for which music therapy has a role
- Technology devices and other tools that are available to assist patients at the end of



- life and that are used as part of a music therapy intervention
- Designing a technology-based music therapy intervention for a patient (and family) as part of palliative health care at the end of life

Assignment:

1. Magee - Chapter 10: "Applications of Music Technology in a Children's Hospice Setting" pp 199-213
2. Treatment plan using technology for patients who are senior citizens and/or at the end of life

#### **Lesson 14:**

#### **Course Summary and Closing Statement**

Assignments:

1. Final music video due

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-618**  
**Global Music Therapy**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 2.0 Clinical Supervision	<p>2.7 Apply knowledge of norms and practices of other cultures to the supervisory process.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.1 Apply comprehensive knowledge of current methods of music therapy assessment, treatment, and evaluation.</p> <p>4.2 Utilize comprehensive knowledge of human growth and development, musical development, diagnostic classifications, etiology, symptomatology, and prognosis in formulating treatment plans.</p> <p>4.3 Understand the contraindications of music therapy for client populations served.</p> <p>4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.</p>

	<p>4.5 Utilize the dynamics and processes of various theoretical models in individual, dyadic, family, and group music therapy.</p> <p>4.6 Design or adapt assessment and evaluation procedures for various client populations.</p> <p>4.7 Utilize advanced music therapy methods (e.g., listening, improvising, performing, composing) within one or more theoretical frameworks to assess and evaluate clients' strengths, needs, and progress.</p> <p>4.8 Design treatment programs for emerging client populations.</p> <p>4.9 Employ one or more models of music therapy requiring advanced training.</p> <p>4.10 Utilize advanced verbal and nonverbal interpersonal skills within a music therapy context.</p> <p>4.11 Assume the responsibilities of a primary therapist.</p> <p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p> <p>4.13 Respond to the dynamics of musical and interpersonal relationships that emerge at different stages in the therapy process.</p> <p>4.14 Fulfill the clinical roles and responsibilities of a music therapist within a total treatment milieu and in private practice.</p> <p>4.15 Apply advanced skills in co-facilitating treatment with professionals from other disciplines.</p> <p>4.18 Apply creative processes within music therapy.</p>
<p>II. Professional Practice; A. Musical and Artistic Development</p>	<p>7.7 Use different methods of musical analysis for client assessment and evaluation.</p> <p>7.8 Adapt and select musical material for different musical cultures and sub-cultures.</p>

	<p>7.9 Apply advanced skills in the clinical use of at least two of the following: keyboard, voice, guitar and/or percussion.</p> <p>7.10 Utilize extensive and varied repertoire of popular, folk, and traditional songs.</p>
<p>II. Professional Development; B. Personal Development and Professional Role</p>	<p>8.4 Use personal reflection (e.g., journaling, artistic involvement, meditation, other spiritual pursuits).</p> <p>8.7 Selectively modify music therapy approaches based on knowledge of the roles and meanings of music in various cultures.</p> <p>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.</p> <p>8.9 Understand how music therapy is practiced in other cultures.</p>

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-618**  
**Global Music Therapy**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair            Dr. Suzanne Hanser

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**Course Description**

This course supports an understanding of international trends in music therapy research, theory, and practice. Students explore contextual understandings of health and illness and focus on the notion of the social self and social health. Within this framework, students explore world issues that impact health and illness globally and examine the role of music as a medical and social contribution in other cultures. Students build skills to apply music therapy practice and treatment for the purpose of addressing major problems that impact the planet and learn what it means to provide culturally appropriate care, which includes an understanding of culturally influenced health behaviors. Students also explore how music is utilized in various cultures. The skills emphasized in the course are transferable and provide a paradigm for building music therapy programs all over the world.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Analyze the link between world musics and music therapy practice
2. Synthesize concepts of cultural diversity, understanding the role that culture and ethnicity play, and understanding the interaction of culture, gender, and sexual orientation on behavior and needs
3. Analyze the role of community and family in healing, including community healers
4. Examine a range of social issues related to music therapy services, which are community-based rather than individual, group, or family based.
5. Evaluate the role of the music therapist as an agent for social and personal change
6. Design music therapy programs that address a wide gamut of world issues
7. Develop cultural competency skills that are transferable globally
8. Design a music therapy pilot project that addresses a specific world problem
9. Develop the ability to communicate culturally, effectively and sensitively within the therapeutic relationship.
10. Create a music identity profile, considering how music contributes to a sense of self.

## Minimum Technical Requirements

### Computer

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### Web Browser

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### Course Materials

This course has multiple readings from many texts and journals, including:

#### Books

1. Koen, Benjamin (2008), *The Oxford Handbook of Medical Ethnomusicology*, NY. Oxford University Press
2. Bakan, Michael (2007) *World Music: Traditions and Transformations*. NY. McGraw Hill
3. Pavlicevic, Mercedes (2003) *Groups in Music: Strategies from Music Therapy*. UK. Jessica Kingsley Publ.
4. DeNora, Tia (2000) *Music in Everyday Life*. UK. Cambridge University Press

5. Pavlicevic, M. & Ansdell, G. (Eds.). (2004). *Community Music Therapy*. London and Philadelphia: Jessica Kingsley Press
6. Stige, B. (2002). *Culture-centered music therapy*. Gilsum, NH: Barcelona Publishers.

#### **Journals**

1. Straber G. Integrating African and Western Healing Practices in South Africa, *American Journal of Psychotherapy*, 48:455-467, 1994
2. Dos Santos, A. (2005). The role of culture in group music therapy in South Africa. *Voices*, 5 (2). Retrieved January 20, 2007 from <http://www.voices.no/mainissues/mi40005000180.html>
3. Goodman, L. A., Liang, B., Helms, J.E., Latta, R. E., Sparks, E. & Weintraub, S. R. (2004). Training counseling psychologists as social justice agents: feminist and multicultural principles in action. *The Counseling Psychologist*, 32 (6), 793-838.
4. Lee, C. C. & Walz, G. R. (Eds.) (1998). *Social action: A mandate for counselors*. Alexandria, VA, US: American Counseling Association. (downloadable as pdf from ERIC documents) - [http://eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?\\_nfpb=true&\\_ERICExtSearch\\_SearchValue\\_0=ED417372&ERICExtSearch\\_SearchType\\_0=eric\\_accno&accno=ED417372](http://eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=ED417372&ERICExtSearch_SearchType_0=eric_accno&accno=ED417372)

#### **Grading Criteria**

##### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

##### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

##### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

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##### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

##### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an

average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic responsibilities in course material. The student does not understand most course material. Most assignments contain severe flaws.

**Course Requirements and Grading**

- 30% Class attendance and participation (in-class and community)
- 30% Article and Chapter Reviews and Assignments
- 10% Midterm: World Music Clinical Resources
- 5% Music Identity Profile
- 10% Ethnomusicology Fieldwork Project
- 15% Final Presentation: Proposal for Multi-cultural Pilot Project

**Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

**Policy for Submitting Assignments Electronically**

Work may be submitted electronically at the discretion of the instructor.

**Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

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type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Assignments:**

Each week, at least 2 chapters/articles/multimedia examples are assigned. A list of study questions will be provided, along with discussion questions and assignments that expand or build upon material presented. Two students will be assigned to provide responses related to the readings for that week. These assignments will provide a way into the discussion of the

readings assigned for class. All students are expected to submit written reviews for each class.

In addition to the readings, periodically, students will be expected to turn in topic-specific related written and/or oral assignments that are listed within the weekly course outline. Throughout the semester, students will also build clinical music resources based on elements of world music.

### **Week 1**

#### **Class Overview and Definitions: Music, Self, Identity and World Geography**

Overview of the course as well as an introduction to class members and faculty. We will review course syllabus and class policies, introduce class members and explore definitions of cultural competency, music and the describe the role of music as a global resource. UN Millenium goals will be introduced. Discussion of world geography and the connections between countries, continents and people.

### **Week 2**

#### **Theories of Multicultural Music Therapy and their relevance in the global society**

Overview of theories of global music therapy. Discussion focusing on individual student cultural background. Explore the obstacles that prevent music therapy practice from being integrated into various cultures; define multicultural music therapy.

**Assignment: Music Identity Profile:** Draft a music log of songs/pieces of specific kinds of music that you identify with your ethnic, or your cultural or national identity. On the basis of the log, create a profile, taking into account how music in your life contributes to your sense of who you are.

### **Week 3**

#### **Moving beyond theory to action – what does music have to do with it?**

Exploration of music therapy and social change in action. Continued discussion of theories and beginning exploration of theories in action. Discussion of specific projects related to the music therapist as an agent for change.

#### **Readings and assignments due for this class**

Lee, C. C. (2007). Counselors as agents of social change In Counseling for Social Justice

Stige, B. (2002). Culture-centered music therapy – Chapter 1 (Redefining Music Therapy)

**DVD:** The Singing Revolution in Estonia [www.thesingingrevolution.com](http://www.thesingingrevolution.com).

### **Week 4**

#### **Music Therapy for Sustainable Programs**

Exploration of how music therapy programs can achieve sustainability in developing countries, using Uganda as an example. Understanding the music of the culture as well as the obstacles that prevent sustainability. Long term programs will utilize elements of success. Musicians for World Harmony and Musicians Without Borders website and links can serve as reference in this work.

#### **Readings and assignments due for this class**

Meadows, A.N. (Ed). (2011) Chapter 15: Just Don't Do It: A Group's Micro Journey into

Music and Life. In *Developments in Music Therapy Practice: Case Study Perspectives* (pp. 268-279). Barcelona Publishers.

Satten, D. B. (2003). Human caring in troubled times

### **Week 5**

#### **Music Therapy for Reintegration after Conflict and War**

Discussion of how music therapy programs can be used to help individuals, groups and communities come together for reconciliation and reintegration, using Colombia, South America as an example.

#### **Reading Assignment**

<http://www.bbc.co.uk/news/world-latin-america-24331741>

### **Week 6**

#### **Music Therapy to Address Stress Management and Suicide**

Discussion of how suicide and depression is seen as one of the major social issues facing the many Asian cultures. Discussion of the trends in mental health and mental illness and how to combat the high number of suicides using music therapy as an intervention.

#### **The melding of music, culture and healing - Medical Ethnomusicology connects with Music Therapy**

Discussion of the confluence of traditional cultural practices of music, spirituality and medicine, including biomedical and ICAM models.

#### **Readings and assignments due for this class**

Straber G. Integrating African and Western Healing Practices in South Africa, *American Journal of Psychotherapy*, 48:455-467, 1994.

[The Oxford Handbook of Medical Ethnomusicology](#)

Allison, Theresa. Songwriting and Transcending Institutional Boundaries in Nursing Homes.

### **Week 7**

#### **Music Therapy and Gender Equity: What is cultural competency and why even bother?**

Discussion on the pitfalls of ethnocentrism. Exploring privilege and how it confers dominance due to one's race, sex or class. Exploring how this impacts the work we do.

#### **Readings and assignments due for this class**

McIntosh, Peggy. (1988) *White Privilege: Unpacking the Invisible Knapsack*. Wellesley, MA. *Seeing Things as We Are: A Lesson in Ethnocentrism*" (p. 7):

<http://www.matsol.org/assets/documents/currentsv33n2fallwinter2010.pdf>

### **Week 8**

#### **Music Therapy and Community Development and Community Music Therapy**

Selected healing traditions will be explored; discussion on the role of community and family in healing.

#### **Readings and assignments due for this class**

*Oxford Handbook of Medical Ethnomusicology*

Olsen, Dale. Shamanism, Music and Healing in two Contrasting South American Cultural Areas (331).

During, Jean. Therapeutic Dimensions of Music in of Music in Islamic Culture (361).

**Midterm:** Students will submit a sample of themselves singing/playing 10 songs from at least 3 different cultures that could be integrated into a music therapy practice. Recording/s & clinical song narratives will be described in detail.

## **Week 9**

### **Music Therapy to Address Racism and Oppression**

Discussion on the power of music to create health and healing at the individual, community, and societal levels across cultures.

### **Readings and assignments due for this class**

Oxford Handbook of Medical Ethnomusicology

Barz, Gregory. The Performance of HIV/AIDS in Uganda: Medical Ethnomusicology and Cultural Memory (164).

Koen, Benjamin. Music-Prayer-Meditation Dynamics in Healing (93).

**Written Assignment:** Students will access the online international music therapy resource, [www.voices.no](http://www.voices.no) to select a specific country that provides music therapy and research healing traditions in that country.

## **Week 10**

### **Music Therapy and Global Poverty: Interdisciplinary Musical Approaches**

Multiple disciplines within music research, other than music therapy, often overlap including historical musicology, ethnomusicology, medical, cognitive and applied ethnomusicology, systematic musicology, music cognition, music therapy, music psychology, neuroscience of music, biomusicology, music education, music performance and dance. Analysis of connections among all the disciplines will be discussed.

### **Readings and assignments due for this class**

Oxford Handbook of Medical Ethnomusicology

Koen, Benjamin, et al. Introduction: Confluence of Consciousness in Music, Medicine and Culture.

Lipe, Anne. 2002. "Beyond Therapy: Music, Spirituality, and Health in Human Experience: A Review of the Literature. JMT 39 (3): 209-240.

## **Week 11**

### **Music Therapy and Substance Abuse: Designing a Multi-cultural Pilot Project**

Reviewing model music therapy programs that integrate cultural competency, world music, and clinical integrity in a manner that serves the needs of the whole client. Final project presentation: **due at end of semester.**

**Assignment: Final Presentation: Proposal for Multicultural Pilot Project** - develop a written and oral proposal that expands your current music therapy practice (real or hypothetical) to address cultural competency and music. Recording/s & clinical song narratives are part of the final project. Students will then present their proposal to the class

during assigned class meetings. This is meant to be a brief and an informal time to incorporate therapeutic considerations and music.

### **Readings and assignments due for this class**

Music Therapy Community Clinic, Capetown South Africa <http://music-therapy.co.za/>  
The Community Music Center of Boston [http://cmcb.org/?showing=music\\_therapy](http://cmcb.org/?showing=music_therapy)

### **Week 12**

#### **Music Therapy to Improve Mental Health: Ethnomusicological Fieldwork – Following the Musicians Heart**

Discussion of how music lives: a musicultural approach of another musician.

### **Readings and assignments due for this class**

Bakan, Michael (2007) *World Music: Traditions and Transformations* (9-30).

**Assignment:** Do your own **ethnomusicology fieldwork project**. Get to know some of the musicians in your local community and spend time observing, taking part-in and documenting their musical lives – going to performances, spending time with them socially, engaging in formal and informal conversations and learning about the music they play and why it is important to them. Keep a journal of your observations, impressions and write a brief ethnomusicological report on your findings. **Due at the end of the semester.**

### **Week 13**

#### **How does the global music industry impact the practice of music therapy today?**

Discussion on how technology is changing the theory and practice of music therapy; latest developments in music and assistive technology. Discussion on the theory that the future of music is about access to music rather than ownership. Review of search engines that support downloading music.

### **Readings and assignments due for this class**

Kusek, Dave. (2011) The Future of Music Podcast -  
<http://itunes.apple.com/us/podcast/the-future-of-music/id80271058>  
Magee, Wendy, (2006) Exploring the use of music technology in clinical music therapy: Establishing definitions and scope of practice.

### **Week 14**

#### **The Future of global Music Therapy - where we have been and where we are going**

Linking and staying connected. Global music therapy pioneers – spreading the word. Engaging support to build global networks.

### **Final Project Presentations**

Students are assigned to present their Pilot Projects to the class – approximately 20-30 minutes/project including live music making and facilitation.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-690**  
**Culminating Experience in Music Therapy Proposal**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; D. Research	<p>6.1 Perform comprehensive literature searches using various indices to identify gaps in knowledge.</p> <p>6.2 Translate theories, issues, and problems in clinical practice, supervision, administration, and higher education into meaningful research hypotheses or guiding questions.</p> <p>6.3 Apply quantitative and qualitative research designs according to their indicated uses.</p> <p>6.6 Write grant proposals for funding research.</p> <p>6.7 Conduct research according to ethical principles for protection of human participants, including informed consent, assessment of risk and benefit, and participant selection.</p>

	<p>6.8 Collect and analyze data using appropriate procedures to avoid or minimize potential confounds.</p> <p>6.9 Collaborate with others in conducting research.</p> <p>6.10 Use various methods of data analysis.</p> <p>6.11 Interpret and disseminate research results consistent with established standards of inquiry.</p> <p>6.12 Evaluate scholarly and student research regarding research questions or problems, methods, procedures, data collection, analysis, and conclusions.</p>
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**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-690**  
**Culminating Experience in Music Therapy Proposal**  
***3 credits***

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair            Dr. Suzanne Hanser

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**Course Description**

This course supports and guides students through the process of developing their culminating experience proposal. This includes proposing a topic that is important to the student personally and that ultimately contributes to the body of knowledge in the field of music therapy. The culminating experience/thesis proposal serves as a blueprint for the student's research or clinical project.

**Learning Outcomes**

Upon completion of this course, students will have:

1. Completed a formal written proposal to criteria for either the thesis or clinical project as a requirement of the culminating experience.
2. Submitted the formal proposal to the faculty advisor for feedback, etc., then submitted the proposal to the advisor, committee for review and final approval (as determined by the department), and Institutional Review Board (IRB), if applicable.

The committee will include one member from outside the department.

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone



Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials and Support**

1. Cone, J. D., & Foster, S. L. (2006). *Dissertations and theses from start to finish* (2nd Edition, 5th printing 2010). Washington, DC: American Psychological Association.
2. Ghatti, C.M. (2013). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122. Retrieved from <http://search.proquest.com/docview/1426029114?accountid=8581>
3. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.
4. Van Humbeeck, G., Van Audenhove, C., De Hert, M. et al. (2002). Expressed emotion: A review of assessment instruments. *Clinical Psychology Review*. 22(3), 321-341.
5. Baxter, H., Berghofer, J., MacEwan, L. et al. (2007). *The individualized music therapy assessment profile: IMTAP*. London: Jessica Kingsley.
6. Gordon, E. E. (1979). *Primary Measures of Music Audiation*. Chicago: GIA Publications.
7. [http://www.giamusic.com/product\\_search.cfm?loc=series&criteria=Music%20Testing%20series](http://www.giamusic.com/product_search.cfm?loc=series&criteria=Music%20Testing%20series).

Learning from prior courses is designed to promote active and successful supervised research skills. Clinical students will follow established guidelines and will benefit from the mentorship experience in completing the proposal.

## **Course Requirements**

There are seven lessons in this course, paced at approximately one lesson every two weeks. Throughout the course, students submit completed sections of the proposal to the instructor, as specified in the online lessons, and they meet with their advisor. At the end of the course, students are expected to have a proposal ready for the project advisor and committee. Additional course requirements are listed below:

1. In consultation with a faculty advisor, the student completes a proposal meeting the guidelines established by the department and graduate programs at Berklee College of Music. After necessary approvals have been received, the student will complete the project (Thesis or Clinical Project – 6 credits), defend it successfully (or present it) and submit it for approval for the College.
2. The student, with assistance, will gather an appropriate faculty committee for review and acceptance of the proposal according to College guidelines.
3. If applicable, the student will complete an application for permission to work with Human Subjects to the Berklee Institutional Review Board (IRB) and complete all documents required for starting, continuing, and completing the project.
4. The student will meet regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal, and ultimately the culminating project. These meetings may be by phone, via the Internet, via email, and/or in person.

## **Grading Criteria**

Students are expected to complete the proposal in one semester as the structure of the program supports this work. Grading provisions are established as if this might not be the case.

1. Pass = Meets project and faculty expectations as agreed to during the semester; Completes proposal, submits to advisor and faculty committee
2. CR = (Credit) If a student does not complete the proposal but makes reasonable progress in the term
3. NP = (No Progress) If a student has made minimal or no progress on the proposal during the term
4. Fail = Fails to meet project and faculty expectations as agreed to during the semester; Fails to make adequate progress on the proposal or project during the semester; course should be repeated.

## **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

## **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive

and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

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<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

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instruction requires significant weekly expectations regarding practice time and study outside of class.

## **Course Outline**

### **Lesson 1: Preparation for the Culminating Project/Thesis**

Topics:

- writing skills
- methodological preparation
- early preparation
- setting goals/schedules/timelines

#### **Readings and assignments due for this lesson:**

1. Cone, Chapters 1, 2 & 3

### **Lesson 2: Selecting a Topic and Committee**

Topics:

- select a topic
- writing a researchable question and hypothesis
- committee selection
- writing an introduction

#### **Readings and assignments due for this lesson:**

1. Cone, Chapters 4 & 5

### **Lesson 3: Reviewing the Literature**

Topics:

- review of online resources
- review of on-ground resources

#### **Readings and assignments due for this lesson:**

1. Cone, Chapter 6

### **Lesson 4: Selecting a Design**

Topics:

- selecting a design or methodology
- thesis vs. culminating project
- subjects and setting for research hypothesis
- ethical principles
- writing the methodology section

#### **Readings and assignments due for this lesson:**

1. Cone, Chapter 7

### **Lesson 5: The Protocol**

Topics:

- defining your protocol

**Readings and assignments due for this lesson:**

1. Ghetti, C.M. (2013). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122. Retrieved from <http://search.proquest.com/docview/1426029114?accountid=8581>
2. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.

**Lesson 6: Measurement**

## Topics:

- select and describe the measurements to evaluate your dependent variable e.t., the effect of your independent variable or protocol of interest

**Readings and assignments due for this lesson:**

1. Cone, Chapter 8
2. Van Humbeeck, G., Van Audenhove, C., De Hert, M. et al. (2002). Expressed emotion: A review of assessment instruments. *Clinical Psychology Review*. 22(3), 321-341.
3. Baxter, H., Berghofer, J., MacEwan, L. et al. (2007). *The individualized music therapy assessment profile: IMTAP*. London: Jessica Kingsley.
4. Gordon, E. E. (1979). *Primary Measures of Music Audiation*. Chicago: GIA Publications.
5. [http://www.giamusic.com/product\\_search.cfm?loc=series&criteria=Music%20Testing%20series](http://www.giamusic.com/product_search.cfm?loc=series&criteria=Music%20Testing%20series).

**Lesson 7: Statistical Decisions**

## Topics:

- statistics design for proposal
- adding the Statistics part of the Methods Section to your proposal
- completing your proposal

**Readings and assignments due for this lesson:**

1. Cone, Chapter 9

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-692**  
**Leadership, Administration, and Clinical Practicum**  
**0 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; B. Clinical Practice; 3.0 Clinical Administration	<p>3.1 Adhere to laws and occupational regulations governing the provision of education and health services, particularly with regard to music therapy.</p> <p>3.2 Adhere to accreditation requirements for clinical agencies, particularly with regard to music therapy.</p> <p>3.3 Employ music therapy reimbursement and financing options.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.16 Demonstrate comprehensive knowledge of client rights.</p> <p>4.20 Understand and respond to potential physical and psychological risks to client health and safety.</p>
II. Professional Development;	8.2 Identify and address one's personal issues.

<p>B. Personal Development and Professional Role</p>	<p>8.3 Apply the principles of effective leadership.</p> <p>8.4 Use personal reflection (e.g., journaling, artistic involvement, meditation, other spiritual pursuits).</p> <p>8.5 Recognize limitations in competence and seek consultation.</p> <p>8.6 Practice strategies for self care.</p> <p>8.11 Adhere to the AMTA Code of Ethics and Standards of Clinical Practice using best professional judgment in all areas of professional conduct.</p>
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**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-692**  
**Leadership, Administration, and Clinical Practicum**  
***0 credits***

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**Instructor's Name:**

Mailbox:

E-mail:

Phone:

Office Location

Office Hours

Course Website

Program Director: Suzanne Hanser, Ph.D.

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**Course Description**

In this course, students learn skills needed to administer, lead, and develop music therapy programs effectively. They explore the following topics, among others: ethics, administration, communication, entrepreneurship, the Health Insurance Portability and Accountability Act (HIPPA), human subjects training, and self-care. They also explore what it means to be a leader in a workplace and in a more general sense. Additionally, they explore methods to advocate for music therapy practice. They also learn teamwork, workplace management, and other important practical employment skills. Through this course, students also complete an advanced clinical practicum.

**Course Learning Outcomes**

Upon completion of this course, students will be able to:

1. Evaluate best approaches to current issues in ethics, leadership, health care policies, administration, entrepreneurship, and self-care
2. Apply workplace leadership and teamwork skills
3. Advocate for music therapy practice
4. Adhere to HIPPA requirements
5. Apply ethical practices in clinical care and in all professional work
6. Demonstrate advanced music therapy competencies

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more



- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

#### ***Required***

1. Knoll, C., & Henry, D. (2014). Intro to music therapy ethics. Music Works Publications.
2. Knoll, C., & Henry, D. (2014). MT Career Success. Music Works Publications.
3. Knoll, C., & Henry, D. (2014). Job Impact: Professional Skills for Music Therapists. Music Works Publications.
4. Knoll, C., & Henry, D. (2014). You're the Boss! Entrepreneurial Strategies for Music Therapists. Music Works Publications.<sup>1</sup>
5. American Music Therapy Association. (2013). Code of ethics.  
<http://www.musictherapy.org/about/ethics/>

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<sup>1</sup> The Knoll & Henry resources are available for purchase from the Music Works Publication site: <http://musicworkspublications.com/>. Each resource contains a PDF workbook and audio lecture files. Students can also purchase inexpensive, pre-approved CMTE credits for each unit within a Knoll & Henry resource, and can earn CMTE credits for just one or any combination of the units within a resource now or anytime in the future.

### **Recommended**

1. Dileo, C. (2013). Ethical thinking in music therapy. Cherry Hill, NJ: Jeffrey Books.
- American Music Therapy Association. (2013). Standards of clinical practice.  
<http://www.musictherapy.org/about/standards/>

### **Grading Criteria**

This is a pass/fail course. Students must complete all of the lessons and their clinical practicum in order to pass the course. The clinical practicum includes a mid-term and final evaluation by both the instructor of the course and the on-site supervisor.

1. Pass = Meets expectations as agreed to during the semester
2. Fail = Fails to meet expectations as agreed to during the semester.

**Policy for Submitting Late Assignments:** Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Academic Honesty**

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<http://owl.english.purdue.edu/handouts/research/index.html>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Attendance/Participation**

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## **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

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## **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

## **Course Outline**

### **Lesson 1: Self-Care**

- Self-Care Assessments
- Stress: Advantage and/or Overloaded?
- Physical, Emotional, and Spiritual Well-Being

### **Reading Assignments:**

- Knoll, C., & Henry, D. (2014). Unit 8: Taking Care of Yourself. In *You're the Boss! Entrepreneurial Strategies for Music Therapists* (workbook and audio files). Music Works Publications. Available for purchase at: <http://musicworkspublications.com/courses/youre-the-boss/>
- Clements-Cortes, A. (2013). Burnout in music therapists: Work, individual, and social factors. *Music Therapy Perspectives* (0734-6875) 2013-01-01. (accessible via AMTA membership)
- Montello, L. (2005). *Performance wellness workbook*. New York: Performance Wellness, Inc.

### **Lesson 2: Health Insurance Portability and Accountability Act (HIPAA)**

- Your HIPAA Experiences
- Basic HIPAA Training
- Applying HIPAA to Your Practice

Reading assignments:

- Basic HIPAA Training (online course). Available from [The HIPAA Group](#).

### **Lesson 3: Ethics**

- Preamble to the Code
- Professional Competence and Responsibilities
- General Standards
- Relationships with Clients/Students/Research Subjects
- Ethics and Confidentiality
- Relationships with Colleagues
- Relationships with Employers
- Responsibility to Community/Public
- Responsibility to the Profession/Association
- Research
- Fees and Commercial Activities
- Ethics and Fees
- Announcing Services
- Education
- Implementation
- Ethical Questions and Actions

Reading assignments:

- Knoll, C., & Henry, D. (2014). Intro to music therapy ethics. Music Works Publications. Available for purchase at:  
<http://musicworkspublications.com/courses/intro-to-music-therapy-ethics/>
- American Music Therapy Association. (2013). Code of ethics.  
<http://www.musictherapy.org/about/ethics/>
- Dileo, C. (2013). Ethical thinking in music therapy. Cherry Hill, NJ: Jeffrey Books.
- American Music Therapy Association. (2013). Standards of clinical practice.  
<http://www.musictherapy.org/about/standards/>

### **Lesson 4: Administration**

- Client Referral Process
- Securing Employment
- Maximizing Your Career
- Weathering a Storm

Reading assignments:

- Knoll, C., & Henry, D. (2014). MT Career Success (workbook and audio files). Music Works Publications. Available for purchase at:  
<http://musicworkspublications.com/courses/mt-career-success/>

### **Lesson 5: Communication**

- Preparing for and Delivering Presentations
- Professional Communication
- Job Security

Reading assignments:

- Knoll, C., & Henry, D. (2014). Job impact: Professional skills for music therapists (workbook and audio files). Music Works Publications. Available for purchase at: <http://musicworkspublications.com/courses/job-impact/>

### **Lesson 6: Entrepreneurship**

- Navigating Self-Employment
- Take the First Step
- What About Money?
- Attend to the Details
- Sell Your Services
- Set Up Your Office
- Invest in Success

Reading assignments:

- Knoll, C., & Henry, D. (2014). You're the boss! Entrepreneurial strategies for music therapists (workbook and audio files). Music Works Publications. Available for purchase at: <http://musicworkspublications.com/courses/youre-the-boss/>

### **Lesson 7: Clinical Practicum**

- This clinical practicum requires 20 hours of clinical music therapy practice. Students work individually with their advisor on specifics for each practicum and will demonstrate their mastery of advanced music therapy competencies either in-person, for those completing the practicum in the Boston-area, or via Skype or video footage, for those completing the practicum outside of Boston.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-695**  
**Culminating Experience in Music Therapy**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

Area/Category/Subcategory	Specific Competencies
I. Professional Practice; A. Theory	<p>1.1 Apply comprehensive knowledge of the foundations and principles of music therapy practice.</p> <p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.3 Differentiate the theoretical or treatment orientations of current models of music therapy.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p> <p>1.5 Understand emerging models and trends in music therapy.</p> <p>1.6 Apply current literature in music therapy and related fields relevant to one's area(s) of expertise.</p>
I. Professional Practice; D. Research	<p>6.1 Perform comprehensive literature searches using various indices to identify gaps in knowledge.</p> <p>6.2 Translate theories, issues, and problems in clinical practice, supervision, administration, and higher education into meaningful research hypotheses or guiding questions.</p> <p>6.3 Apply quantitative and qualitative research designs according to their indicated uses.</p> <p>6.6 Write grant proposals for funding research.</p> <p>6.7 Conduct research according to ethical principles for protection of human participants, including informed consent, assessment of risk and benefit, and participant selection.</p>

	<p>6.8 Collect and analyze data using appropriate procedures to avoid or minimize potential confounds.</p> <p>6.9 Collaborate with others in conducting research.</p> <p>6.10 Use various methods of data analysis.</p> <p>6.11 Interpret and disseminate research results consistent with established standards of inquiry.</p> <p>6.12 Evaluate scholarly and student research regarding research questions or problems, methods, procedures, data collection, analysis, and conclusions.</p>
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**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**MTH-695**  
**Leadership, Administration, and Clinical Practicum**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair            Dr. Suzanne Hanser

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**Course Description**

This course supports students' completion of the culminating experience/thesis, which is a practicum or research project enabling the student to make a contribution to the field of music therapy. The student works in consultation with his/her faculty advisor to develop his/her unique project. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and one to two other faculty members will evaluate the final project that results from the culminating experience. This team will serve as the examining committee. The process of writing this culminating experience/thesis calls upon individual experience, intelligence, creativity, and synthesis of acquired knowledge. The process also requires independence, organization, and determination. The result demonstrates a student's capabilities to have an impact on the body of knowledge in the field of music therapy.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Define and solve a problem that exists in music therapy
2. Synthesize knowledge in chosen topic
3. Design and execute an original project
4. Produce a professional piece of academic work, whether a thesis or a clinical project
5. Present their project on paper and orally
6. Reflect upon what they have learned

**Minimum Technical Requirements**

**Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended



- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
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- Speakers or headphones
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### **Web Browser**

Berklee supports all of the following web browsers:

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- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### **Course Materials**

1. Cone, J. D., & Foster, S. L. (2006). Dissertations and theses from start to finish (2nd Edition, 5th Printing 2010). Washington, DC: American Psychological Association.
2. Wheeler, B. (in press at time of curriculum dev.). Music Therapy Research, 3rd Edition. Barcelona Press.
3. Students will also work with their advisor to develop an original reading and materials list.

### **Grading Criteria**

Students are expected to complete the proposal in one semester as the structure of the program supports this work. Grading provisions are established as if this might not be the case.

1. Pass = Meets project and faculty expectations as agreed to during the semester; Completes proposal, submits to advisor and faculty committee
2. CR = (Credit) If a student does not complete the proposal but makes reasonable progress in the term
3. NP = (No Progress) If a student has made minimal or no progress on the proposal during the term

4. Fail = Fails to meet project and faculty expectations as agreed to during the semester; Fails to make adequate progress on the proposal or project during the semester; course should be repeated.

### **Course Requirements**

1. Working with the project approved in MTH-690, Culminating Experience in Music Therapy Proposal, the student has identified and proposed a culminating project.
2. After necessary approvals have been received, the student completes the project, and defends and/or presents it for final approval.
3. If applicable, the student completes IRB (Institutional Review Board) approval for research involving human subjects, and provides materials and documents including standards of practice, for permission to work with human subjects, as well as complete all documents required for starting, continuing, and completing the project.
4. The student meets regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal.

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[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

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### **Course Outline**

#### **Lesson 1: Project/Thesis: From Proposal to Project/Thesis**

Topics:

- modify your proposal
- identify a feasible plan/timeline

#### **Readings and assignments due for this lesson:**

- Cone, Chapter 10

#### **Lesson 2: Project/Thesis: Presenting Your Results**

Topics:

- analyzing your data
- presenting your data
- writing results
- presenting first draft

**Readings and assignments due for this lesson:**

- Cone, Chapter 10 (cont.)
- Wheeler, Unit 9
- Mandel, S. E., Hanser, S. B., Secic, M., & Davis, B. A. (2007). Effects of music therapy on health-related outcomes in cardiac rehabilitation. *Journal of Music Therapy*, 44(3), 176-197.

**Lesson 3: Project/Thesis: Discussing Your Results**

## Topics:

- revision
- discussion section

**Readings and assignments due for this lesson:**

- Cone, Chapter 12

**Lesson 4: Project/Thesis: Completing the Project/Thesis and Preparing the Oral Defense**

## Topics:

- completing culminating project/thesis
- defense

**Readings and assignments due for this lesson:**

- Cone, Chapter 13

**Lesson 5: Project/Thesis: Contributing to the Body of Knowledge**

## Topics:

- presenting work to peers
- creating a journal article

**Readings and assignments due for this lesson:**

- Cone, Chapter 14

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**ET-511**  
**Advanced Ear Training**  
***3 credits***

**AMTA Advanced Competencies Addressed in Course**

<b>Area/Category/Subcategory</b>	<b>Specific Competencies</b>
II. Professional Development; A. Musical and Artistic Development	7.1 Reproduce, notate, and transcribe musical responses of clients.  7.3 Provide spontaneous musical support for client improvisation.  7.9 Apply advanced skills in the clinical use of at least two of the following: keyboard, voice, guitar and/or percussion.

**Berklee College of Music**  
**Graduate Studies – Ear Training Department**  
**ET-511**  
**Advanced Ear Training**  
**3 credits**

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Program Director:

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**Course Description**

In this course, students strengthen their command of rhythm and tonal, modal, and chromatic melody and harmony through singing, movement, recognition, dictation, and transcription. They survey and experience a variety of ear training techniques and practices drawn from a variety of traditions, including Western classical music, jazz and blues, and West African and Indian musical cultures. Students explore applications of ear training skills to vocal and instrumental performance including improvisation, interpretation, ensemble rehearsal, and music teaching. Each week's classes include singing and dictation practice, rhythmic performance and movement, guided dictation and recognition activities, and discussion of methods, problems and solutions. Notated and recorded music examples used in class will come from a variety of styles, genres, cultures, and eras. Students complete ten singing and rhythm performance practice assignments, ten online and CD dictation and recognition practice assignments, two transcription projects, and two multitrack home recording projects.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Analyze their strengths and weaknesses in ear training, and develop and execute short- and long-term plans for personal improvement through disciplined practice
2. Develop faster, more accurate recognition of pitches, melodic and rhythmic patterns and relationships, chords, and chord progressions, including jazz, blues, and popular music harmonic material
3. Advance their sight-singing ability to include more complex pitch and rhythmic patterns and relationships
4. Develop skills in the performance of polyrhythms, and improve accuracy of rhythmic performance in several styles
5. Integrate skills in dictation, recognition, and transcription; sight singing and music reading; and instrumental performance on their primary instrument and/or keyboard
6. Explore non-Western musicianship skills and pedagogies
7. Explore the application of ear training skills to tonally complex and ambiguous music and to atonal music
8. Apply a wide range of methods, techniques, materials, and pedagogical practices

## Minimum Technical Requirements

### Computer

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
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- Windows sound card, preferably with Direct-X or ASIO drivers
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- Internal or external microphone

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### Web Browser

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### Software

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player
- Apple Quicktime Player

### Course Materials

1. A course packet of original and licensed materials assembled by the professor includes sight-singing materials, rhythmic exercises, and practice guides.
2. The following books:
  - a. *Polyrhythms: The Musician's Guide* — Peter Magadini (Hal Leonard)
  - b. *African Bell Ritual or Relating Sound and Time* — Jerry Leake (Rhombus Publishing, Boston)
  - c. *Intervallic Ear Training* — Steve Prosser (Advance Music)

- d. *The “Real Easy” Ear Training Book* — Roberta Radley (Sher Music, Petaluma CA) (Volume II if available)
- e. *Progressive Sight Singing* — Carol Krueger (Oxford University Press)
- 3. For the multi-track recording projects, students need access to a computer with built-in microphone and audio recording software like Audacity (free) or GarageBand (included with most Macintosh computers).
- 4. For notation of transcription projects, Finale, Sibelius, or Finale Notepad (free) are required.
- 5. Students need manuscript paper, regular paper, pencil and eraser in every class.
- 6. Students need access to a keyboard instrument for practice.

## **Grading Criteria**

### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student



appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

#### **F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

#### **Course Requirements and Grading Criteria:**

Quiz 1	10%
Midterm Exam	15%
Quiz 2	10%
Final Exam	15%
Recording Project	10%
Midterm Transcription Project	10%
Recording Project 2	10%
Final Transcription Project	10%
Practice and Homework	10%
<u>Summary:</u>	50% tests, 50% homework and projects

#### **Grading Criteria for Transcriptions:**

Right notes, rhythms, and chords (root and basic quality) 70%

Detailed, accurate articulations, inflections, and durations 15%

Exact chord voicings,\* inversions, and tensions as played 15%

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may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment.

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### **Course Outline**

The following outline of topics and dates is subject to change based on the needs and interests of the class. A few small assignments and/or quizzes may be added at the discretion of the instructor.

**Week 1:** Introduction to the teacher, course, materials, and fellow students. Comprehensive diagnostic dictation and recognition exam. Overview of pitch-naming conventions and systems (fixed- and moveable-*do* solfege, scale degree numbers), conducting patterns, rhythm counting systems, and other basic techniques. Introduction to web material and textbooks. Interval practice techniques: individual intervals and pitch recognition in a given key context.

Write: Fill out a questionnaire about yourself as a musician and student, and your ear training background, goals, and self-diagnosis. Email the completed questionnaire to the teacher by

Friday.

Do: Make and attend a short appointment with the teacher for individual sight-singing assessment.

Practice: Begin practicing from the book and exploring the online and CD dictation practice materials.

**Week 2**: Review of major and minor melody and harmony. Chord identification by bass note, function, and quality; horizontal and vertical (bottom-up and top-down) approaches. Predicting harmony with knowledge of theory and stylistic context. Rhythmic skills: Introduction to polyrhythms. Transcription techniques and projects.

Write: Based on the results of your diagnostic exam and sight-singing assessment, and your own knowledge of your background, strengths, and weaknesses, draft a personal practice plan for the semester. Detailed information on the requirements will be given in class. Email the completed draft plan to the teacher by Friday.

Practice and Homework: Melodic and rhythmic assignment 1. Online and CD dictation and recognition assignment 1. Rhythm skills handout 1.

### **Recording Project 1**: Due in Week 5

Multi-track singing project with minor-key harmony, including melody, inner voices, bass line, and an improvisation and/or instrumental track. Students may propose a piece or project according to detailed guidelines given in class.

**Week 3**: Major- and minor-key harmony and melody continued. Major and minor pentatonic scales. Introduction to diatonic tensions in major and minor.

Practice and Homework: Begin using your individual plan, based on the teacher's response to your draft. Melodic and rhythmic assignment 2. Online and CD dictation and recognition assignment 2. Rhythm skills handout 2.

**Week 4**: Diatonic modal melody and harmony. Basic polyrhythms continued.

Quiz 1 (beginning of week 4): 12 intervals up to an octave, up and down, melodic and harmonic. Identification of single pitches in a given key context. Diatonic major and minor melodic dictation with leaps up to an octave, up and down. Recognition of triads and 7<sup>th</sup> chords, alone and with one tension in top voice. Diatonic major and minor chord progressions. Diatonic major and minor sight singing with conducting. Performance of basic polyrhythms. Rhythm sight singing with conducting.

Practice and Homework: Melodic and rhythmic assignment 3. Online and CD dictation and recognition assignment 3. Rhythm skills handout 3.

### **Midterm Transcription Project**: Due in Week 8.

- Choose and propose a piece of recorded music to transcribe, following guidelines given in class. The music should not be commonly available in notated score form. The transcription should be approximately 32 bars in length (this may vary depending on the music's complexity and difficulty) and should be a score with at least four staves showing melody (exactly as performed), chords or accompaniment, bass line, and percussion (if any).
- After receiving the teacher's approval and any additional guidelines, transcribe the piece. Exact voicings or sonorities (rather than chord symbols) may or may not be required, depending on the piece.

- Turn in the transcription in PDF form, with a recording. See notes on naming electronic files under Class Rules below. Transcriptions will be shared with the class, and may be presented in class if time allows.

**Week 5:** Inversions and bass lines in relation to chord progressions. Use of inversions in various styles. 6<sup>th</sup> chords. Diatonic tensions continued. Polyrhythms and movement continued.  
Practice and Homework: Melodic and rhythmic assignment 4. Online and CD dictation and recognition assignment 4. Rhythm skills handout 4.

**Week 6:** Mixolydian, Lydian, Dorian, and Phrygian modes: diatonic melody and characteristic harmony. Polyrhythms and movement continued.  
Practice and Homework: Melodic and rhythmic assignment 5. Online and CD dictation and recognition assignment 5. Rhythm skills handout 5.

**Week 7:** Modal interchange (mixed modes, borrowing from parallel modes) in melody and harmony. Polyrhythms and movement continued.  
Practice and Homework: Melodic and rhythmic assignment 6. Online and CD dictation and recognition assignment 6. Rhythm skills handout 6.

**Week 8:** Midterm Exam: Review of harmonic intervals, with and without a given key context. Review of chord recognition of triads, 6<sup>th</sup> and 7<sup>th</sup> chords with and without one tension in top voice. Chord progressions using some modal interchange and inversions. Sing a prepared melody and rhythmic etude as assigned. Sight-sing and conduct modal and modal interchange melodies.

**Week 9:** Blues melody. Interchange of major and minor pentatonic scales. Blues chords and their melodic implications. Horizontal blues melody and vertical dissonance.  
Practice and Homework: Melodic and rhythmic assignment 7. Online and CD dictation and recognition assignment 7. Rhythm skills handout 7.

### **Recording Project 1:** Due in Week 11

- Multi-track singing project with bass lines, melody, inner voices of a song with blues chords and melody, secondary dominants, diminished 7<sup>th</sup> chord(s), and/or modal interchange, with improvisation and/or an instrumental track. Students may propose a piece or project according to detailed guidelines given in class.

### **Final Transcription Project:** Due in Week 15.

- Choose and propose a piece of recorded music to transcribe, following guidelines given in class. The music should not be commonly available in notated score form. The transcription should be approximately 32 bars in length (this may vary depending on the music's complexity and difficulty) and should be a score with at least four staves showing melody (exactly as performed), chords or accompaniment, bass line, and percussion (if any).
- After receiving the teacher's approval and any additional guidelines, transcribe the piece. Exact voicings or sonorities (rather than chord symbols) may or may not be required, depending on the piece.
- Turn in the transcription in PDF form, with a recording. See notes on naming electronic files under Class Rules below. Transcriptions will be shared with the class, and may be presented

in class if time allows.

**Week 10:** Tonal chromaticism: the chromatic scale, ascending and descending tendencies of pitches in key contexts, chromatic passing and neighbor tones, indirect resolutions, and chromatic chord tones of secondary dominants and diminished chords. Polyrythms and movement continued.

Practice and Homework: Melodic and rhythmic assignment 8. Online and CD dictation and recognition assignment 8. Rhythm skills handout 8.

**Week 11:** Tonal chromaticism, continued. Polyrythms and movement continued.

Practice and Homework: Melodic and rhythmic assignment 9. Online and CD dictation and recognition assignment 9. Rhythm skills handout 9.

**Week 12:** Introduction to tonally ambiguous and/or complex melody and harmonic movement. Approaches to hearing and singing atonal melody. Polyrythms and movement continued.

Quiz 2: Prepared singing and rhythm performance etudes. Sight singing of blues, modal interchange, and chromatic melodies with conducting. Recognition of harmonic intervals (two pitches) with and without key context. Recognition of chords with tensions. Harmonic dictation including blues, modal interchange, and secondary dominants. Melodic dictation of blues, modal interchange, and chromatic melodies.

Practice and Homework: Melodic and rhythmic assignment 10. Online and CD dictation and recognition assignment 10. Rhythm skills handout 10.

**Week 13:** Atonal and tonally ambiguous or complex melody, continued. Polyrythms and movement continued.

**Week 14:** Instrumental applications of ear training in practicing, ensemble playing and leadership, and teaching. Polyrythms and movement continued.

**Week 15:** Final Exam: Prepared singing and rhythm performance etudes. Sight singing of blues, modal interchange, and chromatic melodies with conducting. Recognition of harmonic intervals (two pitches) with and without key context. Recognition of chords with tensions. Harmonic dictation including blues, modal interchange, and secondary dominants. Melodic dictation of blues, modal interchange, and chromatic melodies. Atonal melodic dictation example.

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**HR-511**  
**Contemporary Harmony**  
***3 credits***

**AMTA Advanced Competencies Addressed in Course**

<b>Area/Category/Subcategory</b>	<b>Specific Competencies</b>
II. Professional Development; A. Musical and Artistic Development	7.1 Reproduce, notate, and transcribe musical responses of clients.  7.3 Provide spontaneous musical support for client improvisation.  7.9 Apply advanced skills in the clinical use of at least two of the following: keyboard, voice, guitar and/or percussion.

**Berklee College of Music**  
**Graduate Studies – Harmony Department**  
**HR-511**  
**Contemporary Harmony**  
***3 credits***

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**Instructor's Name**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair:

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**Course Description**

This course is a study of the pervasive harmonic language and techniques of popular American song. The goal of this course is to foster an understanding of the harmonic ideas that have carried American music through the latter half of the last century, and to discover harmonic alternatives to the traditional tonal systems that pervade American popular music of this time. Students come to understand the contextual relationship between melody and harmony through observation of different song forms from different styles of popular music, including show tunes, jazz standards, blues, rock/pop/R&B, and through-composed works in the jazz idiom. Harmonic options, both diatonic and otherwise, will be observed through study of the scale(s) that relate to the chord/tonality of the moment.

**Learning Outcomes**

Upon completion of this course, students will be able to:

1. Analyze both diatonic and non-diatonic harmonic progressions. Students will also be able to discuss the non-traditional harmonic choices of the works/composers that employ them, with increased sensitivity to the subjective/emotional effect of these harmonic choices
2. Analyze alternative harmonic systems (including modes) and their respective scales
3. Analyze tensions, both diatonic and non-diatonic
4. Analyze harmonic patterns that exist on a supertonal level
5. Apply all concepts learned in both original compositions and score analysis
6. Analyze music, ranging from simple to more complex harmonic ideas using Roman numerals and, when Roman numerals are no longer appropriate, in paragraph form
7. Evaluate and discuss objectively and subjectively, in detail, the quality of a song/piece of music, commercially-aimed and otherwise

## **Minimum Technical Requirements**

### **Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player

### **Course Materials**

1. Barrie Nettles, Harmony 2 Workbook and Harmony 3 Textbook
2. Steve Rochinski, Harmony 4 Textbook
3. Gary Keller, The Jazz Chord/Scale Handbook
4. Scores: “Sea of Tranquility” and “Hang Gliding” – Maria Schneider
5. Recordings: “Allegresse” – Maria Schneider; “Kind of Blue” – Miles Davis; “North and South” – Luciana Souza; “One Quiet Night” – Pat Metheny

### **Grading Criteria**

**A (93-100)**



The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

**A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

**B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

**B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

**B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

**C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

**C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

**C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

**D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

**F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

**Course Requirements and Grade Determination**

- |  |     |
|--|-----|
| • Online Introduction Video of Themselves to Share with Other Students | 5%  |
| • Participation in Online Discussion Board/Chats                       | 10% |
| • Worksheets   | 10% |
| • Showcase Portfolio (Best Work Portfolio)                             | 15% |
| • Composition assignments 1, 2 and 3                                   | 30% |

- Score analysis presentation 10%
- Compare and contrast reharmonization of a standard 10%
- Final examination 10%

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Policy for Submitting Assignments Electronically**

Work may be submitted electronically at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>

[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)

<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to

support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

- Week 1:                    *Review of Harmonic Function/Dominant Principles*  
*Description:* Review tonic, subdominant, and dominant functions, resolution down a fifth, Deceptive resolutions, II-V relationships, and secondary dominants  
*Materials:* Excerpted text from “Harmony 2 Textbook” – Barrie Nettles; supplemental songs to be chosen by the instructor  
*Assignment:* Excerpted assignments from “Harmony 1 and 2 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor
- Week 2                    *Review of Harmonic Function/Dominant Principles (continued)*  
*Description:* Review of substitute dominants (tritone substitutions), substitute II-V relationships, and deceptive resolutions of dominant chords; supplemental songs to be chosen by the instructor  
*Materials:* Excerpted text from “Harmony 3 and 4 Textbooks” – Barrie Nettles and Steve Rochinski (respectively); supplemental songs to be chosen by the instructor  
*Assignment:* Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; Composition assignment #1: utilizing secondary dominants/II-V and substitute dominants/II-V, demonstrating understanding of deceptive resolutions; other assignments chosen at the discretion of the instructor
- Week 3                    *Diatonic Chord Scales*  
*Description:* Constructing Diatonic Chord Scales, Understanding Contextual Applications  
*Materials:* Excerpted text from “Harmony 3 Textbook” – Barrie Nettles; “The Jazz Chord/Scale Handbook” – Gary Keller

*Assignment:* Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor

Week 4

*Dominant Chord Scales*

*Description:* Constructing Dominant Chord Scales, Understanding Contextual Applications

*Materials:* Excerpted text from “Harmony 3 Textbook” – Barrie Nettles

*Assignment:* Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor

Week 5

*Non-Diatonic Chord Scales/Modal Interchange*

*Description:* Constructing Non-Diatonic Chord Scales, Understanding Contextual Applications

*Materials:* Excerpted text from “Harmony 3 Textbook” – Barrie Nettles

*Assignment:* Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor

Week 6

*Modal Interchange*

*Description:* Understand modal interchange as a function of borrowing from parallel tonal system (modal source) as well as a function of chromatic alteration and voice-leading

*Materials:* Excerpted text from “Harmony 4 Textbook” – Steve Rochinski

*Assignment:* Analysis of tunes utilizing modal interchange (chosen at the discretion of the instructor, choosing alternate modal interchange chords that may work according to convention/theoretical guidelines

Week 7

*Modal Music*

*Description:* Presentation of modal interchange analysis, understanding tonic modal chord scales/harmonic systems and chord function in modal music

*Materials:* Excerpted text from “Harmony 4 Textbook” – Steve Rochinski; “Kind of Blue” –Miles Davis; other recordings chosen at the discretion of the instructor

*Assignment:* Composition assignment #2: simple modal tune

Week 8

*Modal Music (continued)*

*Description:* Presentation of simple modal tune, Analysis of modal music

*Assignment:* Detailed melodic and harmonic analysis of modal tune

Week 9

*Patterns In Music*

*Description:* Recognizing non-diatonically related harmonic patterns in music (contiguous motion and constant structure), and understanding

melodic relationships to such patterns

*Materials:* Excerpted text from “Harmony 4 Textbook” – Steve Rochinski; “Sea of Tranquility” – Maria Schneider; supplemental songs utilizing these devices will be chosen by the instructor

*Assignment:* Composition assignment #3: utilizing contiguous motion and constant structure chords (with presentation)

Week 10

*Pivot Chord and Common Tone Modulation/Tonal Centers*

*Description:* Understanding principles of pivot chord and common tone modulation; vertical v. horizontal melodic relationships; Analysis of “Hang Gliding” – Maria Schneider

*Materials:* “Hang Gliding” – Maria Schneider

*Assignment:* Analysis of tune with shifting tonal centers with focus on if/how the composer maintains cohesion

Week 11

*Pivot Chord and Common Tone Modulation/Tonal Centers*

*Description:* Continued study of shifting tonal centers. Study of aspects of melody that unify constant tonal shifts.

*Materials:*

*Assignment:* **Score Analysis Presentation**

Week 12

***Score Analysis Presentations***

Week 13

*Reharmonization*

*Description:* Understanding the thought processes involved in choosing reharmonization

Options through score study and analysis. Reharmonizations will be presented and dissected.

*Materials:* “All of Me” – Luciana Souza reharmonization; “Don’t Know Why” – Pat Metheny reharmonization.

*Assignment:* Compare and contrast reharmonization of a standard with its original. Present to class.

Week 14

*Reharmonization (continued)*

*Description:* Present reharmonization analysis to the class.

Week 15

*Reharmonization Presentations (cont’d), Review, and Final Exam*

**Berklee College of Music**  
**Master of Arts – Music Therapy**  
**LSOC-565**  
**Advanced Music Cognition**  
**3 credits**

**AMTA Advanced Competencies Addressed in Course**

<b>Area/Category/Subcategory</b>	<b>Specific Competencies</b>
I. Professional Practice; A. Theory	<p>1.2 Synthesize comprehensive knowledge of current theories and deduce their implications for music therapy practice and/or research.</p> <p>1.4 Identify theoretical constructs underlying various clinical practices and research approaches.</p>
I. Professional Practice; B. Clinical Practice; 4.0 Advanced Clinical Skills	<p>4.2 Utilize comprehensive knowledge of human growth and development, musical development, diagnostic classifications, etiology, symptomatology, and prognosis in formulating treatment plans.</p> <p>4.3 Understand the contraindications of music therapy for client populations served.</p> <p>4.4 Understand the dynamics and processes of therapy from a variety of theoretical perspectives.</p> <p>4.12 Relate clinical phenomena in music therapy to the broader treatment context.</p>
I. Professional Practice; D. Research	<p>6.9 Collaborate with others in conducting research.</p> <p>6.10 Use various methods of data analysis.</p> <p>6.11 Interpret and disseminate research results consistent with established standards of inquiry.</p> <p>6.12 Evaluate scholarly and student research regarding research questions or problems, methods, procedures, data collection, analysis, and conclusions.</p>
II. Professional Development; A. Musical and Artistic Development	<p>7.6 Design music listening programs for therapeutic purposes.</p> <p>7.7 Use different methods of musical analysis for client assessment and evaluation.</p>

**Berklee College of Music**  
**Master of Arts - Music Therapy**  
**LSOC-565**  
**Advanced Music Cognition**  
**3 credits**

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**Instructor's Name: Susan Rogers, PhD**

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair:

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### **Course Description**

This course presents current research findings in the psychology of music cognition. Music processing in the human brain is studied including topics such as: neural architecture, sensory processing, learning, memory, development, categorization, communication, emotion, performance, and expertise. Research findings will be considered from the perspectives of psychology, neuroscience, and music theory. A running theme is the influence of culture, musical training, cognitive capacity, and personality on auditory processing in the central nervous system. Students who successfully complete Advanced Music Cognition will be capable of applying evidence-based reasoning to research findings and disseminating that reasoning in an oral presentation. Students will conduct literature searches, suggest hypotheses based on current knowledge, and outline experimental methods for addressing outstanding questions. This course will bring new insight to music professionals (e.g., educators, therapists, entrepreneurs, composers, and producers) seeking to understand music as an information-carrying stimulus and will prepare science majors for more advanced studies in psychology.

### **Learning Outcomes**

Upon completion of this course, students will be able to:

1. Assess the scientific method as applied to experimental psychology
2. Analyze the organization and mechanics of the central nervous system
3. Describe the mechanics of human hearing and the auditory pathway
4. Analyze the processing stages of sensation, perception, and cognition
5. Analyze perceptual processes such as pitch, timbre, duration, and auditory grouping
6. Evaluate the stages of music acquisition
7. Distinguish between innate and acquired differences in musical abilities and in performance effects
8. Synthesize the acoustical correlates of musical expertise
9. Evaluate evidence for the evolution of the music faculty as separate from language
10. Analyze mechanisms of musical emotions
11. Analyze memory systems and how they process music

12. Recognize the links between music preferences and personality
13. Assess how musical training in childhood shapes the brain and auditory pathway

## **Minimum Technical Requirements**

### **Computer**

Minimum system requirements are listed below for Macs and PCs.

Minimum PC system requirements:

- Windows XP, Vista or 7
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Windows sound card, preferably with Direct-X or ASIO drivers
- Speakers or headphones
- Internal or external microphone

Minimum Mac system requirements:

- Mac OS 10.5 and above
- Intel Mac
- 1 GB of RAM or more
- Color monitor with at least 800×600 screen resolution, 1024×768 recommended
- At least 500 MB of free disc space for downloads and plug-ins
- Soundcard
- Speakers or headphones
- Internal or external microphone

### **Web Browser**

Berklee supports all of the following web browsers:

- PC Web Browser: Firefox (Recommended), Chrome, Internet Explorer 10 or higher
- Mac Web Browser: Firefox (Recommended), Chrome, Safari

### **Software**

Microsoft Office 2011

Up-to-date versions of the following free applications.

- Adobe Acrobat Reader
- Adobe Flash Player

### **Course Materials**

1. Deutsch, D. (Ed.). (2012). *The Psychology of Music*, 3rd ed. Academic Press.
2. Thompson, W.F. (2015). *Music, Thought, and Feeling: Understanding the Psychology of Music*. NY: Oxford University Press.
3. Select readings from peer-reviewed research journals.



## **Grading Criteria**

### **A (93-100)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.

### **A- (90-92)**

The student has demonstrated superior achievement. The student appears to have a superior level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

### **B+ (87-89)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Some errors are present, but infrequent and generally minor.

### **B (83-86)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.

### **B- (80-82)**

The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

### **C+ (77-79)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.

### **C (73-76)**

The student has demonstrated average achievement. The student appears to have an average level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

### **C- (70-72)**

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

### **D (60-69)**

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the methodology associated with each task. Most assignments contain flaws.

### **F (0-59)**

The students appear to be unaware of the most basic. The student does not understand course material and the methodology associated with each task. Most assignments contain severe flaws.

## **Course Requirements and Grade Determination**

- 10% Class participation
- 10% Experimental design

- 20% Quizzes (2 quizzes worth 10 points each)
- 20% Oral presentation
- 20% Midterm Exam
- 20% Final Exam

### **Policy for Submitting Late Assignments**

Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

### **Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

### **Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the College Bulletin under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

<http://owl.english.purdue.edu/handouts/research/index.html>  
[www.wisc.edu/writing/Handbook/Documentation.html](http://www.wisc.edu/writing/Handbook/Documentation.html)  
<http://lib.nmsu.edu/instruction/evalcrit.html>

### **Disclosure of Disability**

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with

academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

### **Berklee Definition of a Credit Hour**

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

### **Course Outline**

#### **Lesson 1: Cognitive Psychology and The Scientific Method**

- Cognitive Psychology: What is the Nature of Mental Activity?
- Music Cognition: What is Meant by "Musical Behaviors"?
- The Scientific Method
- Experimental Psychology: Research Methods and Statistical Analysis

#### **Lesson 2: Neurophysiology of Hearing**

- The Auditory System as an Information Processor
- The Human Brain
- Neural Activity
- The Hearing Mechanism
- Measuring Neural Activity in Humans: EEG, ERP, MEG, fMRI, DTI, GSR

#### **Lesson 3: Pitch Perception**

- Physical and Psychological Correlates of Pitch
- Theories of Pitch Perception
- Neurophysiology of Pitch Perception
- Absolute Pitch and Amusia

#### **Lesson 4: Auditory Scene Analysis and Rhythm Perception**

- Object Perception: The Gestalt Principles of Organization
- Auditory Scene Analysis

- Rhythm Perception and the Internal Clock
- Rhythm Preferences

### **Lesson 5-6: Tonality and Timbre Perception**

- Implicit Learning and Cognitive Constraints
- Tonality: Foundational Work
- Innate Concepts of Tonality
- The Effect of Spectrum on Timbre
- Psychological Correlates of Timbre

### **Lesson 7: Musical Development**

- Music and Language Development
- Testing Infants
- Some Experimental Findings
- Lullabies and Playsongs
- Experimental Methods

### **Lesson 8: Musical Expertise and Performance**

- Musical Performance
- Acoustic Correlates of Expressivity
- Musical Errors and Learning
- Musical Practice

### **Lesson 9: Music and Evolution**

- Evolutionary Adaptations
- Advantages of Music
- Music and Language
- A Music Module \* Williams Syndrome

### **Lesson 10-11: Music and Emotion**

- The Study of Music and Emotion
- Emotions
- Emotional vs. Non-Emotional Music
- Musical Emotions and Physiology

### **Lesson 12: Music and Memory**

- What is Memory?
- Types of Memory Processes
- Memory for Music
- Mental Imagery

- Neural Activity and Musical Memory
- Long- and Short-Term Musical Memory
- STM for Musical Intervals

### **Lesson 13: Music and Personality**

- Communicating Through Music Preferences
- Music Preference Dimensions
- Music Preferences and Personality

### **Lesson 14: Individual Differences and Outstanding Questions**

- The Brain of Musicians
- Morphological Differences
- Differences in Children
- Cognitive Differences
- Outstanding Questions and Challenges

## **Appendix B:**

- **Program Review Template**
- **Program Review Timeline**
- **Course Evaluation Questions**

The logo for Berklee College of Music, featuring the text "Berklee college of music" in a white serif font, with "college of" in a smaller, italicized font, all set against a solid red square background.

Berklee  
college *of*  
music

Date\_\_\_\_\_

## **Ongoing Program Review, Assessment, and Improvement Plan**

### **Part 1: Program Learning Outcomes and Assessment Overview**

#### **1. Program Title:**

#### **2. Program Entrance Requirements or Prerequisites:**

List program entrance requirements, if any.

#### **3. Program Requirements and Courses:**

List requirements in the program; and list courses in the program, by number and title.

#### **4. Program Faculty:**

List faculty and brief biography – no more than one paragraph – for each.

#### **5. Program Description:**

Write (or review and revise) a one-paragraph description of the program with a focus on student learning. The paragraph will begin: "This program prepares students for..." Or "This program is designed to..."

#### **6. Program Learning Outcomes:**

What are the goals of the program? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the program? List statements regarding what students need to be able to DO and KNOW "out there" that we're responsible for "in here." (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning (feel free to use Bloom's Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning. Number them below.)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Date\_\_\_\_\_

## **7. Program Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Capstone Assessment Task: If there is a capstone assessment task or tasks, describe:

## **8. Missing Learning Outcomes and Assessments**

Are there Program Learning Outcomes and Assessments that you would like to be including, or need to be including, but that you are not? Are revisions to the Program Learning Outcomes and Assessments planned? Explain.

## **9. Program Link to External Professionals:**

How do you know that the program is current and up-to-date with the standards, innovations and changes within the profession? How is the program linked to professional organizations, external artists or scholars?

## **10. Program Link to Institutional Outcomes and Goals:**

How does this program reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

## **11. Revisions:**

What revisions or recommendations are planned for improving student learning in this Program?



Date\_\_\_\_\_

**12. Determining and Sharing Results:**

How is information about the quality of student learning shared and used for departmental decision-making in areas such as curriculum, pedagogy, and other aspects that affect student learning? What revisions or recommendations are planned for improving student learning?

**13. Other?**

Please use this space to record additional information, feedback, data, or more.

Date \_\_\_\_\_

## **Part 2: Course Learning Outcomes and Assessment Overview**

(create a separate sheet for each course in the program)

**NOTE:** Consult the **Historical Course Information Database** for each course before you begin.

### **1. Course Title:**

### **2. Course Description:**

Write (or review and revise) a one-paragraph description of the course, with a focus on student learning. The paragraph should begin: "In this course, students..."

### **3. Course Prerequisites:**

List prerequisites, if any.

### **4. Course Learning Outcomes:**

What are the goals of the course? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the course? List statements regarding what students need to be able to DO and KNOW "out there" that we're responsible for "in here." (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning (feel free to use Bloom's Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning. Number them below.)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

### **5. Course Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

### **6. Course Technology Use:**

What technologies are required for the course? As thoroughly as possible, include all needed teaching setups, faculty software and hardware and student hardware and software. Explain how these technologies facilitate student success and help students achieve the course learning outcomes.

Date\_\_\_\_\_

**7. Course Link to Program and Institutional Outcomes and Goals:**

How does this course reflect the program outcomes?

How does this course reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

**8. Revisions:**

Are you proposing changes to the course? If so, complete the Course Change Proposal form that is part of the College Curriculum process. See department chair for more information.

Date \_\_\_\_\_

### Part 3: Aligning Program and Course Learning Outcomes and Assessment

**Alignment Grid:** How are program outcomes and course outcomes aligned? Use this worksheet to identify the courses where students learn the various program outcomes. Please note places where the alignment is not clear. This is part of the information you will gather to determine if revisions and improvements are needed.

Program Learning Outcomes	Program course(s) in which outcome is learned	How outcome is assessed

**Improvements and revisions:** Is there a need to make changes to courses, to the program or both as a result of this alignment grid? Explain what improvements and revisions are needed and what your plans are to make those improvements.

**Other?** Is there anything else that you would like to share?

Date \_\_\_\_\_

**Part 4: Program Data for Past Three Years**  
(For New Programs, complete data for only the first year)

**Program Name** \_\_\_\_\_

**Today's Date** \_\_\_\_\_

**Is this a New Program?** \_\_\_\_\_

**If so, identify the academic year in which the program started. 20\_\_ - 20\_\_**

**Academic Years Reviewed:**

Year 1 = 20\_\_ - 20\_\_

Year 2 = 20\_\_ - 20\_\_

Year 3 = 20\_\_ - 20\_\_

**Enrollment**

Year 1	Year 2	Year 3	% Change

**4-year Graduation Rate**

Year 1	Year 2	Year 3	% Change

**6-year Graduation Rate**

Year 1	Year 2	Year 3	% Change

## **Program Review and Assessment Timeline and Process**

**2010-12: Baseline Years – Develop Outcomes and Assessment Methods (COMPLETE)**

**2013-16: Ongoing 3-year Program Review Cycle**

**2013-14 (YEAR 1)**

Group 1:

Undergraduate programs

Contemporary Writing and Production

Music Education

Music Production & Engineering and minor

Music Therapy

CRI/Entering student block (ALL as program)

Artist's Diploma Program

Digital Learning

Music Technology Innovation minor

Graduate programs

MM-Music Technology Innovation

**2014-15 (YEAR 2)**

Group 2:

Undergraduate programs

Electronic Production & Design

Jazz Composition

Liberal Arts and minors

Ear Training required of all

Harmony required of all

AR-111

Tonal Harmony, Counterpoint required of all

Conducting required of all, and minor

Performance Core required of all

Songwriting

**2015-16 (YEAR 3)**

Group 3:

Undergraduate programs

Composition

Film Scoring, and minor

Music Business/Management

Performance Major, 8 individual departments, and minor

Professional Music

Summer Programs

Graduate programs

MM-Scoring for Film, Television and Video Games

MM-Contemporary Performance (Production Concentration)

MA-Global Entertainment and Music Business

## **2016-19: Ongoing 3-year Program Review Cycle**

### **2016-17 (YEAR 1)**

#### Group 1:

##### Undergraduate programs

- Contemporary Writing and Production
- Music Education
- Music Production & Engineering and minor
- Music Therapy
- CRI/Entering student block (ALL as program)
- Artist's Diploma Program
- Digital Learning
- Music Technology Innovation minor

##### Graduate programs

- MA-Music Therapy
- MM-Contemporary Performance (Boston campus version)

### **2017-18 (YEAR 2)**

#### Group 2:

##### Undergraduate programs

- Electronic Production & Design
- Jazz Composition
- Liberal Arts and minors
- Ear Training required of all
- Harmony required of all
- AR-111
- Tonal Harmony, Counterpoint required of all
- Conducting required of all, and minor
- Performance Core required of all
- Songwriting

##### Graduate programs

- MM-Contemporary Music Education

### **2018-19 (YEAR 3)**

#### Group 3:

##### Undergraduate programs

- Composition
- Film Scoring, and minor
- Music Business/Management
- Performance Major, 8 individual departments, and minor
- Professional Music
- Summer Programs

##### Graduate programs

- MM-Scoring for Film, Television and Video Games
- MM-Contemporary Performance
- MA-Global Entertainment and Music Business

## **2019-22: Ongoing 3-year Program Review Cycle**

### **2019-20 (YEAR 1)**

#### Group 1:

##### Undergraduate programs

- Contemporary Writing and Production
- Music Education
- Music Production & Engineering and minor
- Music Therapy
- CRI/Entering student block (ALL as program)
- Artist's Diploma Program
- Digital Learning
- Music Technology Innovation minor

##### Graduate programs

- MA-Music Therapy
- MM-Contemporary Performance (Global Jazz Concentration)

### **2020-21 (YEAR 2)**

#### Group 2:

##### Undergraduate programs

- Electronic Production & Design
- Jazz Composition
- Liberal Arts and minors
- Ear Training required of all
- Harmony required of all
- AR-111
- Tonal Harmony, Counterpoint required of all
- Conducting required of all, and minor
- Performance Core required of all
- Songwriting

##### Graduate programs

- MM-Contemporary Music Education

### **2021-22 (YEAR 3)**

#### Group 3:

##### Undergraduate programs

- Composition
- Film Scoring, and minor
- Music Business/Management
- Performance Major, 8 individual departments, and minor
- Professional Music
- Summer Programs

##### Graduate programs

- MM-Scoring for Film, Television and Video Games
- MM-Contemporary Performance (Production Concentration)
- MA-Global Entertainment and Music Business



### ONGOING DUE DATES

1. November of each year -- Review of Program Review group for the year
2. July 31 of each year -- Chairs and program directors complete documents and submit Dean, Institutional Assessment and Graduate Studies (who shares with Division Dean and Vice President for Curriculum and Program Innovation).
3. Chairs present program and course revisions, based on Program Review, through the normal Curriculum Committee (for undergraduate programs) and Graduate Studies Committee (for graduate programs) process.

### NOTES FOR NEW PROGRAMS

1. New programs undergo a fast-track review, with data from the first year, to assess progress and make adjustments to improve student learning.
2. After completion of the fast-track review, new programs are incorporated into the 3-year review cycle. **NOTE: The MA-Music Therapy program will undergo a 1-year review in 2016-17; it will then join the 3-year cycle and be reviewed again in 2019-20.**
3. New Bachelor of Professional Studies programs and new graduate programs will be incorporated into the cycle, after completing their one-year fast-track review.

Review answer values and the way the question will appear on the reports

Course: 101 Section A, Introduction to Mathematics [2010 Spring]

Professor: John Browder  
Aeryn Black, Kate Simcoe

My Professor...	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
...creates a respectful classroom environment that supports student learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...is on time for class and holds class meetings regularly as scheduled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...clearly explains course expectations and grading methods.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...is knowledgeable about the subject matter.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...presents course material in a clear and interesting manner.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...provides constructive and timely feedback.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...is available during scheduled office hours or as needed for one-on-one help.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The Course	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
This course stimulated or satisfied my interest in the subject matter.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Class discussions, demonstrations, and/or group performances were

relevant to the course and advanced my understanding of the subject matter.

☐☐☐☐☐

Assignments and projects reinforced course subject matter and developed my skills.

☐☐☐☐☐

---

**Course Materials**

Strongly Agree

Agree

Undecided

Disagree

Strongly Disagree

Required readings, musical selections, assigned technology tools and other course materials contributed to my understanding of the subject.

☐☐☐☐☐

---

**The Student**

Strongly Agree

Agree

Undecided

Disagree

Strongly Disagree

I found this course to be challenging and rewarding, and it provided an opportunity to develop intellectually, professionally and/or creatively.

☐☐☐☐☐

PLEASE COMMENT: Along with anything that is on your mind, please comment on: (a) course CONTENT; (b) INSTRUCTION (instructional delivery and resources that affect learning); (c) how this course contributes to your EDUCATION; (d) the most USEFUL thing you learned; and (e) how your professor can IMPROVE this course.

## **Appendix C:**

- **Facility Agreement**
- **Individual Advanced Clinical  
Practicum Learning Agreement**

The logo for Berklee College of Music, featuring the text "Berklee college of music" in a white serif font, with "college of" in a smaller, italicized font, all set against a solid red square background.

Berklee  
college *of*  
music

## FACILITY AGREEMENT

This agreement between Berklee College of Music, hereafter referred to as BCM and \_\_\_\_\_ hereafter referred to as the "Facility," made this day, \_\_\_\_\_ will be effective until \_\_\_\_\_. This Agreement shall be automatically renewed for successive periods of one year as of the effective termination date, unless either party terminates this Agreement in the manner provided herein.

It is agreed by the aforesaid parties that a program of supervised clinical training (the "Program") shall be conducted for accepted students of BCM under the following terms and conditions.

### **Responsibilities of BCM:**

1. BCM represents that each student assigned to the Program while participating in a required student curriculum activity is covered by liability insurance with limits of at least \$1,000,000 per occurrence and at least \$2,000,000 in the aggregate. BCM shall, upon request, furnish to the Facility a certificate evidencing such insurance.
2. BCM will designate a faculty member, hereafter known as the Faculty Advisor, to work with the designated contact person at the Facility in coordinating the academic aspects of the student's education with the field education experience.

### **Responsibilities Of The Student**

1. Respecting the confidentiality of patients and clients of the Facility and their records in accordance with the Facility's policies and procedures.
3. Adherence to the policies and procedures of the Facility.
4. Arrangements for his/her own transportation.
5. Obtaining prior written approval from the Facility and BCM before publishing any material relating to the clinical experience.
6. Understanding that he/she is at all times during the term of this agreement to accept and maintain financial responsibility for all health insurance coverage.
7. Providing written evidence of all immunizations/medical tests requested by \_\_\_\_\_.

### **Responsibilities of the Facility:**

1. The Facility shall retain full responsibility for patient and client care and welfare.

2. The Facility agrees to provide an orientation to the student(s) assigned to the Facility, including instruction on the policies and procedures of the Facility. Without limiting the generality of the foregoing, the Facility agrees to instruct the students regarding health and safety precautions, the preparation and the use of records and reports, and confidentiality.
3. The Facility agrees to inform BCM of any changes in staffing or in its service program that will affect the practicum experience.
4. The Facility may temporarily suspend, and/or may request BCM to withdraw any student from the Program whose conduct, work or health status may have a detrimental effect on the Facility's professional staff or its patients or clients. The Facility shall notify BCM of such temporary suspension as soon as possible. Wherever possible, such suspension or withdrawal shall be planned cooperatively by the Facility and BCM, and any grievance against any student shall be discussed with the student and BCM's faculty advisor.
5. The supervisor shall provide opportunities for the student to lead and co-lead music therapy activities.
6. The supervisor shall maintain ongoing communication with academic faculty. In the event of issues or problems arising, the supervisor will contact the academic faculty in a timely manner to discuss resolution.
7. The Facility agrees to maintain and keep in effect a Comprehensive General Liability insurance policy which shall include Professional Liability covering the Facility and all employees involved in the program at the coverage levels identified under responsibilities of BCM.
8. The Facility agrees to comply with all applicable federal, state, and local laws, regulations, rules, orders, and decrees insofar as they affect the Program.

**Additional Responsibilities of BCM and the Facility:**

1. BCM agrees to indemnify and holds harmless the Facility and its directors, trustees, officers and employees from and against any and all claims and liabilities (including reasonable attorney's fees and expenses incurred in the defense thereof) relating to personal injury or property damage to the extent arising out of the acts or omissions of BCM's students, faculty members, employees or agents in connection with their duties under the Program. The Facility agrees to indemnify and hold harmless BCM and its trustees, officers, employees and students from and against any and all claims and liabilities (including reasonable attorney's fees and expenses incurred in the defense thereof) relating to personal injury or property damage, to the extent arising out of the conditions existing at the Facility or arising out of the acts or omissions of the Facility's employees or agents in connection with their duties under the Program. Each party

agrees that it shall give the other party prompt notice of any claim, threatened or made, or suit instituted against it which could result in a claim for indemnification above.

2. The students while engaged in the Program shall be under the supervision and control of the Facility and shall be governed by the Facility's policies relating to health care delivery and the student's role in it.
3. It is mutually agreed that at no time shall the matter of race, color, religion, sex, national origin, age, veteran status and/or disability be employed for the purpose of discrimination.
4. The parties may modify this Agreement by written amendment signed by duly authorized representatives of each.
5. It is understood and agreed that this Agreement is not intended and shall not be construed to create the relationship of agency, partnership, joint venture or associate between the Facility and BCM, or to create an employment relationship between the Facility and the students in the Program. BCM and the Facility shall be treated for all purposes as independent contractors.
6. In the event that BCM discloses to the Facility information from the educational record of any student at BCM, the Facility agrees to comply with the Family Educational Rights and Privacy Act with respect to such information. The Facility also agrees that its personnel will use such information only in furtherance of the educational experience provided to such student, and that such information will not be disclosed to any other party without such student's prior written consent.
7. This Agreement may be terminated by either party's giving sixty (60) days notice in writing to the other party by certified or registered mail at the addresses hereafter set forth. Such termination shall not take effect, however, until the students already accepted for placement in the Program have completed their scheduled clinical training period.

THIS AGREEMENT SHALL BE EFFECTIVE AS OF THE DATE WRITTEN ABOVE  
WHEN EXECUTED BY BOTH PARTIES.

Berklee College of Music

\_\_\_\_\_

By: Suzanne Hanser, Ed.D, MT-BC  
Title: Chair, Music Therapy Department

By:  
Title:

Date \_\_\_\_\_

Date \_\_\_\_\_



## Individual Advanced Clinical Practicum Learning Agreement

**Student and Clinical Training Site:** <<The student>> with student ID number **XXX** studying at Berklee College of Music, registered address at 1140 Boylston Street, Boston, MA 02215, will complete his/her advanced clinical training at <<Site name>> (hereafter SITE) and with <<Contact person>> as clinical training supervisor whose title is <<Title of the supervisor>>. The SITE contact information is <<Phone>> and <<E-mail>> and the site address is <<Street>>, <<City>>, <<Zip code>>, <<Country>>.

**Terms of the Clinical Training:** The clinical training starts on <<Start date>> and ends on <<End date>>, and the schedule is <<Work schedule>> with a total of **XXX** hours per week. It is required that the clinical training will take place over the minimum length of 20 hours.

**Clinical Training Experience:** The clinical training experience will be constructed as a specific training program. The student's academic advisor reserves the right to approve the clinical training experience offered by the SITE with respect to its educational purpose and benefit. The student agrees to fulfill his/her clinical training responsibilities as prescribed by this agreement. The student must inform both Berklee College of Music and the SITE supervisor of any cause or motive that may impede the fulfillment of the clinical training or interfere in the correct development, hours and dates of the clinical training.

**Supervision and Assessment:** The SITE supervisor shall provide the student with regular supervision and timely evaluation of the student's service. The SITE supervisor shall cooperate with the Music Therapy Department and the faculty advisor at Berklee College of Music in the assessment process. The SITE supervisor and the faculty advisor will develop a regular communication schedule.

**Status and Compensation:** This clinical training does not constitute employment, and by participating in this clinical training, the student is not an employee of the SITE, but rather the student is deriving academic benefit from a course of study with or without compensation. The SITE may obtain from the student such releases and waivers as it may deem appropriate in accordance with this agreement.

**Labor and Immigration Regulations:** The SITE agrees to abide by all the relevant labor and immigration laws currently in force in the country where the clinical training will take place. The student agrees to secure all appropriate and acquired visa statuses.

**Discrimination:** No party to this agreement shall discriminate on the basis of race, color, national origin, religion, disability, sex, age or sexual orientation.

**Premature Termination:** In the event of breach of this agreement prior to the scheduled end date of the clinical training, the SITE supervisor and/or Berklee College of Music may terminate the clinical training.

**Insurance:** The student hereby warrants that he/she maintains sufficient medical insurance coverage required by law. The SITE supervisor hereby warrants that the SITE maintains sufficient insurance coverage required by law.

**Legal Liability:** All parties are liable for the observance of the obligations acquired by virtue of this agreement. Each party is responsible for the loss or damage affecting its property or staff.

**Modifications to this agreement:** Modifications to this agreement can be made only through an additional addenda signed by all the parties hereto. The clinical training program to be carried out by the student is established in the following learning objectives and description of the tasks and projects.

## Individual Advanced Clinical Practicum Learning Agreement

### LEARNING OBJECTIVES

(Skills and competences the student plans to improve as a professional; this will include the appropriate AMTA Advanced Competencies, with special focus on I. B. Clinical Practice--2.0 Clinical Supervision; 3.0 Clinical Administration; and 4.0 Advanced Clinical Skills. This list will also include additional AMTA Advanced Competencies and learning objectives as appropriate and as agreed to by the faculty advisor, the SITE supervisor, and the student.)

### DESCRIPTION OF TASKS AND PROJECTS

(A description of the tasks/projects during the clinical training that will help the student to achieve the corresponding learning objectives above.)

The parties sign this document as proof of agreement, on the date of XXX.

\_\_\_\_\_  
The Site

\_\_\_\_\_  
Academic Advisor

\_\_\_\_\_  
The Student

\_\_\_\_\_  
Chair, Music Therapy Department