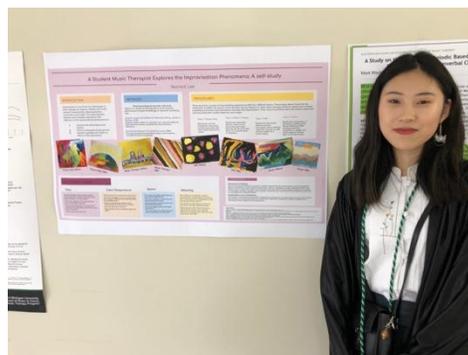


MUSIC THERAPY PROGRAM HANDBOOK 2020-2021



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MICHIGAN UNIVERSITY

MUSIC THERAPY

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Welcome

Welcome to Eastern Michigan University and to the Music Therapy Program. You are part of a proud tradition of music therapy education. We are glad that you are here and want to assure you that we, your faculty, will do our best to guide you toward becoming an exemplary board certified music therapist. This is our commitment to you, to our discipline and to our profession.

Eastern Michigan University Music Therapy interns are accepted at some of the nation's most prestigious internships. Our program is known for its academic rigor, thus our interns are prized for their knowledge, comfort in clinical settings, clinical music skills and professional skills and dispositions.

Music Therapy is a growing field with new research and literature published at a rapid rate. You are entering a path to a profession that truly integrates art, science and personal growth motivated by altruistic ethics. It is not an easy path...but it is very rewarding.

Faculty Bios:

Dr. Theresa Merrill, PhD, MT-BC,

Fellow of the Association for Music and Imagery
Professor- Program Director-
Certified Academic Advisor (Music Therapy),
Clinical Supervisor



Education:

Bachelor of Music Therapy,
Capilano University, North Vancouver, BC
Master of Music Therapy,
Thompson River University, Vancouver, BC
Doctor of Philosophy, Music Education
with Cognate in Music Therapy- Michigan State University

Dr. Merrill is a board certified music therapist with 30 years of clinical experience in Elder Care, End of Life Care, Treatment of Parkinson's Disease and Music Psychotherapy. She has been a music therapy educator for 16 years. Dr. Merrill is an advanced practitioner of the Bonny Method of Guided Imagery and Music. She is a published author and travels around the world teaching music therapy and topics related to professional practice. Her research interests include: Music Therapy Supervision and Mentoring, Music Therapy for Individuals and Families living with Parkinson's Disease; Integrating Music Therapy and Disabilities Studies.

Professor Debra Gombert, MA, MT-BC, ABD

Associate Professor- Clinical Coordinator, Clinical Supervisor

Education:

Bachelor of Music Therapy,
Eastern Michigan University
Master of Arts in Music Therapy,
St. Mary-of-the-Woods College
PhD Candidate,
Lesley University



Prof. Gombert has over 10 years of clinical experience with Early Childhood, School-Age, and Older Adult populations. She has been a music therapy educator for the

past 6 years. Prof. Gombert is currently pursuing her PhD in Expressive Arts Therapies at Lesley University where her current research interests include: the relationship between parents and their child who has special needs; multicultural music therapy; music therapy pedagogy; and mindfulness in music.

Laura Pawuk, MM, MT-BC
Certified Music Imagery Specialist
Assistant Professor of Music Therapy



Education:
Bachelor of Science, Speech Pathology
and Audiology
Miami University (Ohio)
Master of Music, Music Therapy
Western Michigan University

Prof. Pawuk is a board certified music therapist with 19 years of clinical experience. She served the mental health needs of people of all ages who have psychiatric diagnoses, cancer, stroke, brain injury, Parkinson’s, Alzheimer’s, cystic fibrosis, cochlear implants, end of life needs, and those grieving the loss of a loved one among others.

Her research interests include: Decreasing Chronic Pain and Mental Health Symptoms with Music Medicine Techniques Sensory Friendly Concerts and Interdisciplinary Collaboration

Prof. Pawuk holds advanced training in mental health music psychotherapy through her Certificate of Professional Training in Music Imagery. She is training to become a Fellow in the Association for Music and Imagery.



Dr. Jody Conradi Stark, PhD. MT-BC
Part Time Lecturer, Clinical Supervisor

Education:

Bachelor of Arts. Music Therapy, Colorado State University
M.A. Communication Media and Theater Arts/Administration,
Eastern Michigan University
Doctor of Philosophy in Music Education- with Music Therapy
Cognate, Michigan State University

Dr. Stark is Site Director of Music Therapy Clinical Services, MSU Community Music School- Detroit, and President of Creative Arts Therapies, Inc., a company she started in 1991 that provides contractual music, dance/movement, and art therapy services to agencies throughout Southeastern Michigan. She has over 35 years experience with various populations, including psychiatric, cognitively impaired, autism spectrum disorder, pre-primary impaired, at-risk children and youth, homeless veterans, refugees, medical (oncology, pediatrics, NICU), Alzheimer’s Disease, and hospice. Her current research interests include medical music therapy and community music therapy.

Professor Roberta Justice, MM, MT-BC,
Fellow of the Association for Music and Imagery
Part Time Lecturer, Clinical Supervisor

Education:

Bachelor of Arts in Music,
State University of New York College at Buffalo
Bachelor of Music in Therapy,
Michigan State University
Master’s of Music Therapy,
Western Michigan University



Prof. Justice brings over 40 years of clinical experience and supervision in school, community, inpatient, outpatient and partial hospital programs. She has taught at Eastern Michigan University for 20 years.

Professor Kristin- Maya Story, PhD, MT-BC
Fellow of the Association for Music and Imagery
Part Time Lecturer



Education:

Bachelor of Music in Music Therapy,
University of Miami
Master of Science in Music Therapy,
Indiana University at Indiana University Purdue
University
PhD in progress: Aalborg University, Aalborg, Denmark

Professor Story has worked as a clinician and educator in the field of music therapy. Most recently she was assistant professor of music therapy at Marylhurst University, Portland Oregon from 2010-2015. Maya's research and areas of interest are in strengthening individuals' relationship to music and using Guided Imagery and Music as a means of clinical support and inner transformation. Maya served as President of the Association for Music and Imagery from 2013-2015. Currently she is a PhD research student at Aalborg University, Denmark conducting research with female military veterans and music.

Academic Advising

Advising Tools

If you entered the program as a first-time college student, you likely received your first advising experience in what we call 'fast track advising'. If you are a transfer student, second bachelor's degree student or equivalency certificate student, either Dr. Merrill or someone from the Advising Center advised you into your first semester of classes. Beyond this first admission advising experience, you will receive academic advising through individual advising with Dr. Merrill or Professor Gombert. Currently Dr. Merrill works with each student to outline a degree plan. If you have not yet spent time with Dr. Merrill outlining your plan, please make an appointment to do so. Professor Gombert only advises a small number of students. **When emailing about advising issues, please only email your assigned advisor. Dr. Merrill and Professor Gombert will each only be able to answer questions for their own advisees.**

In your first year at EMU, your program advisors work in collaboration with the Francine Parker Advising Center. Once you have had your first advising appointment, Dr. Merrill and Professor Gombert will communicate with FPAC to have your individual PIN lifted prior to Winter registration thereby allowing you to add or drop courses. This is an extra step in your process. **Please see your advisor (Dr. Merrill or Professor Gombert) BEFORE seeking to have your PIN lifted.**

Honors students will need to also see an Honors College advisor about your honors requirements. There is an additional PIN from Honors that allows you to register. Thus, your plans for registration for Winter semester must be undertaken early in the semester. Both the FPAC and Honors College operate by appointment only. Please make your appointments early in the semester, then make an appointment with your assigned program advisor (Dr. Merrill/ Professor Gombert) for a date PRIOR to those appointments.

If after your degree plan is determined, you require additional advising into courses, advising appointments begin immediately from the beginning of the semester onward. Please do not wait to sign up for hours. It is expected that each student will be seen at least once per academic year to discuss progress in the program. It is often useful to meet more frequently in the first 2 years, especially if there are any irregularities in your record. You are responsible for signing up for your advising appointments. Honors students and others who register early have priority sign up. Both Dr. Merrill and Professor Gombert use youcanbook.me for advising appointments.

Advising Appointments with Dr. Merrill or Professor Gombert

Advising generally occurs prior to registration each and every semester. Because the music therapy program is large, it is suggested that you set up a full academic year's schedule in advance. Then your advising sessions need only address anomalies to that plan. It is also advised to set up your appointment with Dr. Merrill or Professor Gombert as early as possible. They begin advising in earnest approximately 2 weeks before the first registration appointments. **Please only set up advising appointments with your assigned advisor.**

To set up your advising time, please use the booking software.

Dr. Merrill: <https://theresa-merrill.youcanbook.me/>

Professor Gombert: <https://debragombert.youcanbook.me/>

Understanding restrictions and overrides

Every class in the music therapy degree is tiered, thus every course has a prerequisite. Some prerequisites can be waived but must be done individually and restrictions lifted 'by hand'. During your advising session, your advisor may not know if a restriction will arise as you attempt to register. When you receive an error message or restriction message please do the following:

- Download and Print an override form from the School of Music & Dance website
- About-Forms-Undergraduate Advising- Override Forms
- Fill it in to the best of your ability with EID, Name, CRN, Course etc.
- Bring the form to your advisor and request that they give permission to have the restrictions lifted (not the same thing as a full class override)
- Once the form is signed, take the form to the music office

Overrides are different. Overrides refer to a situation where a class is full and you petition the actual instructor to allow you to register for the class. This is completely within a Professor's right to refuse. The decision to over-load a class depends on many factors including class size, planned pedagogy, size of classroom, class composition and workload. Most Music Therapy classes are restricted to music therapy students and you will always have a place in our classes. To avoid needing an override to get into your chosen classes, REGISTER ON TIME- do not wait to register for classes. Do not wait for financial aid. It is easier to drop classes than to register late.

Music Therapy advisors may only lift restrictions for music therapy classes. For Theory classes, you must see Dr. Saker. For Keyboard issues, a Keyboard professor, and so forth.

If you need an override, do the following:

- Email the professor of the course (not Dr. Merrill or Professor Gombert) and ask them if they will consider overloading the class to include you. If you need support from your advisor, please ask for that.
- If the professor agrees to this:
 - Go to the music office and request an override form, or download it from here: <https://www.emich.edu/music-dance/about/forms.php>
 - Fill out the form
 - Take the override form to the professor in question- who will sign the form
 - Take the signed form to the music office and give to Carla Williams-Coleman
 - She will advise you when the override has been granted; you should then register.

Faculty Work Schedules

At Eastern Michigan University, full time faculty is represented by the American Association of University Professors (AAUP). By contract, full time faculty are not required (and should not) work during the summer semester unless by special memorandum of understanding. The music therapy faculty do not have a memorandum of understanding with the School of Music & Dance, nor with Eastern Michigan University to work over the summer months (May-end August). The work we do over summer months is performed without compensation and out of consideration. It is not required that we respond to emails over the summer months nor be available for consultations. Indeed, we function outside of the collective agreement to do so. That being said, the program is complicated, and you may (and will) hear from us over the summer months as we attempt to work ahead to minimize long waits for clinical placements (for example). Additionally, Dr. Merrill is required to be available to manage the internship program during the summer months- though this is not in any 'official' capacity.

Unless you are working through a special contract with one or more of the faculty during the summer, please do not expect a timely response to email inquiries. If your issue is urgent over the summer, please flag your email *** urgent *** and when faculty check their emails, we will prioritize your request. Do not expect part-time faculty nor other music faculty to respond to emails over the summer months unless they are teaching a class.

Degree Plans

Eastern Michigan University offers three ways to become eligible to apply for board certification with the Certification Board for Music Therapists (CBMT): The **Bachelor of Music Therapy Degree (BMT)**, the **Second Bachelor of Music Therapy**

Degree (BMT) (for individuals with a previous bachelors degree that is not a music degree, a music degree from a college or University that is not accredited by the National Association for Schools of Music- NASM, or for those individuals requiring greater than 30 credits to obtain their Music Therapy degree) and the **Post-Baccalaureate Equivalency Certificate** (for individuals with a previous degree in music from a NASM accredited college or University). It is important to note that the Equivalency Certificates are not eligible for financial aid at Eastern Michigan University.

All *first-degree* music therapy majors must also take **EMU General Education Courses**. All second bachelor degree students will be evaluated for the need for general education courses by the General Education department and notified if any additional coursework is necessary for the completion of your degree. You will find the General Education requirements on your degree planner. If you are an Equivalency student or have had Gen. Eds waived from a previous degree, make note of this on your planner and this will be verified in your individual advising session.

Program Policies

Background Checks

Background checks must be completed annually. The cost of the background check is \$28 unless you have lived in more than one county or are from a different State (additional \$13 per county). All students will be reminded to complete their background checks during the summer months.

To complete the check, go to <https://www.castlebranch.com/>, click the “Place Order” button on the top right-hand side. When prompted for “Package Code” enter package code EB20 and click “Submit”. You should then review the information, including the terms and conditions of use, and use your personal information to place an order. The results will be sent to Professor Gombert and she can send the results to your placement if necessary. This simplifies the process if a check is required for your placement, but also protects Eastern Michigan University and the Music Therapy Center. If you have had a background check in the past three months, for summer work for example, please let Professor Gombert know. In some cases this can be used as a background check.

Some clinical sites such as schools and hospitals may require their own background checks. In such cases, students may or may not be charged for this service. The results of your background checks are not kept in your academic file for reasons of privacy. The results remain in secure archive with Castlebranch.

TB (Tuberculosis) Tests

Tuberculosis tests are required of every music therapy major annually. Students should have their TB tests completed prior to beginning their clinical placement- preferably in August. There are some placements where you will be asked to have a second test 6 months later. Bring the written results of your TB test with you to your Pre-Internship Clinical Training class. We will keep a copy for you in the event you are required to show it to a practicum site. **You should make and keep a copy of the TB test for your own records.**

HIPAA and Universal Precautions

HIPAA (Health Insurance Portability and Accountability Act of 1996) is United States legislation that provides data privacy and security provisions for safeguarding medical information. To ensure client confidentiality and compliance with HIPAA, all students must complete HIPAA training and pass a quiz given by their Pre-Internship Clinical Training Professor before they can go to their practicum placement.

Universal Precautions is an approach to infection control in which all human blood and certain human body fluids are treated as if they were known to be infectious. For the safety of our students, staff, and clients, all students must complete Universal Precautions training and pass a quiz given by their Pre-Internship Clinical Training Professor before they can go to their practicum placement.

Dress Code- Clinical Settings

It is expected that as a representative of the Music Therapy Program at Eastern Michigan University you will dress professionally and appropriate to the clinical situation. Think ‘professional’ rather than ‘trendy’. *Regardless* of how your supervisor dresses, your dress should reflect the following:

- All clothes must be clean and free of holes.
- Do not wear
 - Jeans, short shorts, sweat pants
 - T-shirts with logos, sweatshirts, workout gear
 - Sloppy, ill-fitting clothes or revealing clothes
 - Sandals, flip-flops or open-toed shoes
 - Jewelry (dangling earrings, nose rings, or necklaces), scarves and neckties can be dangerous in settings where clients might grab them.
- Dread locks or full head braids should be clean, neatly styled and if long, tied back neatly in a ponytail. Long hair should also be tied back neatly. Clients might grab any long hair.
- Clothing must not reveal cleavage or any parts of midriff sections. Pants must cover the band of the underwear.
- Your supervisor will let you know if there is some aspect of your appearance that requires modification.
- Generally, minimize the appearance of excessive or visible tattoos, and excessive body piercings.

Dress appropriate to the clinical setting, keeping in mind that some clinical settings may have very specific dress codes, which you will need to follow.

Dress Code- Academic Settings

Although a more relaxed dress code is appropriate for many classroom or workshop settings, there are still several things to consider.

- It is expected that clothing will be neat and clean for professional workshops.
- The following are not acceptable in class or at workshops:
 - Hoodies covering the head,
 - Sunglasses indoors,
 - Hats that cover the eyes,
 - Pajamas.

- Footwear: In the music therapy center we require no shoes and no bare feet. This means you will need to make sure you have socks or slippers available to you.
- Fingernails: Once you have taken MUTH 226 (Guitar), you are expected to maintain short fingernail length in order to produce a clear and pleasing sound on the instrument.
- Clothing should be situationally appropriate to the class or workshop content, for example, if the class is doing movement, short skirts are not appropriate.

Conference Attendance

Students and Interns are strongly encouraged to attend a minimum of 1 day of one music therapy conference per calendar year commencing in the first full year of pre-internship clinical training (the 200 level). Approved conferences are:

- The American Music Therapy National Conference and/or the Great Lakes Region (GLR) of the American Music Therapy Association Conference, whichever is desired or closer to home (within a 5 1/2-hour driving time from EMU).
- In the event that BOTH national and regional conferences are further than a 5.5 hour drive from campus, students may attend a MMT (Michigan Music Therapists) or other professional music therapy organization workshop to fulfill this expectation.

In order to validate your attendance at a conference, please have your program signed by each speaker or presenter from the sessions you attended. Photocopy these pages (or page) and submit to Dr. Merrill who will place this documentation in your academic file.

In certain circumstances, you may be asked to write a short paper on your experiences at conference for one of your classes. Any requirement of this nature pertains to classroom requirements (if there is one) and not to the attendance requirement. Individuals who have fulfilled this policy as outlined above will receive particular note in their recommendation for internship under the 'professional role/ethics' competency (22.3 & 22.14) area.

Key Concepts of this policy:

- 100 level students: are not 'required' to attend a regional or national conference according to this policy
- 200 level students and higher: the policy becomes effective in the first full calendar year of pre-internship clinical training (January- Winter Semester (MUTH 237) through December- Fall semester (MUTH 323)
- Equivalency students who enroll in years 1 and 2 simultaneously will begin their calendar year in the January following admission.
- To earn particular and exceptional notes on your internship

recommendation under the professional role/ethics competency,(22) students will have documented 1 eligible attendance per calendar year (AMTA or GLR conference within a 5.5 hour drive from EMU OR in the event that there are no eligible conferences to attend, a Michigan Music Therapist's CMTE workshop attendance or similar.

Concert/Recital Attendance

Each undergraduate music major must attend a total of 72 recitals/concerts (events) during their time of undergraduate study. Typically, they will attend at least nine musical events per semester. It is the student's responsibility to see that this requirement is successfully completed. **Students who fail to meet this requirement will not be permitted to begin their internship or graduate.** The number of events that transfer students and students seeking a second bachelor's degree must attend will be pro-rated, based on the number of semesters of work remaining at the time of their matriculation.

Recital credit can be received for attendance at most Department of Music and Dance events and at approved community concerts. Examples of acceptable events include departmental ensemble concerts, student recitals, Thursday noon student recitals, and guest artist performances. A detailed list of acceptable community concerts is listed in the catalog and on the School of Music & Dance website.

Please take responsibility for keeping up to date with departmental changes to this policy as they arise.

For the latest policy on recital credits please see:

<https://www.emich.edu/music-dance/music/current-students/recital-credit.php>

Grade Requirements

AMTA requires that music therapy students must receive no less than a C grade in any music therapy course to be admissible to internship. PLEASE NOTE: The Music Therapy program policy has been revised to state that all music therapy students must achieve the C grade in order to move forward in the curriculum. Grades of less than a C grade will constitute a failing grade in the course (see individual course syllabi).

Evaluation Policy

The music therapy program and faculty are responsible for adhering to and upholding the AMTA Code of Ethics and the Standards for Practice for Music Therapy Educators with regard to evaluation of student performance:

"The [music therapist] involved in education and/or supervision shall evaluate the competencies of students as required by good educational practices and identify those students whose limitations impede performance as a competent music therapist. The [music therapist] will recommend only those students for internship . . . [who] will perform as competent music therapists and who meet the academic, clinical and ethical expectations of the American Music Therapy Association, Inc." (American Music Therapy Association (Section 11.5). (1998). Code of ethics. Silver Spring, MD: Author.).

The music therapy educator will "screen prospective and continuing music therapy students through guidance and advisement procedures in an effort to encourage persons who show promise as successful music therapists and to discourage those whose musical, intellectual, or interpersonal skills are deficient" (American Music Therapy Association/NAMT. (n.d.). Standards of practice for music therapy educators (Section 8.2). Silver Spring, MD: Author.)

Policy on Simultaneous enrollment in 300 & 400 level Pre-Internship Clinical Training

Equivalency Certificate and some second bachelor students may consider dual enrollment in 3rd and 4th year music therapy courses. This is determined between the individual student and Dr. Merrill. If you are considering dual enrollment, this needs to be declared by the Winter Semester of the second year of study. Equivalency students will be conferenced at the conclusion of the first year to determine their eligibility for continued simultaneous enrollment. Faculty and clinical supervisors will make recommendations on whether this is to be advised or whether a slower progression is likely to be more beneficial to the skill development of the student.

Criteria for Permission to Enroll in 300- and 400-Level Music Therapy Courses:

Skill Demonstration Competencies

- Applicants must have passed successfully two out of the three EMU Music Competencies by juried demonstration by the beginning of the year in which they want to be enrolled simultaneously in 300- and 400-level classes. **One of these must be voice.**
- The demonstrations will occur during the first full week of fall semester classes (consistent with University deadline for dropping course with full refund).
- It is *preferred* that all music competencies be completed no later than the Winter Term prior to the year of simultaneous enrollment.
- It is expected that the remaining music competency will be demonstrated by the end of the Fall semester (in which the student has dually enrolled).
- The outstanding competency may be demonstrated within the context of classroom or clinical settings.

Music Leadership

The applicant must have:

1. Led singing on a regular basis for at least several months, or
2. Conducted an ensemble on a regular basis for at least several months

Session Implementation Schedule

The session implementation schedule given below must be adhered to precisely, during the Fall Term, for both the 300- and 400- level music therapy practica.

By the session number indicated below, the student will **plan, implement**

(lead), document and evaluate the indicated number of music therapy experiences. The Music Therapy Faculty will confirm both the successful achievement of these skills and the timetable with the on-site supervisor.

1. Sixth session: 1 or 2 treatment-oriented experiences;
2. Seventh session: 2 or 3 treatment-oriented experiences;
3. Eighth session: 3 or 4 treatment-oriented experiences;
4. Ninth session: 100% of the treatment-oriented experiences.

Failure to complete the above at a level of competence expected of a senior student will result in removal of permission to enroll in 300 and 400 levels simultaneously.

EMU Music Therapy Skill Demonstration Competencies

Music Competencies are determined by the American Music Therapy Association and may be achieved, demonstrated and recorded beginning in the first Pre-Internship Clinical Experience. Use the following process to ensure that your music competencies are appropriately tracked:

1. You will receive your music competency packet (including music competency and repertoire tracking forms) in MUSC 226 or 236, (whichever is first in your schedule).
2. YOU and only you are responsible for having your form signed off by faculty or supervisor. **DO NOT LOSE YOUR FORMS!**
3. Take your packet to music therapy classes and to practicum placements.
4. When appropriate (class demonstration days, for example), hand your competency checklist/repertoire sheet to the clinical supervisor or class instructor at the beginning of the session or class, and retrieve afterwards.
5. Please follow the following schedule for submitting music competency packets for classes and PICT:

200 level practica – optional

200 level and higher classes with in class demonstrations – required for each demonstration

300 level practica and higher – required.

300 level classes with in class demonstrations – required for each demonstration

- Forms will be collected at the end of MUSC 303/323 (Fall semester), and at midterm MUSC 304/324 (Winter semester) for review.
- You will be notified after midterm Winter Semester of your 3rd year of PICT if you will be required to perform a jury demonstration prior to moving on to the 400 level PICT.

- Your packet will be returned at the beginning of MUSC 304, and after winter break.
- Forms will be reviewed at the end of MUSC 427 and MUSC 428 to ensure that music skills are maintained.

Again, Students with music competencies requiring demonstration or mastery by midterm 303/323 (Winter semester) will be required to demonstrate those skills in a juried meeting at the end of the 304/324 semester (Winter Semester). Mastery of the music skills listed must be demonstrated prior to enrollment in MUSC 427.

Simultaneous enrollment in 300 and 400 level classes:

- Applicants must have achieved a rating of ‘mastery’ in two out of the three music competencies by juried demonstration by the very beginning of the year in which they want to be enrolled simultaneously in 300- and 400-level classes. **One of these must be voice.** The demonstrations will occur during the first full week of fall semester classes (consistent with University deadline for dropping course with full refund).
- It is *preferred* that these competencies be completed no later than the Winter Term prior to the year of simultaneous enrollment. **It is expected that the third competency will be passed by the end of the Fall Term in which the student has dually enrolled,** which may be demonstrated within the context of classes or clinical settings.

Music Therapy Center Policies

The Music Therapy Center is both a classroom and a clinical space. The following policies have been developed to keep the space 'client-ready' on a daily basis.

- **Kindly remove your shoes.** Please bring slippers or socks to wear during your classes in the MTC. There are runners outside of the classroom on which to place your shoes. The only exception to this rule is students who are conducting clinical work with clients where shoes must be worn to prevent injury from clients, wheelchairs or other adaptive equipment. In this case it is advisable for students to bring a separate pair of shoes for your practicum and avoid wearing snow boots or rain boots in the center.
- **No bare feet.** In order to avoid injury and to reduce the possibility of spread of disease, we ask that socks (at the very minimum) are worn inside the MTC.
- **Beverages.** Due to heavy spillage and increased cost of carpet cleaning, we ask that water be the only beverage brought into the music therapy center. This policy may change and if it does, you will be notified of this change.
- **Parking Space.** There is a designated music therapy parking space in the paid public lot adjacent to Alexander. This is for music therapy center clients and requires a specific parking permit. The ticket for using the space without a permit is \$45.
- **Confidentiality.** According to HIPAA regulations, all personally identifying materials related to clients must be kept strictly confidential. Thus, clients in both on-site and community settings must be referred to in such a way that they may not be identified. Use of first or last initials or pseudonyms is preferred. During PICT observations etc, please remember that you are not to talk about or discuss clients in a manner that can be construed as disrespectful, demeaning, or in any way that may identify them. This includes both in-classroom and out of classroom conversations. **What happens in the MTC stays in the MTC.** This includes any 'conversations of awesomeness' you may be tempted to have with friends or in social media settings. We adhere to the AMTA code of ethics with regard to confidentiality:

3.12 Confidentiality

3.12.1 The MT protects the confidentiality of information obtained in the course of practice, supervision, teaching, and/or research.

3.12.2 In compliance with federal, state and local regulations and organizational policies and procedures, confidential information may be revealed under circumstances that include but are not limited to:

- a. when, under careful deliberation, it is decided that society, the client, or other individuals appear to be in imminent danger. In this situation, information may be shared only with the appropriate authorities, professionals or others. The client is made aware of this when possible and if reasonable.
- b. when other professionals within a facility or agency are directly related with the case or situation.
- c. when the client consents to the releasing of confidential information.
- d. when compelled by a court or administrative order or subpoena, provided such order or subpoena is valid and served in accordance with applicable law.

3.12.3 The MT informs clients of the limits of confidentiality prior to beginning treatment.

3.12.4 The MT disguises the identity of the client in the presentation of case materials for research and teaching. Client or guardian consent is obtained, with full disclosure of the intended use of the material.

3.12.5 All forms of individually identifiable client information, including, but not limited to verbal, written, audio, video and digital will be acquired with the informed client or guardian consent and will be maintained in a confidential manner by the MT. Also, adequate security will be exercised in the preservation and ultimate disposition of these records.

3.12.6 Information obtained in the course of evaluating services, consulting, supervision, peer review, and quality assurance procedures will be kept confidential (Code of Ethics of the American Music Therapy Association).

Classroom Policies

The following policies have been agreed to by all music therapy faculty. As we continue to discuss policies that we agree should be ‘programmatic’ you will be kept informed. As of September 4, 2012, the following policies are considered ‘universal’ within music therapy course classrooms:

“Double-Dipping”:

Readings, assignments and discussion boards are due as assigned. According to EMU policy, the same work may not be submitted more than once for credit during your time at EMU. Readings, written material, music therapy experiences, or songs from prior classes may not be submitted for this class or any subsequent courses. We intend for you to add information and experience for continued development in each course.

Percentage of course that can be missed

- Absences: contact your professor PRIOR to class in order to be considered for an excused absence, according to his/her preference for communication. If absences exceed one third of the class time, whether excused or unexcused, students will be required to have a meeting with the music therapy faculty to develop a plan of correction.
- This policy also applies to non-music therapy majors taking music therapy classes (MUSC 103 and 404).

Late Work and Communication

- Late work submitted:
 - Each course will have a policy about appropriate amount of penalty for late work, based on the level of the course (100, 200, 300 or 400).
- Communication: As a professional program, professional behavior is expected. Do not fail to respond to faculty requests to meet regarding attendance, missing work, grades or other academic concerns. If non-communication, truancy or dishonest communication with faculty becomes a behavioral issue, this is definitely considered as problematic professional/ethical behavior and you may be advised to retire from the program.

The Eastern Michigan University Music Therapy Student Association (MTSA)

Be it known that the Music Therapy Student Association at Eastern Michigan University is an organization operating exclusively in the field devoted to music therapy for the following purposes:

1. To develop a better understanding of the individual requirements necessary for obtaining a Bachelor of Music Therapy degree.
2. To encourage a close relationship among music therapy students, thus creating a supportive environment to enhance music skills and music therapy knowledge
3. To provide workshops and/or other activities which may aid in the preparation for music therapy competencies and clinical work.
4. To provide information concerning local, regional and national music therapy professional activities and encourage attendance at these activities.
5. To provide information and share ideas concerning current music therapy practices.
6. To organize activities that may result in clinical experience.
7. To educate the university community and the general public about the field of music therapy.

Membership in the MTSA

Active membership shall be granted to music therapy majors and to other students interested in fulfilling the purposes of the club. Membership is also defined by a point system provided in the By-Laws.

- All members shall pay dues of \$5 (five dollars) in both Fall and Winter semesters.
- All members shall be invited to participate in weekly meetings, MTSA events, and MTSA volunteering activities.
- All members shall make every effort to attend local, regional and national music therapy professional activities.

- For further information on the MTSA and referral to the executive board members, please contact the Association's advisor, Dr. Merrill at tmerrill@emich.edu

University Policies supported by the Program

Academic Honesty:

Academic dishonesty, including all forms of cheating, falsification, and/or plagiarism, will not be tolerated in this course. Penalties for an act of academic dishonesty (including plagiarism) will constitute an "F" in the course. In addition, you may be referred to the Office of Student Conduct and Community Standards for discipline that can result in either a suspension or permanent dismissal. The Student Conduct Code contains detailed definitions of what constitutes academic dishonesty, but if you are not sure about whether something you are doing would be considered academic dishonesty, consult with me. You may access the code online at www.emich.edu/studentconduct/ The American Heritage Dictionary defines to plagiarize as "to steal and use the ideas or writings of another as one's own" (p. 540). Any information which is not your own, and which is not universally accepted must be documented, whether it is paraphrased or quoted directly.

FERPA:

The family educational rights and privacy act (FERPA) is a federal law designated to protect the privacy of a student's education records and academic work. The law applies to all schools and universities that receive funds under an applicable program of the U.S. Department of Education and is applicable to students at EMU. All files, records, and academic work completed within this course are considered educational records and are protected under FERPA. It is your right, as a student in this course, to expect that any materials you submit in this course, as well as your name and other identifying information, will not be viewable by guests or other individuals permitted access to the course. The exception will be only when you have given explicit, written, signed consent. Verbal consent or email is insufficient.

Be advised that the faculty of the music therapy program will respectfully discuss your academic and clinical development among themselves as agents of the University and will maintain confidentiality in doing so. Also be advised that all electronic communications pertaining to your academic and clinical work will be made through official Eastern Michigan University web platforms (EMU-online, emich.edu & My emich.edu). We will not communicate through any other server. You may, of course, have your emich.edu emails forwarded to an address of your choice, but we will use the emich.edu address exclusively. It behooves you to check your emich.edu emails regularly.

Special needs accommodations:

If you wish to be accommodated for your disability, EMU board of regents policy 8.3 requires that you first register with the Disability Resource Center in 240 EMU Student Center. You may contact DRC by telephone (734) 487.2470. Students with disabilities are encouraged to register with the DRC promptly as you

will only be accommodated from the date you register with them forward. No retroactive accommodations are possible. Registered accommodations are also relevant and applicable for Internship and may be applied toward the Board Certification Exam.

Student Conduct Code:

The student conduct code can be accessed via the following link:
<http://www.emich.edu/studentconduct/conductcode.php>

Academic Enhancement:

Professional writing is identified as a competency by the American Music Therapy Association. Please use the University resources below to develop, enhance and refine your writing skills:

The University Writing Center (115 Halle Library) offers one-to-one writing consulting for both undergraduate and graduate students. Students can make appointments or drop in between the hours of 9 a.m. and 6 p.m. Mondays through Thursdays and from 11 a.m. to 4 p.m. on Fridays. Students should bring a draft of what they're working on and their assignment. The UWC also has several satellite sites across campus—in Pray-Harrold for CAS students among others.

The Academic Projects Center (116 Halle Library) offers one-to-one consulting for students on writing, research, or technology-related issues. No appointment is required – students can just drop in. The APC is open 11-5 Monday-Thursday. Additional information about the APC can be found at <http://www.emich.edu/apc>. Students visiting the Academic Projects Center should also bring with them a draft of what they're working on and their assignment sheet.

International Student Resource Center (318 King Hall) <http://www.emich.edu/worldlanguages/esl/isrc.htm> is a service of the World Languages Department for EMU students who need help with their non-native English language for academic assignments. Help is provided for reading and comprehension, listening and note-taking, improvement of grammatical accuracy, compositions, study skills, and conversation. Note, this is not the Office of International Students.

EMU Service Animal Policy

Students who need a service animal on campus (for classroom, housing or other campus experiences) are highly encouraged to contact the Disability Resource Center (DRC) at 734-487- 2470 or at drc@emich.edu and meet with a DRC Advisor in order to ensure the reasonable accommodation is coordinated in all necessary settings. The Advisor will evaluate each request on a case-by-case basis relative to the need and environment.

Eastern Michigan University (EMU) follows the updated Department of Justice's (DOJ) regulations with regard to the definition of "service animal:"

Service animal means any dog that is individually trained to do work or perform tasks for the benefit of an individual with a disability, including a physical, sensory, psychiatric, intellectual, or other mental disability. Other species of animals, whether wild or domestic, trained or untrained, are not service animals for the purposes of this definition. The work or tasks performed by a service animal must be directly related to the handler's disability. Examples of work or tasks include, but are not limited to, assisting individuals who are blind or have low vision with navigation and other tasks, alerting individuals who are deaf or hard of hearing to the presence of people or sounds, providing non-violent protection or rescue work, pulling a wheelchair, assisting an individual during a seizure, alerting individuals to the presence of allergens, retrieving items such as medicine or the telephone, providing physical support and assistance with balance and stability to individuals with mobility disabilities, and helping persons with psychiatric and neurological disabilities by preventing or interrupting impulsive or destructive behaviors. The crime deterrent effects of an animal's presence and the provision of emotional support, well-being, comfort, or companionship do not constitute work or tasks for the purposes of this definition.

EMU also works in conjunction with the DOJ service animal regulations, specifically the new regulation under Title II of the Americans with Disabilities Act: § 35.136 Service animals:

(a) *General.* Generally, a public entity shall modify its policies, practices, or procedures to permit the use of a service animal by an individual with a disability.

(b) *Exceptions.* A public entity may ask an individual with a disability to remove a service animal from the premises if—

(1) The animal is out of control and the animal's handler does not take effective action to control it; or

(2) The animal is not housebroken.

(c) *If an animal is properly excluded.* If a public entity properly excludes a service animal under § 35.136(b), it shall give the individual with a disability the opportunity to participate in the service, program, or activity without having the service animal on the premises.

(d) *Animal under handler's control.* A service animal shall be under the control of its handler. A service animal shall have a harness, leash, or other tether, unless either the handler is unable because of a disability to use a harness, leash, or other tether, or the use of a harness, leash, or other tether would interfere with the service animal's safe, effective performance of work or tasks, in which case the service animal must be otherwise under the handler's control (e.g., voice control, signals, or other effective means).

(e) *Care or supervision.* A public entity is not responsible for the care or supervision of a service animal.

(f) *Inquiries.* A public entity shall not ask about the nature or extent of a person's disability, but may make two inquiries to determine whether an animal

qualifies as a service animal. A public entity may ask if the animal is required because of a disability and what work or task the animal has been trained to perform. A public entity shall not require documentation, such as proof that the animal has been certified, trained, or licensed as a service animal. Generally, a public entity may not make these inquiries about a service animal when it is readily apparent that an animal is trained to do work or perform tasks for an individual with a disability (e.g., the dog is observed guiding an individual who is blind or has low vision, pulling a person's wheelchair, or providing assistance with stability or balance to an individual with an observable mobility disability).

(g) *Access to areas of a public entity.* Individuals with disabilities shall be permitted to be accompanied by their service animals in all areas of a public entity's facilities where members of the public, participants in services, programs or activities, or invitees, as relevant, are allowed to go.

(h) *Surcharges.* A public entity shall not ask or require an individual with a disability to pay a surcharge, even if people accompanied by pets are required to pay fees, or to comply with other requirements generally not applicable to people without pets. If a public entity normally charges individuals for the damage they cause, an individual with a disability may be charged for damage caused by his or her service animal.

Policy on Demonstration of 200-level Clinical Music Skills

Your Clinical Music Skills will be evaluated by your clinical music skills from your MUTH 237 (200-level PICT) instructor. This evaluation will be based on the instructor's observation of skills demonstrated in other classes, your work in this class, and reports from your clinical supervisor. You may be asked to demonstrate these skills in an individual meeting with your professor. In addition, if you are not satisfied that this evaluation reflects your current ability, you may meet with the instructor to retest and possibly revise your 200-level ratings before they are placed in your file.

Effective Winter 2018:

- A rating of "Unacceptable" in ONE area, or ratings of "Needs Improvement" in any three areas may result in a student failing 237.

Effective immediately:

- This will be placed in your Student File so that the Music Therapy Faculty can support your progress appropriately.
- If you have any areas that are rated less than satisfactory, you will be asked to demonstrate improvement on those instruments next fall. Please address these areas over the summer.
- Even if your playing exceeds 200-level expectations in every way, keep on practicing and increasing your repertoire!!

Instrument:	Voice	Piano	Guitar	Rhythmic Skills (only if observed)
Rating:				
Unacceptable	Significant or repeated problems finding or maintaining a tonal center; Other significant issues of concern.	Unable to play I-IV-V chord progressions in at least 2 keys; Significant problems with playing accompaniment patterns; Poorly formed chords; Significant number of mistakes; Significant difficulty playing and singing simultaneously; Other significant concerns with level of playing.		Significant or repeated problems finding or maintaining the tempo or rhythmic pattern when playing others.
Needs Improvement	See comments for specific areas needing improvement, or specific areas of concern.			
Satisfactory /	Sings with a	Plays I-IV-V-I chord		Capable of

Meets 200-level Expectations	pleasing tone.	progressions in at least two keys with a variety of accompaniment patterns, while singing.	finding and maintaining the tempo or rhythmic pattern when playing with others.
Exceeds Expectations	Plays at a level expected of 300- or 400-level students.		
Outstanding	Plays at a professional level		

EMU Policy on the Demonstration of Music Competencies as required by the American Music Therapy Association (AMTA)

Effective Beginning the 2017-2018 Academic Year

1. All of the AMTA Music Competencies identified below must be demonstrated by the **end of winter term of the 300 level music therapy pre-internship course**, in order to be approved to enroll in 400 level pre-internship courses. These may be demonstrated within the context of coursework (MUTH 225, 226, 236, 237, 238, 303, 304, 309, 323, 324), applied demonstration in practica settings and through juried or individual demonstration.
2. Continuous demonstration of music abilities will be assessed on an ongoing basis through the use of a second repertoire form (in 409, 427 and 428) and students may be required to repeat a music competency if the skill has not been maintained at a proficient level. It is the student's responsibility to make sure that the competencies are demonstrated continually over the six semesters of practica. Inability to successfully demonstrate continuous competency may result in class failure, and/or impact the internship contract, plan, recommendations, and length of the internship.
3. Once students have demonstrated mastery of all music competencies, they are eligible to request a pre-internship self-evaluation form from Dr. Merrill. Students may not apply for internship until all music competencies are demonstrated with consistency within the clinical and/or classroom settings.

Process for demonstrating EMU music skill competencies

A. Competency Packets will include competency sheets for guitar, piano and voice, and two different repertoire forms

1. Competency packets will be given to students in MUTH 226 or MUTH 236, whichever is first in their schedule. Students will be responsible for taking their own packets to music therapy classes and to practicum sites. Students will give their packets to the clinical supervisor or class instructor at the beginning of each session or appropriate class, and retrieve after each session or class as follows:
 - i. 200 level classes and higher-required
 - ii. 200 level practica optional
 - iii. 300 level practica and higher, required.
2. Carry your competency packet with you to all of your skills-based music therapy courses and to your Pre-Internship clinical placements.

3. Request that your instructor and supervisor evaluate, sign and/or comment on your music competency sheets and/or repertoire sheets as you demonstrate the skills in sessions. DO NOT WAIT until the end of the semester to do this

B. Competency sheets- Guitar, Piano and Voice

1. We value ongoing demonstration of competency- NOT the ability to play something once. Some competencies cannot be demonstrated in a clinical placement and so we need to reserve the 'juried' demonstrations for these types of skills.
2. All students will be required to have demonstrated half (50%) of EACH of the three competency areas by the end of MUTH 323 in order to move forward into MUTH 324. Failure to do so will result in failure of MUTH 323.
3. Each student will determine which 50% of each component of the competency packet (piano, guitar and voice) they choose to have demonstrated by the end of MUTH 323.
4. Demonstrations may be done in sessions and also in classes as part of class requirements. Some components may be demonstrated in lessons. These are identified on the competency sheets with the following statement "***May be demonstrated in individual lessons***".
5. Forms will be collected at midterm and the end of MUTH 323, and at midterm of MUTH 324 for the faculty to review and assess progress.
6. Students with areas still needing completion by the end of 324 will be required to demonstrate mastery of those skills in a juried competency meeting at the end of the 324 semester. Failure to have demonstrated all the components of all three competency areas may result in failure of MUTH 324 and will prohibit enrollment in MUTH 427.
7. Plans will be developed on a case-by-case basis in the event that an individual does not complete the above mentioned requirement.
8. **Do not lose your Competency packets.** You will be required to re-demonstrate all competencies if the packet is lost. It is suggested that you occasionally scan or copy your packet to prevent this. A copy of the completed pack will be made by EMU faculty and placed in your student file.

C. Repertoire Sheets

1. Repertoire sheets are a list of complete songs that you have **memorized**, can use in clinical situations, and can be used for your competencies. There will be two different forms, one for the 300 level year, and one for the 400 level year. Please read the instructions on the sheets.
2. **Do not wait** to have your repertoire evaluated on the repertoire sheet until you feel that you will be successful. Evaluators are asked to provide you with feedback and a plan of development. This can be very helpful to you in focusing your practice.

3. The 300 level sheet is titled “Competency Repertoire Sheet”. You will need to have compiled a list of 10 memorized songs on this sheet by the end of MUTH 324.
4. The 400 level sheet is titled “Repertoire Continuing Development Sheet”. **TEN New songs** will be required by the end of MUTH 428, on an additional differently colored repertoire form. This form will be reviewed at the end of MUTH 427 and MUTH 428 to assure continued mastery of skills, as outlined in those syllabi.

MUSIC THERAPY PROGRAM HANDBOOK 2020-2021

Eastern Michigan University School of Music and Dance American Music Therapy Association Music Competencies

Please note the following rating scale for competencies: In the Mastery rating space, instead of placing a checkmark, use one of the following levels of skills.

B-basic = minimal acceptable skill demonstrated, useable in a music therapy session on a very basic level

A-average = demonstrates mid range competency skill, useable in a music therapy session at a professional entry level

E-Excellent = exceeds expectations, only for truly exceptional musicianship and leadership.

Demonstration of Music Competencies: Guitar and Related Skills

The following guitar skills are taught in MUTH 226 and mastery of each of the competencies can be measured through course work, in clinical settings and (if necessary) through 'juried demonstration' at the conclusion of the 300 level coursework.

From the AMTA Professional Competencies:

- 4.1 Demonstrate a basic foundation on voice, piano, guitar, and percussion.
 - 4.1.1 Lead and accompany proficiently on guitar
 - 4.1.2 Play basic chord progressions in several major and minor keys with varied accompaniment patterns.
 - 4.1.3 Play and sing a basic repertoire of traditional, folk, and popular songs with and without printed music.
 - 4.1.5 Develop original melodies, simple accompaniments, and short pieces extemporaneously
 - 4.1.6 Sight-read simple compositions and song accompaniments.
 - 4.1.7 Harmonize and transpose simple compositions in several keys.
 - 4.1.8 Tune stringed instruments using standard and other tunings.

Guitar and Related Skills

- 1. Maintain a repertoire list of music that **displays your combined guitar and vocal skills to your best advantage**. Please do not under-estimate or over-estimate your skill. Choose material that will demonstrate your skills to your best advantage. *See the attached Repertoire Sheet. Be sure that this sheet is filled-out accurately and completely, and that it is submitted in addition to this form to your instructor or supervisor when you are using guitar skills, or to the juried demonstration committee if necessary.*
- 2. When demonstrating any guitar skill:
 - a. Have your guitar tuned
 - b. Be sure any songs are in singable keys and tessitura.
 - c. Play an introduction for each song, and cue participation
 - d. Play a suitable, stylistic accompaniment as you sing or facilitate an experience

Rubric for moving into 427

- 1. Facilitate four different singing experiences using songs recorded on your 300 level competency repertoire sheet. You must use a total of three different keys, three different accompaniment patterns, at least one of which must be finger picked and at least one of which must use a pick. These must be memorized and use three or more chords.

_____ Guitar is in tune _____ Introduction establishes tonality and tempo _____ Rhythmic stability
_____ Suitability of accompaniment pattern to style of song
_____ Identifiable strum/picking pattern _____ Projection (balance between guitar and voice)
_____ Flexibility in incorporating a variety of dynamic levels and tempos
_____ Musical sensitivity _____ Musical continuity/accuracy _ Intonation _____ Eye contact

#1: Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#2: Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#3: Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#4: Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

2. Facilitate two different instrument playing, movement, relaxation or interactive (social, cognitive, emotional, etc) experiences either improvised or with memorized music, using two different keys and two different playing styles. These may or may not be songs with lyrics.

_____ Guitar is in tune _____ Introduction establishes tonality and tempo
_____ Rhythmic stability _____ Suitability of accompaniment pattern to style of song
_____ Identifiable strum _____ Projection (loud enough to be heard over instruments)
_____ Incorporates a variety of dynamic levels and tempos (musical expressivity)
_____ Musical sensitivity _____ Musical continuity/accuracy
_____ Intonation _____ Eye contact

#1: Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#2: Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

3. Be able to play in a recognizable meter with a steady beat either in a song, MT experience or juried demonstration, I - IV - I - V7 - I progressions in these keys,;

Please do not use a capo. Rater please initial after each key demonstrated.
May be demonstrated in individual lessons

_____ Recognizable meter _____ steady beat _____ accuracy

D _____ A _____ G _____ E _____ C _____ am _____ em _____

4. **Spontaneously transpose 3-5 songs on your 300 level competency repertoire list from one key to another as needed or requested by your supervisor or faculty.** *This is a one of the reasons the 300 level competency repertoire sheet must be complete and accurate. Be sure* there are songs on your 300 level competency repertoire list that you can transpose without the use of a capo. You may use a capo for no more than 1/3 of the songs.

May be demonstrated in individual lessons

_____ Rhythmic stability _____ Identifiable strum _____ Appropriate tempo

_____ Musical continuity/accuracy

#1: _____ Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#2: _____ Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#3: _____ Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#4: _____ Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

#5: _____ Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

5. **Develop and play at sight an accompaniment for a provided melody line with chord symbols which will be in one of these keys: D, A, G, E, C, am, em**

_____ Rhythmic stability _____ Identifiable strum

_____ Musical continuity/accuracy _____ Suitability of accompaniment pattern to style of song

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

**Eastern Michigan University
School of Music and Dance
American Music Therapy Association Music Competencies**

Please note the following rating scale for competencies: In the Mastery rating space, instead of placing a checkmark, use one of the following levels of skills.

- B-basic = minimal acceptable skill demonstrated, useable in a music therapy session on a very basic level**
A-average = demonstrates mid range competency skill, useable in a music therapy session at a professional entry level
E-Excellent = exceeds expectations, only for truly exceptional musicianship and leadership.

Demonstration of Music Competencies: Piano and Related Skills

The following piano and keyboard skills are taught and/or may be demonstrated in the following courses (MUTH 238, 251, 252, 253, 254, 305, 238, 303,304, 309, 323.324,409, 427,428) and mastery of each of the competencies will be measured through course work, in clinical settings and (if necessary) through 'juried demonstration' at the conclusion of the 300 level coursework.

From the AMTA Professional Competencies:

- 4.1 Demonstrate a basic foundation on voice, piano, guitar, and percussion.
- 4.1.1 Lead and accompany proficiently on piano/keyboard
- 4.1.2 Play basic chord progressions in several major and minor keys with varied accompaniment patterns.
- 4.1.3 Play and sing a basic repertoire of traditional, folk, and popular songs with and without printed music.
- 4.1.5 Develop original melodies, simple accompaniments, and short pieces extemporaneously
- 4.1.6 Sight-read simple compositions and song accompaniments.
- 4.1.7 Harmonize and transpose simple compositions in several keys.

Piano and Related Skills

1. Maintain a repertoire list that **displays your piano/keyboard and vocal skills to your best advantage**. Please do not under-estimate or over-estimate your skill. *See the attached 300 level competency repertoire Sheet. Be sure that this sheet is filled-out accurately and completely, and that it is submitted in addition to this form to your instructor or supervisor when you are using piano skills, or to the juried demonstration committee if necessary .*
2. When demonstrating any piano skill:
 - a. Be sure any songs are in singable keys and tessitura.
 - b. Play an introduction for each song, and cue participation
 - c. Play a suitable, stylistic accompaniment as you sing or facilitate an experience

Rubric for moving into 427

1. **Play and sing two prepared selections of your choice to display your combined piano and vocal skills to your best advantage**. Please do not choose under- or over-challenging pieces. Choose pieces you can play and sing competently that demonstrate your skills. *Provide copies of the actual song (not just the words) for your supervisor, instructor or committee members*. These do **not** need to be memorized. These can be demonstrated in practica settings. **One of your choices must be played exactly as written having both bass**

and treble parts written out. The other may have a written melody line (which you must play as written) and use an accompaniment you have developed.

- a. **A popular composition written after 1965.** (Pieces composed prior to 1965 may have a copyright date after 1965. Please be sure the piece you choose was composed after 1965.) Play this composition as you would expect to play it in the clinical situation, if done in class or juried demonstration.

May be demonstrated in individual lessons

_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy
_____ Musical mood/meaning

Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

- b. **A composition that has been composed by music therapy clinicians for clinical use and utilizes piano/keyboard.** Examples of this include : Nordoff and Robbins songs, Levin and Levin, Robert Krout Songs, Sarah Krage, and others. If you chose a song that has only the treble clef written out, you may compose and write out your own bass line. Play this song as you would expect to play it in the clinical situation, if done in class or juried demonstration.

May be demonstrated in individual lessons

_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy
_____ Musical mood/meaning

Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

- 2 **From memory play and sing** the traditional *Happy Birthday* in the key of F major. Convey the mood of the song while playing and singing. You do not need to play the melody.

_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy
_____ Musical mood/meaning

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

3. **Facilitate a total of three different singing, movement, relaxation, instrument playing and/or interactive (social, cognitive, emotional, etc.) experiences, each in a different key,** with either improvised or memorized music, each using a different musical style and accompaniment patterns. Convey, while playing, the mood (musical message; musical meaning) of the songs.

_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy _____ Musical mood/meaning

Rater please initial after each key demonstrated.
May be demonstrated in individual lessons

C/Am _____ G/Em _____ D/Bm _____ A/F#m _____ E/C#m _____ F/Dm _____ Bb/Gm _____
_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy

b. Applying the chord progressions and inverted positions you learned for 5.a., play an accompaniment for a (memorized) song from your 300 level competency repertoire sheet that uses I-IV-V7 chords.

_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy

Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

6. Sight read a melody with chord indications given to you

a. develop and play a harmonized accompaniment, along with the melody

_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy

b. transpose the melody and accompaniment

_____ Choice of appropriate tempo _____ Appropriate use of pedal
_____ Rhythmic stability _____ Musical continuity/accuracy

Title: _____

_____ mastery rating _____ not yet method of remediation : _____

Date: _____ Signature _____

**Eastern Michigan University
School of Music and Dance
American Music Therapy Association Music Competencies**

Please note the following rating scale for competencies: In the Mastery rating space, instead of placing a checkmark, use one of the following levels of skills.

B-basic = minimal acceptable skill demonstrated, useable in a music therapy session on a very basic level

A-average = demonstrates mid range competency skill, useable in a music therapy session at a professional entry level

E-Excellent = exceeds expectations, only for truly exceptional musicianship and leadership.

Demonstration of Music Competencies: Voice and Related Skills

The following voice skills are taught and/or may be demonstrated in the following courses (MUTH 232, 225, 303, 304, 236, 237, 238, 309, 323,324) and mastery of each of the competencies will be measured through course work, in clinical settings and (if necessary) through 'juried demonstration' at the conclusion of the 300 level coursework.

From the AMTA Professional Competencies:

- 4.1 Demonstrate a basic foundation on voice, piano, guitar, and percussion.
- 4.1.1 Lead proficiently [using] voice.
- 4.1.3 []sing a basic repertoire of traditional, folk, and popular songs with and without printed music.
- 4.1.4 Sing in tune with a pleasing quality and adequate volume both with accompaniment and a capella.

Voice and Related Skills

Maintain a repertoire list that **displays your vocal skills to your best advantage**. Please do not underestimate or over-estimate your skill. *See the attached 300 level competency repertoire Sheet. Be sure that this sheet is filled-out accurately and completely, and that it is submitted in addition to this form to your instructor or supervisor when you are using voice skills, or to the juried demonstration.*

Rubric for moving into 427

1. **Sing a memorized song from your 300 level competency repertoire sheet that is a popular song** (excluding classical, folk/traditional and 'spoken' [rap]). Convey the musical mood/musical meaning of the song while performing it. Please provide an accompanist or recorded accompaniment (including You-tube). Please do not accompany yourself.

_____ Intonation _____ Diction _____ Phrasing ___ adequate eye contact
_____ Suitability of Vocal Style _____ Musical continuity/accuracy
_____ Musical mood/meaning

Title: _____

_____ mastery rating ___ not yet method of remediation : _____

Date: ___ Signature _____

2. **Sing two songs from your 300 level competency repertoire sheet that are folk, traditional, popular or jazz songs (excluding classical, and 'spoken' [rap]).** Convey the musical mood/musical meaning of the song while performing it. Please accompany yourself on a clinical instrument of your choice. These may be songs that are also on either your guitar or piano 300 level competency repertoire sheet.

_____ Intonation _____ Diction _____ Phrasing ___ adequate eye contact
_____ Suitability of Vocal Style _____ Musical continuity/accuracy
_____ Musical mood/meaning

#1: _____ Title: _____

_____ mastery rating ___ not yet method of remediation : _____

Date: ___ Signature _____

#2: _____ Title: _____

_____ mastery rating ___ not yet method of remediation : _____

Date: ___ Signature _____

3. **Sing three different songs a cappella as described:**

_____ Intonation _____ Diction _____ Phrasing ___ adequate eye contact
_____ Suitability of Vocal Style _____ Musical continuity/accuracy
_____ Appropriate volume for use in session ___ Musical continuity/accuracy
_____ Musical mood/meaning

#1: _____ A lullaby for babies or use in the NICU

Title: _____

_____ mastery rating ____ not yet method of remediation : _____

Date: ____ Signature _____

2: A song appropriate for use with preschool aged children

Title: _____

_____ mastery rating ____ not yet method of remediation : _____

Date: ____ Signature _____

3: A song appropriate for use in hospice with adults or older adults

Title: _____

_____ mastery rating ____ not yet method of remediation : _____

Date: ____ Signature _____

Eastern Michigan University

School of Music and Dance

Repertoire Continuing Development Sheet- 300 level

Name _____

Please do not under-estimate or over-estimate your skill. Choose songs/music that will demonstrate your skills to your best advantage.

Develop and maintain a repertoire list of **10** pieces of music appropriate for clinical use that **display your guitar, piano and vocal skills to your best advantage**. Please do not under-estimate or over-estimate your skill. *See the attached Repertoire Sheet. Be sure that this sheet is filled-out accurately and completely, and that it is submitted at the time of the competency 'jury' if necessary.*

Represented on the list are to be:

- a. **Ten pieces. All songs must be in singable keys. Refer to music therapy class notes for the range and tessitura that is singable by most people.**
- b. At least three pieces must be on piano and at least three pieces must be on guitar.
- c. At least **three** pieces must be in different keys without using a capo for guitar, .
- d. Pieces may vary from three chords to as many chords as are necessary.
- e. In combination: A variety at least four popular and traditional songs/pieces spanning the past 100 years with a representative, balanced sample from at least 4 different decades representing four different quarters of the last century (for example 1910-1935, 1936-1960, 1961-1985, 1986-2013). **AND** A variety of pieces used in, or composed/adapted for clinical settings, which can include religious, cultural or patriotic songs.
- f. All pieces must be memorized.
- g. At least two pieces must use a pick on guitar, and two must be are finger picked.
- h. One piece may be instrumental only
- i. Bring the repertoire sheet to your competency demonstration 'jury' (if necessary).

Please note the following Rating scale for Competencies: In the Mastery space, instead of placing a checkmark, use one of the following levels of skills.

B-basic = minimal acceptable skill demonstrated, useable in a music therapy session on a very basic level

A-average = demonstrates mid range competency skill, useable in a music therapy session at a professional entry level

E-Excellent = exceeds expectations, only for truly exceptional musicianship and leadership.

Eastern Michigan University

School of Music and Dance

Repertoire Continuing Development Sheet- 400 level

Name _____

Please do not under-estimate or over-estimate your skill. Choose songs/music that will demonstrate your skills to your best advantage.

Develop and maintain a repertoire list of **10** pieces of music appropriate for clinical use that **display your guitar, piano and vocal skills to your best advantage**. Please do not under-estimate or over-estimate your skill. *See the attached Repertoire Sheet. Be sure that this sheet is filled-out accurately and completely, and that it is submitted at the time of the competency 'jury' if necessary.*

Represented on the list are to be:

- a. **Ten pieces. All songs must be in singable keys. Refer to music therapy class notes for the range and tessitura that is singable by most people.**
- b. At least three pieces must be on piano and at least three pieces must be on guitar.
- c. At least **three** pieces must be in different keys without using a capo for guitar, .
- d. Pieces may vary from three chords to as many chords as are necessary.
- e. In combination: A variety at least four popular and traditional songs/pieces spanning the past 100 years with a representative, balanced sample from at least 4 different decades representing four different quarters of the last century (for example 1910-1935, 1936-1960, 1961-1985, 1986-2013). **AND** A variety of pieces used in, or composed/adapted for clinical settings, which can include religious, cultural or patriotic songs.
- f. All pieces must be memorized.
- g. At least two pieces must use a pick on guitar, and two must be are finger picked.
- j. One piece may be instrumental only
- k. Bring the repertoire sheet to your competency demonstration 'jury' (if necessary).

Please note the following Rating scale for Competencies: In the Mastery space, instead of placing a checkmark, use one of the following levels of skills.

B-basic = minimal acceptable skill demonstrated, useable in a music therapy session on a very basic level

A-average = demonstrates mid range competency skill, useable in a music therapy session at a professional entry level

E-Excellent = exceeds expectations, only for truly exceptional musicianship and leadership.

Key: write date, a code from the Mastery Rating scale, and initial. If mastery was not shown, insert date, N, initial and add comments including brief plan for remediation

Song Title	Guitar	Piano	Voice	Song Key	Chords Used	Decade	Date	Date	Date
							Rating Initial	Rating Initial	Rating Initial
Comments/plans:									
Comments/plans:									
Comments/plans:									
Comments/plans:									
Comments/plans:									

EASTERN MICHIGAN UNIVERSITY

MUSIC THERAPY

Professional Characteristics and Dispositions^{1*}

The music therapy program at Eastern Michigan University is a professional degree-granting program that blends academic and occupational learning that prepares individuals to enter the music therapy profession. Professions in which candidates are directly involved with others—clients, students, and families—carry important responsibilities, which may exceed traditional academic pursuits. One set of expectations that professional candidates must meet is in the area of professional characteristics and dispositions. These include work habits, interpersonal skills, values, attitudes and beliefs toward the profession, toward practitioners’ responsibilities, and toward clients, students and families with whom pre-professional candidates will be working. Basic expectations for candidates who will be engaged in professional preparation programs are outlined in this document.

Each candidate will be assessed in coursework and fieldwork regularly (minimally at the end of each academic year but more frequently as required) for progress and maintenance toward these basic expectations. Professional program candidates are expected to strive toward level four of each expectation. The end of the third year of clinical study may be viewed as a ‘gateway’ to the final year of study and independent (with supervision) pre-internship clinical training. Assessments ranked to at least level three in all basic expectations is a prerequisite for moving forward into the fourth year of clinical and academic coursework in the music therapy curriculum. Individuals who do not demonstrate basic professional characteristics and dispositions to at least level three by the end of the third year of pre-internship clinical study will receive a failing grade in pre-internship clinical training and be asked to exit the program. Candidates are expected to consistently demonstrate these professional behaviors throughout their fourth year of the curriculum and onward through the completion of their Internship. As these professional dispositions are consistent with the AMTA code of ethics, it is our hope that graduates of EMU music therapy will go on to be exemplars in the profession.

^{1*} The Music Therapy faculty of EMU gratefully acknowledge Dr. James Borling and the music therapy faculty of Radford University whose work on this topic informs our policies and procedures.

Professional Characteristics and Dispositions

1. Oral Communication Skills

Level 1- Makes frequent speaking errors; inarticulate, hesitates to express self; or does not use voice effectively.

Level 2- Expresses self but not regularly; makes some errors; or does not consistently use voice effectively.

Level 3- Expresses self regularly; uses Standard English grammar; uses voice effectively.

Level 4- Expresses self effectively; communicates ideas effectively; is adept in using voice effectively.

2. Written Communication Skills

Level 1- Writing frequently includes grammatical/mechanical errors; or is often unclear, unorganized, or not well developed. E-mail communications are terse, lacking standard salutations or utilizing incomplete sentences or are disrespectful in tone.

Level 2- Writing includes some grammatical/mechanical errors; or is somewhat unclear, unorganized, or not fully developed. E-mail communications are either terse, lacking standard salutations or utilizing incomplete sentences or are disrespectful in tone

Level 3- Writing includes very few minor errors; clear, well organized, well developed. Email communications are similarly clear, well organized, well developed and respectful.

Level 4- Writing is error-free and is very clear, organized and highly developed. Email communications use appropriate and clear subject lines, greetings and salutations, are clear and respectful in tone.

3. Attendance and Punctuality

Level 1- Unacceptable absenteeism or tardiness as per program policy: greater than 30% absenteeism and/or tardiness- with or without notice and/or excuse.

Level 2- Frequently absent, tardy or leaves early (greater than 20% but less than 30%) with or without excuse.

Level 3- Rarely absent or tardy (1 or 2 incidence) for any reason.

Level 4- Perfect attendance.

4. Work Habits/Commitment to Excellence

Level 1- Work or performance does not meet minimal requirements or expectation (lower than C grade in academic work).

Level 2- Work or performance meets minimal requirements or expectations (equivalent to the C grade in academic work).

Level 3- Work and performance indicates significant effort and care.

Level 4- Work and performance consistently demonstrates an internalized commitment to a high standard of pre-professional work.

5. Quality of Work

Level 1- Both a. consistently hands in work and performs course assignments that are of poor quality or incomplete, **and** b. does not make use of available resources, help, or suggestions to develop or improve work.

Level 2- Either a. submits work or performs course assignments that are of poor quality or incomplete **or** b. does not consistently use resources, help, or suggestions to develop or improve work.

Level 3- Submits work and performs course assignments that meet minimum requirements **and** consistently uses resources, help, feedback and suggestions to develop or improve work.

Level 4- Reaches beyond the minimum and turns in excellent work or course assignments that utilize resources, help, feedback and suggestions.

6. Professional Dress

Level 1- Consistently dresses inappropriately as per program policy.

Level 2- Sometimes dresses inappropriately as per program policy.

Level 3- Usually dresses professionally.

Level 4- Consistently dresses professionally.

7. Quality of Interactions and Participation (classroom and field experiences)

Level 1- Consistently apathetic or indifferent; disruptive or off-task; does not contribute to classroom activities or is not appropriately engaged with others; unprepared.

Level 2- Sometimes uninvolved, disruptive or off-task; minimally contributes to classroom activities or is sometimes not engaged with others; not well prepared.

Level 3- Contributes to classroom and field activity and is appropriately engaged with others; consistently comes prepared.

Level 4- Contributes to classroom and field activities often as a leader; highly engaged with others; comes well prepared.

8. Critical Thinking Skills

Level 1- Does not question, analyze, interpret, explain, or evaluate; unable to justify the results of his/her thinking; or maintains or defends views based on self-interest or preconceptions; closed-minded.

Level 2- Struggles with questioning, analyzing, interpreting, explaining or evaluating, and with providing rationales for reasons, point of view; or does this in a superficial manner.

Level 3- Thoughtfully questions, analyzes, interprets, explains or evaluates and is able to justify his/her thinking; open-minded.

Level 4- Accurately interprets and identifies salient information or reasons; draws warranted judicious conclusions; justifies and explains assumptions and reasons; fair-mindedly follows where evidence and reason leads.

9. Collegiality

Level 1- Does not consistently demonstrate collaborative skills (e.g., active listening; able to switch from leading to being a member; encouraging ideas; facilitating group in reaching goals).

Level 2- Sometimes demonstrates collaborative skills.

Level 3- Responsibly engages in group/team efforts.

Level 4- Strong contributor to group/team efforts.

10. Respect for others

Level 1- Overly negative or critical; insensitive to the feelings and needs of others; discourteous; does not show that he or she values ideas of others; may ignore rules or common etiquette; acts out of self-interest in most situations; may lack self-control in interactions.

Level 2- On a few occasions, is overly negative or critical, insensitive, or discourteous; sometimes does not value others' ideas or ignores rules/common etiquette or acts out of self-interest; may lack self-control in interactions.

Level 3- Applies critical perspective appropriately; is sensitive to the feelings and needs of others; courteous; demonstrates that he or she values the ideas of others; abides by rules and common etiquette; acts in the interests of others; demonstrates self-control in interactions.

Level 4- Uses positive approaches when questioning or criticizing; acts on concerns for the feelings and needs of others; abides by rules and common etiquette; is very courteous; acts in the best interest of others in many situations.

11. Initiative

Level 1- Passive; dependent on others for direction and generation of ideas.

Level 2- Needs supervision or assistance to implement ideas.

Level 3- Demonstrates a basic level of self-initiative and independence.

Level 4- Demonstrates a more advanced level of self-initiative and independence marked by creativity and resourcefulness.

12. Attitude Toward Clients

Level 1- Lacks interest in or is negative toward clients; does not demonstrate an attitude that all clients have unique human potential and can benefit from therapy; does not recognize own responsibility in motivating or supporting clients; lacks knowledge and skills in establishing rapport with clients.

Level 2- Makes minimal effort to establish rapport with clients; does not always demonstrate an attitude that all clients have unique human potential and can benefit from therapy; makes minimal effort to support clients.

Level 3- Develops rapport with clients; demonstrates an attitude that all clients have unique human potential and can benefit from therapy; demonstrates knowledge and skills in supporting clients.

Level 4- Effectively develops professional/personal connections with clients that contribute to client potential; acts on a strong belief that all clients can benefit from therapy; uses many strategies that effectively support clients.

13. Response to Constructive Feedback

Level 1- Defensive/non-responsive to feedback/supervision and does not change subsequent performances or behaviors.

Level 2- Defensive and/or non-responsive to feedback/supervision; subsequent performances or behaviors show some change.

Level 3- Receptive; subsequent performances show some productive change.

Level 4- Receptive; subsequent performances consistently show productive change.

14. Ability to Handle Stress and to Manage Workload

Level 1- Often handles stress in a non-productive manner (e.g., by complaining, becoming angry, withdrawing); unable to manage the demands or workload associated with the profession: often sick, tired, or lacks stamina.

Level 2- Sometimes handles stress in a non-productive manner; sometimes unable to manage the demands/workload associated with the profession.

Level 3- Handles stress in a productive manner; manages the demands/workload associated with the profession.

Level 4- Handles stress in a productive manner and maintains an optimistic and positive approach in stressful situations; manages the demands/workload associated with the profession effectively.

15. Commitment to Diversity and Equity

Level 1- Ethnocentric; culturally blind; unaware of personal bias; considers only personal perspective.

Level 2- Demonstrates limited awareness of diversity issues and of multiple perspectives.

Level 3- Demonstrates emerging commitment to learning more about diversity and how to incorporate multiple perspectives in classroom and clinical applications.

Level 4- Consistently demonstrates a commitment to understanding diversity; incorporates multiple perspectives in classroom and clinical applications.

16. Naturalization

Level 1: Performance is lacking musical or interpersonal skill; Performance is robotic or seemingly 'unnatural'; Requires conscious thought to perform any aspect of the music therapy; Performance is marked by multiple errors; Performance characterized by awkwardness, anxiety or lacking sensitivity, awareness or responsiveness to client.

Level 2: Some aspects of performance are 'developing' but still lacking skill, or are performed as though they do not feel natural; Requires conscious thought to perform many aspects of the music therapy- naturalization is inconsistent; Performance marked by some errors; Performance characterized by occasional awkwardness, anxiety; Demonstrates

occasional 'appropriate' sensitivity and responsiveness to client needs (neither overly sensitive nor insensitive).

Level 3: Most aspects of therapy are smooth, natural and expeditious; many aspects of well coordinated; work contains few errors; emerging sensitivity and responsiveness to client.

Level 4: Skilled performance; smooth natural and expeditious; Doesn't consciously think about each aspect (automatic); Movements are coordinated at a consistently high level and errors are almost non-existent; Sensitive and responsive to client, can communicate naturally to client while performing the particular skill.

17. Personal Insight and Reflexivity

Level 1: Rigid, concrete, literal, or robotic in course or clinical work; Depends on an external frame of reference and preconceptions; Does not examine how own biases impact therapy.

Level 2: Relies on preconceptions and assumptions about client needs, struggles to recognize or be aware of own biases and their impact on therapy.

Level 3: Demonstrates critical self-reflection or explores awareness of own biases, theoretical dispositions and preferences. Beginning to understand impact of those components.

Level 4: Regularly examines one's own concepts, one's relationship to the client, and how the relationship dynamics affect the responses; making decisions based on the observations from those examinations.

18. Clinical Insight

Level 1: Requires that all details of a clinical situation be explicitly stated; Rushes to inaccurate conclusions about the current situation; Does not demonstrate understanding of client needs and progress; Does not demonstrate an understanding of relationships or behaviors, Unaware of impact of self on therapy or unable to recognize or identify impact of self on therapy when pointed out in supervision. **Level 2:** Requires some details of a clinical situation be explicitly stated; Occasionally drawing inaccurate conclusions about the current situation; Requiring that client needs and progress be stated explicitly; Inconsistent understanding about relationships or behaviors, Unaware of impact of self on therapy most of the time, able to recognize, realize and identify it when pointed out in supervision.

Level 3: Demonstrates good observation and deduction; Draws accurate conclusions based on prior experience and the current situation some of the time; Demonstrates reasonable perception of client needs and progress most of the time; Demonstrates basic/general understanding of relationships and behaviors; Sometimes aware of impact of self on therapy, uses supervision to aid in this developing awareness.

Level 4: Demonstrates acute observation and deduction; Demonstrates appropriate intuition, drawing accurate conclusions based on prior experience and current situation; Perceptive of client needs and progress; Consistent understanding of relationships and behaviors; Aware of impact of self on therapy, and discusses it in supervision.

**Professional Characteristics and Dispositions Evaluation
Eastern Michigan University Music Therapy**

Student's Name:

Evaluator's Name(s) and Title(s): _____

	Level One poor, un- acceptable	Level Two below expectations	Level Three Meets expectations	Level Three Above expectations	Level Four exemplary	Insufficient information to evaluate
Oral Communication Skills						
Written Communication Skills						
Attendance and Punctuality						
Work Habits/ commitment to excellence						
Quality of work						
Professional Dress						
Quality of interactions and participation						
Critical thinking skills						
Collegiality						
Respect for others						
Initiative						
Attitude towards clients						
Response to constructive feedback						
Ability to handle stress and manage workload						
Commitment to diversity and equity						
Naturalization						
Personal Insight and Reflexivity						
Clinical insight						

Student Signature

Date

Evaluator(s) Signature(s)

Date

Clinical training Requirements for pre-internship and internship

MUSC 236 and 237

This is the first year of your Pre-internship clinical training classes.

During this year, you will begin to develop your music therapy skills to prepare you for a successful internship and career through observing and learning to write goals and objectives. AMTA requires that over your next three years you have clinical experiences with a minimum of three different types of clients, different ages and different clinical issues to give you the beginning of a repertoire of clinical skills. We also try to provide you with both group and individual work, and hope that you get experience in the area of your major interest, if there is one.

This year you may have an opportunity to observe in more than one setting, you may be able to observe individual sessions and/or sessions with groups.

For MUSC 236 you are expected to complete a minimum of 11 fifty minute hours (550 minutes), with 12 or 13 preferable (650 minutes) @ one hour a week.

You will need to complete and submit weekly: an observation report and a clinical diary (total 11-13 reports) @one hour a week.

For MUSC 237 you are expected to complete 13 fifty minute hours (650 minutes)

You will need to complete and submit weekly: an observation report and a clinical diary (total 13 reports)

- If you are placed in the music therapy center in the fall (or another setting where you are observing individual sessions), you will be placed in a different setting in the winter.
- If you are not in the music therapy center in the fall, you may be placed there in the winter.
- If you are not in the music therapy center in the fall, you not be placed there at all, and will stay in the setting you are in.

This is because the sessions in the music therapy center are individual, and we want to make sure you observe a group for at least one semester.

- If you have a strong preference for one clinical population, and you are placed with that population for your first semester due to logistics, we will try and find a different placement for the winter, so you can go back to that population in your senior year and have more experience leading in that setting.

MUSC 323 and 324

This is the second year of your Pre-internship clinical training classes.

During this year, you will continue to develop your music therapy skills to prepare you for a successful internship and career. AMTA requires that you have clinical experiences with three different types of clients, different ages, different clinical issues to give you the beginning of a repertoire of clinical skills. We also try to provide you with both group and individual work, and hope that you get experience in the area of your major interest, if there is one.

This year we will try and place you in a group setting or settings, to give you the group leadership experience.

All of you are expected to complete 26 fifty- minute hours (1300 minutes) each semester doing clinical work. This may be all at one placement, or it may be split. All of you will need to complete weekly documentation:

A. If you are a *long term setting doing group work* you will complete an assessment on one individual, including assessment summary, and write a treatment plan (including developing IRS sheets) for your client. You will then keep data about the behavioral objectives you have determined (on the IRS sheets), and write a semester summary at the end. Since you will be working with a whole group, and not just one person, you will need to develop a session plan which encompasses the needs of the whole group, even though you will be documenting individual progress for one person. For each experience in your session, you will need to complete a corresponding Student Materials sheet. Student Materials sheets have to be completed by the END of the semester.

You are also expected to turn in a **WEEKLY** self reflective subjective report (clinical diary or journal).

C. If you are in a *short term setting* doing group work (medicine, hospice, acute psychiatry) you will need to submit the corresponding short term form weekly. You are also expected to turn in a self reflective subjective report (clinical diary or journal) **WEEKLY**.

For group work, you will need to complete a group process form, as well as documentation for one individual's responses in the group. At the end of the semester you will write an overall summary of your work, so the more data you have, the easier that will be.

MUSC 427 and 428

This is the last year of your Pre-internship clinical training classes.

During this year, you will continue to develop your music therapy skills to prepare you for a successful internship and career. AMTA requires that you have clinical experiences with three different types of clients, different ages, different clinical issues to give you the beginning of a repertoire of clinical skills. We also try to provide you with both group and individual work, and hope that you get experience in the area of your major interest, if there is one.

To that end, some of you will be working this year in the Music Therapy Center (MTC) with one individual. Some of you already have experience with individual work, and may not be in the Center. Some of you may be placed in a setting in the community where you will do individual work this year, and may not be in the Center.

All of you are expected to complete 26 fifty minute hours (1300 minutes) each semester doing clinical work. This may be all at one placement, or it may be split. Some of the clients in the MTC come for an hour, some for 30 minutes. For those of you working in the Center, that time will determine how much you need to spend at your other site.

All of you will need to complete weekly documentation:

- A. If you are in the *MTC*, you will complete an assessment, including assessment summary, and write a treatment plan (including developing IRS sheets) for your client. You will then keep data about the behavioral objectives you have determined (on the IRS sheets), and write a semester summary at the end. You will write a session plan based on your treatment plan, which you may amend as the semester progresses. For each experience in your session, you will need to complete a corresponding Student Materials sheet. Student Materials sheets have to be completed by the END of the semester. You are also expected to turn in a self reflective subjective report (clinical diary or journal) WEEKLY. This is to allow you to process your own thoughts and feelings about your work.
- B. If you are a *long term setting doing group work* you will complete an assessment on one individual, including assessment summary, and write a treatment plan (including developing IRS sheets) for your client. You will then keep data about the behavioral objectives you have determined (on the IRS sheets), and write a semester summary at the end. Since you will be working with a whole group , and not just one person, you will need to develop a session plan which encompasses the needs of the whole group, even though you will be documenting individual progress for one person. For each experience in your session, you will need to complete a corresponding Student Materials sheet. Student Materials sheets have

to be completed by the END of the semester.

You are also expected to turn in a self reflective subjective report (clinical diary or journal) WEEKLY.

C. If you are in a *short term setting* (medicine, hospice, acute psychiatry) you will need to submit the corresponding short term form weekly. You are also expected to turn in a self reflective subjective report (clinical diary or journal) WEEKLY. For group work, you will need to complete a group process form, as well as documentation for one individual's responses in the group. At the end of the semester you will write an overall summary of your work, so the more data you have, the easier that will be.

For individual work, you will need to complete the corresponding form for each individual you see. At the end of the semester you will write an overall summary of your work. You may use the forms from your site, or adapt the EMU templates as fits your setting.

Internship: MUSC 488

According to AMTA requirements, students may not apply for internship more than 1 year (365 days) PRIOR to the date they are eligible to begin (the date you complete all your coursework). If you are expecting to complete all your coursework at the end of April, technically you can begin the application process the preceding May.

In order to apply for ANY internship, you need a letter of support from your Program Director (Dr. Merrill). *Internship directors/supervisors are not to accept you without this letter, whether or not you have completed the rest of the application.*

In order to obtain this, you will need to schedule a meeting with Dr. Merrill. You and she will discuss your musical, academic and clinical level of competences to determine your readiness for internship. At this time, you and she will formulate a plan for you.

All internships must have a signed contract between the student (you), the internship site (negotiated by the clinical training director) and the academic site (negotiated by the program director (Dr. Merrill), prior to the beginning of the internship, in order for the internship to be recognized and you to receive credit. *Internship directors/supervisors are required to submit a letter or email of acceptance to Dr Merrill prior to your start date.*

You register for MUSC 488 (2 credits) at the beginning of the semester during which you START your internship. There may be online resources for you for this course.

You will receive the grade of IP for all semesters until your internship is complete. You apply for graduation at the BEGINNING of the semester during which you are going to COMPLETE your internship. Your course grade will be posted by the end of this semester.

Internships may not be less than 900 hours. The actual length for you is determined by several factors, and sometimes depends on the type of internship.

There are two types of internships.

National Roster Internships are regulated via AMTA and listed on the AMTA website. These sites are typically “standing” sites, taking interns on a regular basis. Any music therapy student in the country can apply. The length of the internship is usually determined by the internship site. Some may require more than 900 hours. Sometimes this is negotiable, but the site is not required to do so.

There will be requirements for you to fulfill for EMU during your internship. These will be connected to the course MUSC 488. They will include self-assessments, midpoint and final assessments from your clinical training director/supervisor(s), and a special project of your choosing.

University Affiliated internships are agreements between a student, a non-roster potential internship site, and a music therapy program. The length is determined by the internship plan you develop with Dr. Merrill and the site's supervisor. These sites are not "standing" sites, the supervisors do not necessarily take interns on a regular basis, nor are they open for all music therapy students. Typically we have reserved University affiliated internships for EMU students who need to stay in the local area due to family constraints or extenuating circumstances. Internships can be developed with new sites meeting an individual's and EMU's training needs, sometimes via a practicum experience, but **MUST** be negotiated with Dr. Merrill. There will be requirements for you to fulfill for EMU during this time. One of these will be group supervision with other interns in university-affiliated internships, facilitated by Dr. Merrill.

Internship Process

Step one:

- Request a meeting with Dr. Merrill to discuss internship.
- Complete the pre-internship forms **PRIOR** to your meeting with Dr. Merrill.
- Complete the hours form- this means that you have not **LOST** your hours sheets from PICT..
- Plan to meet with Dr. Merrill for an internship discussion and plan- you should plan for 2 hours.
- We will complete a preliminary graduation audit at this time.
- Set up your appointment through Dr. Merrill's online booking system by following this link:

<https://theresa-merrill.youcanbook.me/>

Step Two: apply for internship(s)

- You may apply for an unlimited number of internships
- Every internship will have a different set of expectations

Step Three: Once accepted, have a confirming letter sent to Dr. Merrill.

Step Four: Negotiate an internship contract with Dr Merrill and the clinical training director/supervisor of the internship you wish to attend.

- The process of affiliating with a National Roster Internship Site is lengthy. Please do not wait until the last minute to make contact between the internship site and Dr. Merrill.

Step Five: Register for MUSC 488 at the beginning of the semester in which your internship begins.

Step Six: complete your internship requirements

Step Seven:

- Apply for graduation at the beginning of the semester during which your internship is completed.
- Communicate with Dr. Merrill that you are ready for your graduation audit. There are several exceptions that must be applied to your audit. This takes considerable time and requires confirmation and approvals of no less than 7 people. Completing the graduation audit can take up to 6 weeks. Do not expect that this will be completed immediately. The grad audit cannot be fully signed off until Dr. Merrill has received the final evaluation from your internship and administers a passing grade.
- Request that your recital credits be applied to your transcript. This is accomplished by sending an email to the Music office secretary (formerly Marsha Bolden).

Step Eight:

- Apply for the Board Certification Exam (you can begin this process about 30 days prior to the completion of your internship).
- Dr. Merrill will write a statement of degree completion as the time between application to graduate and actual graduation can take a considerable amount of time.

Walking in the Commencement Ceremony

Please note that EMU records and registration has recently revised this policy and music therapy students may NOT walk in commencement prior to the completion of their degree program. Students are welcome to walk in commencement after the completion of their Internship. If you have questions or complaints about this new policy, they should be directed toward the Associate Provost, Associate Vice President for Academics, and Provost.

Request for August Candidate to Participate in April Commencement by Exception

Students are welcome to participate in a commencement ceremony recognizing the anticipated conferral of their EMU degree and are invited to participate in the ceremony at the end of the semester in which all degree requirements will be met. As there is currently no ceremony in August, Summer candidates are scheduled to participate in the December commencement ceremony following the conferral of their degree.

December Ceremony Participants

Students with prior August conferred degrees:

a. b. c.

May wear honors tassel (UG only) if degree conferred with honors Name will appear in the program Will receive participation information with their degree conferral letter. Response must be received by November 15th

Requests must be submitted to the Office of Records and Registration no later than November 15th

EXCEPTIONS - *Exceptions are available for the April ceremony ONLY* Exceptions to participate in the April commencement will be provided to prospective **August** candidates who:

- a. Are either an UG with 12 or fewer credits to complete or a GR with at least 21 completed credits
- b. Will complete ALL remaining graduation requirements as of the Summer (August) semester
- c. Meet minimum GPA requirements for exception (2.5 overall for Undergraduates, 3.25 overall for Graduates, along with all other minimum GPA's as required – major/minor, etc.)
- d. May wear honors tassel (UG only) if CURRENT cumulative GPA is 3.70 or higher

- e. May wear honors tassel (UG only) if CURRENT cumulative GPA is 3.50-3.69 and only if ALL winter term grades are submitted prior to commencement and CURRENT cumulative GPA remains 3.50 or higher
- f. Name will NOT appear in the program

Exception requests must be submitted to the Office of Records and Registration no later than March 15th

****Due to the large number of participants at each ceremony, NO other exceptions to this policy can or will be granted****

Graduation Audits

Before a degree can be awarded, a graduation audit must be completed. You will apply for your graduation audit prior to the completion of your Internship.

U-achieve audits are available to you at any time. It is strongly suggested that you run audits on your own degree plan at least annually. Dr. Merrill will run an audit with you in your first advising session of the final clinical year (400 PICT).

Please be aware of ALL of the criteria for graduation from Eastern Michigan University including: Recital Credits, Credits necessary to graduate, number of credits at the 300 level or above, and GPA requirements. These can all be found in the catalogue under the Bachelor of Music Therapy Degree.

Scholarships

(For which MT students may be eligible)

Source	Name	Details	Amount
EMU CAS		http://www.emich.edu/cas/students/scholarships.php	Varies
SoM &D	Alexander Performance Awards	Music majors; qualified freshmen students; talent-based, recommended at the time of entrance audition	n/a
	Olmstead, Marian & Fred Scholarship	First-time freshmen; minimum 3.0 high-school GPA; enrolled in music	
		Please be aware that many of these scholarships are by faculty nomination, but you can research and discuss with faculty	
	Brundage, Barbara Elizabeth Scott Scholarship	Music majors; minimum 3.0 GPA; minimum first semester sophomore status; show outstanding achievement and ability in the field of music	
	Dillman, Jessie Scholarship	Must apply no later than March 13. Upperclassmen; completed one semester as music major; enrolled full-time; minimum 3.0 GPA; show high level of ability in performance or creativity (i.e., composition, research, teaching potential, etc.) 2016-2017 Application	
	Drummond Scholarship	Student studying theatre, music or fine arts; minimum junior class standing	
	James, Dorothy Scholarships	Music majors; minimum sophomore status enrolled for at least 2 semesters at EMU; minimum 3.0 GPA in music theory-literature; active in Mu Phi Epsilon	
	Weddige, Juanita Scholarship	Awarded once a year; minimum 3.5 GPA (one subject may be	

		excluded); minimum junior class level; demonstrate excellence in major interest of music; selected by the Weddige Scholarship Committee; may receive award more than once if eligible; All undergraduates	
	Laing, Dr. Harlow E. & Leela Linder Scholarship	Studying music; minimum 3.0 GPA; graduate of Ypsilanti Lincoln High School; if no music student qualifies, award goes to a major in Earth Science or Biology	
****	McGuire, Michael G. Music Therapy Memorial Scholarship	The scholarship is to be distributed to a music therapy student who has completed at least four (4) music therapy classes, including one academic year of pre-internship clinical training; has a grade point average of at least 3.00; and who can demonstrate musical skills sufficient to lead a music therapy group on at least two of these three: guitar, piano and voice. Nominated by Music Therapy Faculty.	\$1700.
****	Justice, Roberta Music Therapy Scholarship	Nominated by Music Therapy Faculty-	
****	Delores Soderquist Brehm Fellowship in Music Therapy	Nominated by Music Therapy Faculty. Senior Student who embodies the values of Delores Soderquist Brehm, meets the criteria of the fellowship and is an exemplary representative of the music therapy program to students and the public. Recipients will present at the Connecting the Dots conference.	12 credits per semester during the Senior Year. \$7,000.00 cash stipend during

			the internship. 2 fellowships per year are awarded.
	Music & Dance Service Awards	Service in band, orchestra, vocal, keyboard, or dance; recommended solely at the discretion of program faculty; primarily upper-class students	
	Phipps, Mary F. Scholarship	Undergraduate or 2nd bachelors student; enrolled full-time (student teaching or in music therapy internship shall constitute full-time); minimum 3.0 GPA; Music majors in one of the following curricula: music education (vocal), music education (instrumental or music therapy); completed Music 330, 332 or 303; recommended by members of Music Education and Music Therapy faculty	
	Remington, Joseph Scholarship	Award based on scholarship, character, musicianship of student; music majors in the general area of music rather than performance; demonstrate financial need	
	Townsend, Al Scholarship	Jazz musician; student enrolled in Department of Music & Dance	
MMT	MMT Memorial Scholarship	Michigan Music Therapists offer scholarships to interns and senior level music therapy students in Michigan who have been accepted at an accredited internship site. A spring scholarship (deadline: March 1) and a fall scholarship (deadline:	

		October 1) are offered. http://www.mmtonline.org/education/mmt-memorial-scholarship/	
AMT A	Application and Nomination forms are available at http://www.musictherapy.org/careers/scholars/	<p>Eligibility for AMTA Scholarships:</p> <p>Student Scholarship Eligibility All undergraduate, undergraduate equivalency students and graduate students enrolled in a college or university program in music therapy approved by the American Music Therapy Association. All interns in clinical training are considered eligible through their parent academic institution. Student status will be verified through that institution prior to awarding the prize. Applicants must be current Student Members of AMTA in the year in which they apply AND the year in which the award is granted.</p> <p><u>Nomination Process:</u> Only AMTA-Approved Program Faculty may nominate students for indicated awards. A <u>Nomination form</u> must be completed and submitted by the Nominations deadline. Those nominated will be notified electronically of any nominations no later than one (1) week after nomination deadline. Those nominated must then submit an application and follow the process indicated below.</p>	
	E. Thayer Gaston Research Competition	(*Undergraduate Students, Undergraduate Student Interns, & Undergraduate Equivalency	\$ 500.00 plus Publication in

		<p>Students are eligible to apply for this award. Graduate Equivalency Students are NOT eligible to apply for this award.) Sponsored by the American Music Therapy Association in cooperation with the Student Affairs Advisory Board. Papers on any topic relevant to the music therapy profession using the philosophical, historical, descriptive, qualitative, mixed methods or experimental mode of research are invited. Application packets to be received no later than 6:00 PM EST June 24, 2016 (see link for current dates)</p>	JMT
	<p>Edwina Eustis Dick Scholarship for Music Therapy Interns Nomination for this award is required.</p>	<p>Completed Scholarship Application Form, signed and dated. Personal, community and college activities. College transcript (student copy). Letters of recommendation - **must be submitted by author - from a music therapy professor -from a professional familiar with the applicant's clinical skills - another person of the applicant's choice Participation in AMTA, conferences, AMTAS, committees, presentations, publications. Short essay (800 words) on long-term professional goals Brief essay (400 words) on how AMTA can impact the profession of music therapy - Nominations due - February 3, 2017 6:00 pm EST Application deadline: All entries</p>	(2) \$500. Cash awards

		must be received by 6:00 pm EST March 3, 2017 without exception.	
	Brian & Cathy Smith Memorial Fund	<p>Nomination required.</p> <p>The Brian and Cathy Smith Memorial Fund was established by AMTA member Alice Avigal and the Smith family in memory of Brian Smith, a young man who valued music in his life and died in a drug-related accident. The scholarship is for music therapy interns pursuing training in chemical dependency or in adolescent programs. In 2006, the fund was renamed to include Brian's mother, Cathy, who passed away in 2005.</p> <p>Requirements:</p> <p>Completed Scholarship - Application Form, signed and dated</p> <ul style="list-style-type: none"> - Personal, community and college activities. - College transcript. - Letters of recommendation - Participation in AMTA, conferences, AMTAS, committees, presentations, publications. - Short essay on long-term professional goals - Brief essay explaining why the applicant is pursuing training in chemical dependency or adolescent programs <p>Nominations due - February 3, 2017 6:00 pm EST</p> <p>All entries must be received by 6:00 pm EST March 3, 2017 without exception.</p>	\$ 500.00

	<p>Christine K Stevens Development Scholarship</p>	<p>Nomination for this award required. The Christine K. Stevens, MT-BC Professional Development Scholarship has been established by Remo, Inc., in Christine's honor for her pioneering work and is offered through AMTA to support music therapy students in their efforts to expand their training in the use of percussion-based strategies through continuing education opportunities with the research-based HealthRHYTHMS Group Empowerment Drumming program. <u>Award:</u> Two full tuition scholarships for HealthRHYTHMS training (valued at \$599 each) will be awarded annually. The application narrative should be a maximum of one (1) page. Statement of need and potential professional development should be addressed within your narrative. Nominations due - February 3, 2017 6:00 pm EST All entries must be received by 6:00 pm EST March 3, 2017 without exception.</p>	<p>\$599.00</p>
	<p>Theodore Meyer Scholarship</p>	<p>Undergraduate Students, Undergraduate Student Interns, & Undergraduate Equivalency Students are eligible to apply for this award. Graduate Students are NOT eligible to apply for this award. Theodore Michael Meyer (August 9, 1982 - January 17, 2013) was a music lover and a student of</p>	<p>\$1,000.</p>

		<p>guitar. He started playing guitar when he was a young teenager in Raleigh, NC and spent much of his free time 'jamming' with friends and playing gigs at local venues. In 2007, Theo received his Bachelor's Degree in Music Composition from the College of Charleston in South Carolina. Due to a biking accident, Theo suffered from chronic pain throughout most of his 20s. Theo benefited from Music Therapy as part of his treatment and considered going back to school to study Music Therapy to help others. Theo's family hopes that this scholarship will go to a student interested in helping individuals with mental health and/or addiction issues find a path to wellness and inspiration through the joy of music. Students will provide two (2) short essays: one essay detailing their interest in mental health and addiction and a second essay describing their long-term professional goals. Each application narrative should be a maximum of two (2) pages.</p> <p><i>A final written report is required and must be submitted to AMTA within 60 days of the end of the award period. The report will include a summary of the anticipated impact this scholarship will have on the recipient's career. Winners will also be required to submit a handwritten thank you note to the Meyer family within this timeframe.</i></p>	
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	<p>AMTA Conference Scholar (2 scholars selected)</p>	<p>The application narrative should be a maximum of one (1) page. Statement of need and potential development should be addressed within your narrative. (Your narrative should be submitted for blind review) All entries for the 2016 conference must be received by 6:00 pm EST July 8, 2016 without exception.</p>	<p>\$250. Cash for conference expenses . Free Conference Registration and free participation in CMTE courses and institutes</p>
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