

March 15, 2024

Dr. Sanjay K. Rai
Maryland Higher Education Commission
Acting Secretary of Higher Education
6 North Liberty Street
Baltimore, MD 21201

Dear Dr. Rai:

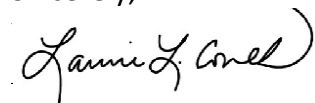
On behalf of President Carolyn Lepre, the faculty, and the entire Salisbury University (SU) community, I am pleased to submit a request for approval for a new Bachelor of Arts in Music Therapy. The Music Therapy program is designed for students who wish to pursue careers as board-certified music therapists in clinical settings. The curriculum is designed to impart entry level competencies in three main areas: Musical Foundations, Clinical Foundations, and Music Therapy Foundations as specified in the AMTA Professional Competencies.

R*Stars payment number JB411821 was made on February 23, 2024.

The proposal, fully endorsed by Salisbury University, is attached for your review.

Thank you for your consideration.

Sincerely,



Laurie Couch, Ph.D.
Provost and Senior Vice President of Academic Affairs

ecc: Dr. Candace Caraco, Associate Vice Chancellor for Academic Affairs, USM

UNIVERSITY SYSTEM OF MARYLAND INSTITUTION PROPOSAL FOR

- New Instructional Program
- Substantial Expansion/Major Modification
- Cooperative Degree Program
- Within Existing Resources, or
- Requiring New Resources

Salisbury University

Institution Submitting Proposal

Music Therapy

Title of Proposed Program

Bachelor of Arts

Award to be Offered

Fall 2024

Projected Implementation Date

129908

Proposed HEGIS Code

512305

Proposed CIP Code

Music, Theatre and Dance

Department in which program will be located

Prof. Colleen Clark

Department Contact

410-543-6383

Contact Phone Number

cmclark@salisbury.edu

Contact E-Mail Address



Signature of President or Designee

3/15/2024

Date

A. Centrality to Institutional Mission and Planning Priorities:

1. Provide a description of the program, including each area of concentration (if applicable), and how it relates to the institution's approved mission.

The Music Therapy program is designed for students who wish to pursue careers as board-certified music therapists in clinical settings. The curriculum is designed to impart entry level competencies in three main areas: Musical Foundations, Clinical Foundations, and Music Therapy Foundations as specified in the American Music Therapy Association (AMTA) Professional Competencies. Entry level study includes practical application of music therapy procedures and techniques learned in the classroom through required fieldwork in facilities serving individuals with disabilities in the community and/or on-campus clinics. Students learn to assess the needs of clients, develop and implement treatment plans, and evaluate and document clinical changes.

This is a comprehensive program that emphasizes music skills required of music therapists, including accompaniment, improvisation, and performance proficiencies in piano, guitar, and voice. Students complete a variety of psychology and biology courses, as well as several clinical experiences and a rigorous internship at an AMTA- approved site. To complete their degree, students must sit for the Certification Board of Music Therapy (CBMT) exam.

Once approved at the state level, SU will pursue program accreditation with both the National Association of Schools of Music (NASM) and the American Music Therapy Association (AMTA).

Providing MD students with another option for Music Therapy education certainly supports our mission of **“offering excellent, affordable education.”** The tuition of the only current AMTA-approved program in the state is more than twice that of Salisbury University's in-state rate.

We believe this program would also **“empower our students with the knowledge, skills, and core values that contribute to active citizenship, gainful employment, and life-long learning in a democratic society and interdependent world.”** We have intentionally designed the program to prepare students for professional certification in an allied health profession, ultimately leading to gainful employment in a growing field. The field of music therapy naturally promotes life-long learning, as certified therapists are required to regularly self-assess and take part in continuing education to maintain their credentials.

This program reinforces the tenet that **“learning and service are vital components of civic life.”** Indeed, music therapists address the physical, emotional, cognitive, and social needs of other individuals. In our program, students will work in clinical settings to prepare for a profession in which they will provide important therapeutic and rehabilitative services in their communities. Not only will we **“foster an environment where individuals prepare for career and life, including their social, physical, occupational, emotional, and intellectual well-being,”** but we will also teach students to promote this well-being in others.

2. Explain how the proposed program supports the institution's strategic goals and provide evidence that affirms it is an institutional priority.*

Our Music Therapy program supports SU's objective of **developing new academic programs that align with emerging trends among our students and the surrounding region**. Arts therapies are increasingly being used to treat brain conditions including PTSD, depression, Parkinson's and Alzheimer's, as well as other physical ailments. Indeed, our local hospital is currently advertising *three* open Music Therapist positions: two full-time and one part-time. We have seen an increase in interest among our students in this field. At our last "Music Major for a Day" event for prospective students, over 40% of the registered participants indicated an interest in Music Therapy.

The Music Therapy program will also be ripe with **student opportunities for clinical experiences**. Over the course of their academic career, music therapy majors must complete 1200 clinical hours, and we have distributed this over a series of field studies courses (eight semesters) in which students will gradually move from observation to practice under supervision. After completing coursework, students will embark on an internship at an AMTA-approved site where they will continue to develop their skills in a professional environment.

These practicum and internship opportunities will help **enhance and expand local and regional partnerships with private, public, and nonprofit organizations**. We have already been in contact with many local health care partners that are excited to forge relationships with our music therapy students and faculty. These organizations include but are not limited to TidalHealth Peninsula Regional Hospital, Stories Love Music, Chesapeake Music Therapy, and the Stockley Center.

This program also aligns with the Salisbury Seven institutional priorities by **providing innovative, high-impact practices for our students and preparing them for a lifetime of civic leadership and community service** within the allied health field.

3. Provide a brief narrative of how the proposed program will be adequately funded for at least the first five years of program implementation. (Additional related information is required in section L).*

The Music Therapy program will fall under the Peter & Judy Jackson Music Program within the Department of Music, Theatre & Dance. The Music Therapy Coordinator is an existing tenure-track faculty member, and start-up costs should be minimal as music therapy students will use existing facilities, technology, and equipment in their courses. The Music Program will include a small music therapy allotment in their overall budget requests each year, and they will also adjust for any adjunct hires that may be needed as the program grows.

Other possible costs that may arise in the first five years include:

- IT costs related to arranging a secure database for client documentation.
- An additional full-time faculty member should student enrollments warrant one

We are confident that these costs could be covered using existing budgets.

4. Provide a description of the institution's commitment to:

- a. Ongoing administrative, financial, and technical support of the proposed program ***
- b. Continuation of the program for a period of time sufficient to allow enrolled students to complete the program.***

The Music Program at Salisbury University has been accredited with the National Association of Schools of Music since 2006. We are committed to its growth and success, and we view this new Music Therapy program as a mechanism for expansion and evolution. Ongoing administrative, financial, and technical support will be provided through the same avenues used by our existing five tracks. It is our hope that this program will continue indefinitely, and we believe that we have the human and financial resources to support it as needed.

B. Critical and Compelling Regional or Statewide Need as Identified in the State Plan:

1. Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State in general based on one or more of the following:

a. The need for the advancement and evolution of knowledge *

As mentioned above, arts therapies are playing an increasingly prominent role in the treatment of physical, mental, and social disorders; however, there is still a significant need for evidence-based studies to analyze their effectiveness. The American Music Therapy Association (AMTA) has designated “research” as a strategic priority that emphasizes the integral relationship between research findings, music therapy practice, and music therapy advocacy. Higher education Music Therapy programs will promote the pursuit of evidence-based research by both students and faculty and, in turn, help advocate for this important branch of the allied health field.

b. Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education *

According to the American Music Therapy Association (AMTA), the only AMTA-approved institution in the state of Maryland is Washington Adventist University in Takoma Park. No UMD institutions currently offer a BA in Music Therapy, making Salisbury University the first public institution to offer a BA in Music Therapy in the state. Furthermore, there are no AMTA-approved Music Therapy programs offered in Delaware and only two in Virginia (Radford and Shenandoah). We would be the only program on the Delmarva peninsula and would help meet a growing workforce need in our area.

There are currently 176 board-certified music therapists in Maryland and only nine within a fifty-mile radius of Salisbury University. One music therapist who was interviewed stated she and her employees serve roughly 500 people per week and have an active waitlist. Local music therapists and potential affiliates (including the local hospital) are in support of a music therapy program at Salisbury University. There is a clear desire for locally-trained music therapists who will remain in the area and help alleviate the current waitlist for music therapy services, as well as spur growth and expansion into new areas of practice.

2. Provide evidence that the perceived need is consistent with the Maryland State Plan for Postsecondary Education.*

A new Music Therapy program at Salisbury University would align well with all three goals of the 2022 State Plan: Student Access, Student Success, and Innovation (2022 Maryland State Plan for Higher Education, pg. 21). First, it would help “keep postsecondary education affordable without compromising high-quality education” (2022 Maryland State Plan for Higher Education, Goal 1, Priority 1, Action Item 6, pg. 33) by offering a public-institution option for Music Therapy that is both AMTA-approved and NASM-accredited. We anticipate that the average cost of our program would be significantly less than the only other option (private institution) in the State. Second, we have intentionally designed the program to include opportunities for “assessing a student for real-world application” (2022 Maryland State Plan for Higher Education, Goal 2, Priority 6, Action Item 6, pg. 51). We are using professional standards to assess students throughout their undergraduate experience to ensure that they are acquiring real-world skills that will ultimately lead to professional certification and employment. Our program will also have a strong emphasis on real-world experiences such as field studies and internships. Third, this program is in clear support of the State’s call to “identify innovative and emerging fields of study” (2022 Maryland State Plan for Higher Education, Goal 3, Priority 8, Action Item 7, pg. 59). Music Therapy is a growing field that is becoming more prominent in the allied health industries, and we believe that our program will allow graduates to be on the leading edge of this trend.

C. Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:

- 1. Describe potential industry or industries, employment opportunities, and expected level of entry (ex: mid-level management) for graduates of the proposed program.***

As stated by the American Music Therapy Association:

“Music therapists are employed in many settings including general and psychiatric hospitals, physical rehabilitation centers, nursing homes, mental health agencies, public and private schools, substance abuse programs, forensic facilities, hospice programs, day care facilities, etc. Typically, fulltime therapists work a standard 40-hour workweek. Some prefer part-time work and choose to develop contracts with specific agencies, providing music therapy services for an hourly or contractual fee. A growing number of clinicians choose private practice in music therapy to benefit from opportunities provided through self-employment.”

- 2. Present data and analysis projecting market demand and the availability of openings in a job market to be served by the new program.***

According to recruiter.com:

“The overall job outlook for Music Therapy careers has been positive since 2004. Vacancies for this career have increased by 32.76 percent nationwide in that time, with an average growth of 2.05 percent per year. Demand for Music Therapists is expected to go up, with an expected 26,660 new jobs filled by 2029. This represents an annual increase of 27.58 percent over the next few years.”

- 3. Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.***

From learn.org:

“The U.S. Bureau of Labor Statistics reports that the projected growth rate for recreational therapists, which includes music therapists, is 10% (as fast as average) between 2020 and 2030. According to the American Medical Association, the field of alternative health is growing, and music therapy jobs are seeing an increase in openings and opportunities (www.ama-assn.org).”

These vacancies must be filled by board-certified music therapists, and in order to be eligible for the certification exam, an individual must have completed coursework at an AMTA-approved degree program as well as 1200 clinical hours. Therefore, these vacancies are directly dependent on AMTA-approved degree program such as the one we are proposing.

4. Provide data showing the current and projected supply of prospective graduates.*

We currently have 2-5 music majors who have expressed an interest in switching to Music Therapy should the program be approved. Moving forward, we anticipate that the program enrollment would be similar to our Music Education track- perhaps starting at 2-3 graduates in 2030 and increasing to 5-6 graduates per year shortly thereafter. The number of **graduates** in each of our music tracks over the last five years is provided below.

	Traditional	Music Education	Vocal Performance	Instrumental Performance	Music Technology	Totals
Fall 2023	1	1	1	1	2	4
AY 22-23	2				1	3
AY 21-22	1	2			2	5
AY 20-21	2	9	1		2	14
AY 19-20	1	2			3	6

D. Reasonableness of Program Duplication:

1. Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.*

According to the American Music Therapy Association (AMTA), the only AMTA-approved institution in the state of Maryland is Washington Adventist University in Takoma Park (private institution). There is no program on the Delmarva Peninsula. We hope to provide the only Music Therapy option in our geographical area and also provide a public option in the state of Maryland.

Our colleagues at Towson University are currently developing a Post-Baccalaureate Certificate in Music Therapy, but we do not foresee any conflict between our institutions. Not only are we proposing a full Bachelor of Arts undergraduate degree, but we are also located in a vastly different geographic and demographic setting. Our institutions would attract very different individuals at very different points in their education.

2. Provide justification for the proposed program.*

There is a genuine lack of Music Therapy education opportunities in the state of Maryland and on the Delmarva Peninsula. There is also a demand for music therapy services as mentioned

above. This program would help fill academic program gaps as well as meet the needs of our surrounding communities, and it would do so without interfering with other MD institutions of higher education.

E. Relevance to High-demand Programs at Historically Black Institutions (HBIs)

- 1. Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBI's.***

No HBIs in the state of Maryland currently offer a Music Therapy degree.

F. Relevance to the identity of Historically Black Institutions (HBIs)

- 1. Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.***

No HBIs in the state of Maryland currently offer a Music Therapy degree.

G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes (as outlined in COMAR 13B.02.03.10):

- 1. Describe how the proposed program was established, and also describe the faculty who will oversee the program.***

The proposed program was primarily designed by Dr. Linda Cockey (music faculty, now retired) in collaboration with Dr. William Folger, Dr. Louise Anderson, and Prof. Colleen Clark (music faculty members). This group has a deep understanding of National Association of Schools of Music (NASM) accreditation standards and used these standards to develop the program through backward design.

In Fall 2023, we welcomed Prof. Jan Schreibman, MT-BC, to the faculty. She will serve as the Music Therapy Coordinator and has been instrumental in reviewing and revising our program as needed throughout the curriculum approval process. Prof. Schreibman's professional experience as well as her role in developing the AMTA-approved Music Therapy program at the University of Indianapolis has been invaluable to us.

- 2. Describe educational objectives and learning outcomes appropriate to the rigor, breadth, and (modality) of the program.***

This program is designed to align with the AMTA Professional Competencies (available [here](#)), and these competencies serve as objectives and learning outcomes. The competencies are divided into three areas: Musical Foundations, Clinical Foundations, and Music Therapy Foundations. See Appendix A for full list of AMTA Professional Competencies.

- 3. Explain how the institution will:**

- a. Provide for assessment of student achievement of learning outcomes in the program***

Students' progress towards the professional competencies are assessed in several ways throughout the degree program.

1. Relevant AMTA Professional Competencies are listed in each course syllabus and are integrated in the grading scale on a course level.
2. Piano, voice, and guitar proficiency exams are administered at various points in the program.
3. Clinical competencies are evaluated in field placements each semester using a Clinical Competency Log. This log is completed by supervisors.
4. All students in the program must attempt the CBMT Certification Exam before receiving their degree. Performance on this exam is another metric used to measure achievement of SLOs.

b. Document student achievement of learning outcomes in the program*

All course grades, proficiency exam results, clinical competency logs, and CMBT certification exam results will become part of a student’s record. (All music students have a physical file in the department office, as well as a digital file in our Navigate system.) This data can be used to assess the program’s success in terms of SLOs over time.

4. Provide a list of courses with title, semester credit hours and course descriptions, along with a description of program requirements*

See Appendix B for a complete list of program requirements. This program requires a total of 140 credits, which are broken down into the categories below. Balancing AMTA requirements and NASM accreditation guidelines has necessitated the high credit count, which includes a six-month internship after four years of coursework are completed. In addition, NASM accreditation guidelines for a Baccalaureate Degree in Music Therapy indicate that the general studies portion of the curriculum should not make up more than 25% of the total credit count.

General Education	26	General Studies 24%
Foreign Language Requirement	8	
Music Core (includes 1 GenEd course)	26	Music 39%
Supportive Music	29	
Music Therapy Core (includes 1 GenEd course)	35	Music Therapy 37%
Supportive Non-Music (BIOL & PSYC) (includes 2 Gen Ed courses)	16	
Total:	140	100%

MUTH 110 – Introduction to Music Therapy (3 credits)

An introduction to the general practice of music therapy, including a historical overview. Explore the clinical population served by music therapy and the responsibilities of a music therapist, including the adherence to a code of ethics, developing observations and assessments, and building a rapport with clients. Learn career skills and ways to develop community engagements in the field of music therapy.

MUTH 111 – Foundations of Music Therapy (2 credits)

Build basic knowledge of music therapy processes, as well as the musical expectations, time management and organizational skills used in therapy sessions. Review different approaches to utilizing music therapy and philosophies that influence research in the field, as well as the proper handling of musical instruments and use of technology in music therapy settings.

MUTH 120 – Field Studies I (1 credit)

Combine weekly experiences in an on-campus music therapy clinic with a more traditional lecture class. Observe and assist a music therapist, as well as meet once a week as a class to discuss relevant topics that arise in their field studies.

MUTH 121 – Field Studies II (1 credit)

Combines weekly experiences in an on-campus music therapy clinic with a more traditional lecture class. Observe and assist a music therapist, as well as plan, co-lead and lead sessions. Meet once a week as a class to discuss relevant topics that arise in field studies.

MUTH 210 – Music Therapy Techniques I (3 credits)

Treatment planning (assessment, evaluation and selection of treatment techniques) for children and adults in non-medical settings. Design therapeutic applications for home-based treatments and early intervention, school, day or residential facilities. Music therapy for autism spectrum disorder, intellectual/developmental disabilities and sensory loss are discussed, as well as early childhood music therapy and music therapy for older adults.

MUTH 211 – Music Therapy Techniques II (3 credits)

Treatment planning (assessment, evaluation and selection of treatment techniques) for children and adults in medical settings and those with mental health concerns. Design therapeutic applications for individuals and groups in hospitals, hospice facilities and outpatient settings. Music therapy for neonatal intensive care, pediatric and adult medicine, rehabilitation, and hospice and palliative care is discussed, as well as childhood and adult mental health.

MUTH 220 – Field Studies III (1 credit)

Provides weekly experiences in an on-campus music therapy clinic, as well as field placements in the community with various populations. Builds upon 100-level field experiences.

MUTH 221 – Field Studies IV (1 credit)

Provides weekly experiences in an on-campus clinic in addition to field placements in the community with various populations. Builds upon 100-level field experiences. Explores the practical use of multiple theories (cognitive-behavioral, humanistic or neurological) of music therapy.

MUTH 310 – Psychology of Music (3 credits)

Explores the neurological, psychological and physiological processes involved in hearing, perceiving and performing music. Topics include musical preference, ability and music learning, as well as the social psychology of musical activities. Study how both music perception and music performance can influence the human brain and how this influence can be used as a tool in human health and wellness fields.

MUTH 320 – Upper-Level Field Studies I (1 credit)

Continue weekly experiences in an on-campus clinic with continual and advancing responsibilities. Work with adults and troubled teens in an off-campus setting. Take an increasingly independent role in working with clients both on and off campus. Client documentation, assessment, session planning, execution and evaluation are addressed.

MUTH 321 – Upper-Level Field Studies II (1 credit)

Continue weekly experiences in an on-campus clinic with continual and advancing responsibilities. Work with adults and troubled teens in an off-campus setting. Take an increasingly independent role in working with clients both on and off campus. Client documentation, assessment, session planning, execution and evaluation are addressed.

MUTH 400 – Research Methods in Clinical Practice (3 credits)

Explore the historical and current research methodologies used in the field of music therapy. Analyze both qualitative and quantitative data in a variety of contexts. Ethical considerations of related research also are explored. This is a writing-intensive course that includes the completion of an original research proposal.

MUTH 402 – Professional Foundations of Music Therapy I (2 credits)

Gain an in-depth study of professional issues in the field of music therapy. The American Music Therapy Association (AMTA) Code of Ethics and Standards of Clinical Practice is examined, as well as confidentiality agreements and procedures for health care billing and reimbursement. Develop your own personal philosophies and creative identities to guide your professional career.

MUTH 403 – Professional Foundations of Music Therapy II (2 credits)

Designed to prepare music therapy majors for their internship, board certification exam and professional practice. Develop and revise your resumes, research potential internship sites, and work through several practice certification exams. Review of previous coursework is offered as needed to prepare for the CBMT exam.

MUTH 420 – Upper-Level Field Studies III (2 credits)

Provides opportunities to lead and co-lead music therapy sessions in a variety of off-campus psychiatric, medical and rehabilitative settings, including hospitals, rehabilitation centers, substance abuse programs and targeted support groups. Take an increasingly independent role in working with clients. Client documentation, assessment, session planning, execution and evaluation are addressed.

MUTH 421 – Upper-Level Field Studies IV (2 credits)

Provides opportunities to lead and co-lead music therapy sessions in a variety of off-campus psychiatric, medical and rehabilitative settings, including hospitals, rehabilitation centers, substance abuse programs and targeted support groups. Prepare for a music therapy internship by developing the confidence and independence needed to plan, implement and evaluate music therapy sessions independently. Client documentation, assessment, session planning, execution and evaluation are addressed.

MUTH 498 – Internship in Music Therapy (Variable credit)

A capstone experience for the Bachelor of Arts in music therapy. Students must be continually enrolled for a total of 900 hours of on-site clinical practice (4 credits) at an AMTA national roster internship site or approved Salisbury University affiliated site. Credits may be distributed differently across terms, but students must complete all four credits before they are eligible to receive their degree and sit for the Board Certification Exam. Internships must be completed within two years of completing course work.

5. **Discuss how general education requirements will be met, if applicable***

SU will launch a new General Education curriculum in the fall of 2024. This new program will follow the new General Education curriculum as it is rolled out. We are anticipating that four required courses for the program will also fulfill General Education requirements; however, these courses are currently in various stages of approval for the new General Education program.

- MUSC 305 (Music History I) will fulfill “Human Expression” category.
- PSYC 101 (General Psychology) will fulfill “Social Configurations” category.
- BIOL 205 (Human Anatomy & Physiology) will fulfill “Hands-On Science” category.
- MUTH 498 (Internship in Music Therapy) will fulfill “Experiential Learning” category.

All additional General Education courses will be completed on top of the major requirements.

6. **Identify any specialized accreditation or graduate certification requirements for this program and its students.***

Once approved by the state of Maryland, we will be pursuing approval with the American Music Therapy Association (AMTA). This is a crucial element as students must receive a degree from an AMTA-approved program in order to become board certified. We will also apply for plan approval and (eventual) accreditation with the National Association of Schools of Music (NASM).

7. **If contracting with another institution or non-collegiate organization, provide a copy of the written contract.***

N/A

8. Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely information on the curriculum, course and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.

Upon approval, the program's academic requirements are clearly articulated on designated program pages that are located with the university's catalog. Each undergraduate program provides students with a suggested 4-year course of study (aka Curriculum Guide) that is easily accessible within the program page. Students will also have access to degree audits that are located in their student portal within Peoplesoft. Additionally, students will have access to professional academic advisors who will support the student in academic support. As stated above, this program requires a total of 140 credits, which are broken down into the categories below. Balancing AMTA requirements and NASM accreditation guidelines has necessitated the high credit count, which includes a six-month internship after four years of coursework are completed. The pathway is outlined suggested course of study including 2 additional terms in year 5 – see Appendix C.

Each course offered within the program will provide the student with a syllabus that outlines the expectations for faculty/student interaction, technical equipment requirements, and the learning management system. In addition, approval of the program will be communicated in a timely manner to the appropriate offices on campus. Information regarding financial aid resources and cost of payments policies are clearly communicated on the Accounts Receivable & Cashiers Office and Office of Financial Aid & Scholarships' webpages.

9. **Provide assurance and any appropriate evidence that advertising, recruiting, and admissions materials will clearly and accurately represent the proposed program and the services available.***

Upon approval, the program will be listed on the SU website under the Department of Music, Theatre & Dance and added to all relevant recruiting/admissions publications. These postings and publications will be approved by our Music Program Chair, as well as the Office of Web Development and the Office of Marketing and Communications.

H. Adequacy of Articulation

1. **A proposal for a new bachelor's program or a substantial modification must include a proposed articulation agreement or sound reasoning why one is not applicable.***

At this time an articulation agreement is not reasonable. SU's proposed Music Therapy program is only the second in the state. The majority of music courses from community colleges transfer in as elective credit. This would require students to complete more than half of their required

course work after transfer. SU is committed to accepting transfer credit for core music courses and will continue to waive all general education requirements for students who have earned an Associate of Arts (A.A.), Associate of Arts in Teaching (A.A.T.) or an Associate of Science (A.S.) from a Maryland community college.

I. Adequacy of Faculty Resources

1. Provide a brief narrative demonstrating the quality of program faculty*

Jan Schreibman is a board-certified music therapist (MT-BC) who has worked as a clinician for more than thirty years. She is co-chair of the American Music Therapy Association Ethics Board and has served the field of music therapy on state, regional, and national levels. She established the music therapy degree at the University of Indianapolis in 2017 and served as their Director of Music Therapy for six years. She joined the faculty at SU in the Fall of 2023. Jan holds a Master's in Music Therapy (terminal degree) and is currently completing a Ph.D. in Expressive Therapies.

As the program builds, Jan Schreibman will be teaching Music Therapy content and supervising clinical work. We also have several contacts for potential adjunct instruction as enrollment increases, all of whom are board-certified music therapists holding a Master's degree or higher.

Music core courses, applied lessons, and ensembles will be covered by existing music faculty, all of whom have been reviewed by our accrediting body (NASM).

Department	Faculty Name	Terminal Degree	Academic Rank	Full- or Part-Time	Courses Overseen
MTD	Jan Schreibman	Master's (ABD for PhD)	Assistant Professor	Full	All MUTH courses
MTD	William Folger	DMA	Full Professor	Full	Intro MUTH Piano I-IV
MTD	Eric Shuster	MM	Lecturer	Full	Music History
MTD	Jerry Tabor	DMA	Full Professor	Full	Music Theory
MTD	Danielle Cumming	DMA	Associate Professor	Full	Guitar I-II

2.

Demonstrate how the institution will provide ongoing pedagogy training for faculty in evidenced-based best practices, including training in:

a. Pedagogy that meets the needs of the students.

The [Center for the Advancement of Faculty Excellence](#) (CAFE) supports faculty in the areas of teaching, research, professional development and personal wellness and the office of [Instructional Design & Delivery](#) (ID&D) provides professional development for effective pedagogical practices and instructional support for faculty engaged in teaching and learning of online, hybrid and traditional courses. Collaboratively, these offices provide various webinars, workshops, faculty learning communities and initiatives around andragogical and pedagogical best practices (such as Universal Design for Learning; Diversity, Equity & Inclusion; High Impact Practices; Problem-Based Learning; Open Pedagogy, Open Educational Resources, etc.).

b. The learning management system.

Instructional Design & Delivery provides support for the campus supported learning management system (Canvas) and other instructional software (such as lecture capture, audience response system) through various methods (e.g. workshops, video tips, how-to instructions).

c. Evidenced-based best practices for distance education, if distance education is offered.

SU does not intend to offer this program via distance education.

J. Adequacy of Library Resources (as outlined in COMAR 13B.02.03.12).

1. Describe the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program.

SU Libraries currently provides access to hundreds of periodicals and ebooks, numerous databases, and a steadily growing number of streaming videos. Students contact library staff via chat, emails, and/or phone. SU librarians and library staff answer chat questions whenever the Service Desk is open. SU Libraries' resources include extensive book, document, and periodical

holdings, as well as a wide array of electronic resources and databases. The online catalog provides direct access and borrowing privileges to approximately eleven million items in the libraries of the University System of Maryland and Affiliated Institution libraries (USMAI).

K. Adequacy of Physical Facilities, Infrastructure and Instructional Equipment (as outlined in COMAR 13B.02.03.13)

1. **Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences. ***

Students in the Music Therapy program will utilize existing classrooms, rehearsal halls, practice rooms, and studios. We are confident that our current facilities can accommodate the anticipated enrollment increase. The musical instruments and supplies used for Music Therapy coursework overlap significantly with those used in Music Education, so we are lucky to already have a healthy inventory. Any additional supplies that are necessary will be purchased through our department budget.

2. Provide assurance and any appropriate evidence that the institution will ensure students enrolled in and faculty teaching in distance education will have adequate access to:
 - a. **An institutional electronic mailing system.**

SU an institutional electronic mailing system. All students and faculty are given an SU email to utilize for all university correspondence. The university's IT HelpDesk provides technical support to students who need assistance accessing e-mail.

- b. **A learning management system that provides the necessary technological support for distance education.**

Instructional Design & Delivery provides support for the campus supported learning management system (Canvas) and other instructional software (such as lecture capture, audience response system) through various methods (e.g. workshops, video tips, how-to instructions).

L. Adequacy of Financial Resources with Documentation (as outlined in COMAR 13B.02.03.14)

1. **Complete Table 1: Resources and Narrative Rationale. ***

This program is not expected to generate any resources other than tuition/fee revenue. Enrollment projection is based on idea that we expect Music Therapy enrollment to be similar to our Music Education track in 5 years.

Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds	0	0	0	0	0

Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
2. Tuition/Fee Revenue (c + g below)	\$63,996	\$109,005	\$155,960	\$227,710	\$279,264
a. Number of F/T Students	3	5	7	10	12
b. Annual Tuition/Fee Rate	\$21,332	\$21,801	\$22,280	\$22,771	\$23,272
c. Total F/T Revenue (a x b)	\$63,996	\$109,005	\$155,960	\$227,710	\$279,264
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	0	0	0	0	0
f. Annual Credit Hour Rate	0	0	0	0	0
g. Total P/T Revenue (d x e x f)	0	0	0	0	0
3. Grants, Contracts & Other External Sources	0	0	0	0	0
4. Other Sources (Course Fees)	0	0	0	0	0
TOTAL (Add 1 – 4)	\$63,996	\$109,005	\$155,960	\$227,710	\$279,264

2. Complete Table 2: Program Expenditures and Narrative Rationale. *

Faculty salary estimates in years 3, 4, and 5 have been increased in anticipation of needing adjunct help. This program will use existing administration and support staff. As illustrated above, we are expecting the expenditures for this program to exceed the allotted resources in Years 1 and 2 of the program. These overages will be absorbed by Academic Affairs by reallocating the salary/benefit funds of recently retired music faculty to cover the cost of new Music Therapy faculty. Other expenses include a small annual budget for music therapy supplies and professional development support for full-time faculty.

Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Faculty (b + c below)	\$104,000	\$112,200	\$134,444	\$136,732	\$139,067
a. Number of FTE	1	1	1.5	1.5	1.5
b. Total Salary	\$68,000	\$69,360	\$90,747	\$92,162	\$93,605
c. Total Benefits	\$42,000	\$42,840	\$43,697	\$44,570	\$45,462
2. Admin. Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Support Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0

Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
4. Technical Support and Equipment	0	0	0	0	0
5. Library	0	0	0	0	0
6. New or Renovated Space	0	0	0	0	0
7. Other Expenses	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500
TOTAL (Add 1 – 7)	\$106,500	\$114,700	\$136,944	\$139,232	\$141,567

M. Adequacy of Provisions for Evaluation of Program (as outlined in COMAR 13B.02.03.15).

1. Discuss procedures for evaluating courses, faculty and student learning outcomes.

Course evaluations are completed by students at the end of each semester, which are used in annual faculty evaluation as well as in the tenure and promotions procedures to assess teaching. In addition, these evaluations are used from promotion of adjunct faculty. Salisbury University faculty are evaluated every year by their department chair/directors using the online management system, Faculty Success.

2. Explain how the institution will evaluate the proposed program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.

Salisbury University follows an annual schedule for review of existing academic programs set by the University System of Maryland. Each new academic program is fully evaluated 5 years after the first enrollment; after that, programs are evaluated on a 7-year basis by an external reviewer as part of the Academic Program Review process. SU's University Analysis, Reporting & Assessment Office (UARA), provides a mid-point check-in with departments to assess their readiness to complete their Academic Program Review.

N. Consistency with the State's Minority Student Achievement Goals (as outlined in COMAR 13B.02.03.05).

1. Discuss how the proposed program addresses minority student access & success, and the institution's cultural diversity goals and initiatives.*

If approved, SU would be the first public University in the state to offer a Music Therapy program. There is currently one existing program at a private University, and their tuition is roughly twice our in-state tuition rate. We believe that offering a more affordable public option will help diversify the pool of students in this field and promote diversity, equity, and inclusion in the future workforce.

In addition, the American Music Therapy Association emphasizes DEI concepts in their professional competencies. Students in this program must:

- Demonstrate knowledge of and respect for diverse cultural backgrounds.

- Treat all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.
- Demonstrate skill in working with culturally diverse populations.

We believe this program will both diversify the student body at our institution and graduate individuals who uphold SU's values regarding diversity, equity, and inclusion.

O. Relationship to Low Productivity Programs Identified by the Commission:

1. **If the proposed program is directly related to an identified low productivity program, discuss how the fiscal resources (including faculty, administration, library resources and general operating expenses) may be redistributed to this program.***

This program is not associated with a low productivity program.

P. Provide assurance and any appropriate evidence that the institution complies with the C-RAC guidelines, particularly as it relates to the proposed program.*

SU does not intend to offer this program via distanced education.

APPENDIX A

American Music Therapy Association Professional Competencies

Preamble to AMTA Professional Competencies

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

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

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

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

A. MUSIC FOUNDATIONS

1. Music Theory and History

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

2. Composition and Arranging Skills

2.1 Compose songs with simple accompaniment.

2.2 Adapt, arrange, transpose, and simplify music compositions for small vocal and nonsymphonic instrumental ensembles.

3. Major Performance Medium Skills

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

3.2 Perform in small and large ensembles.

4. Functional Music Skills

4.1 Demonstrate a basic foundation on voice, piano, guitar, and percussion.

4.1.1 Lead and accompany proficiently on instruments including, but not limited to, voice, piano, guitar, and percussion.

4.1.2 Play basic chord progressions in several major and minor keys with varied accompaniment patterns.

4.1.3 Play and sing a basic repertoire of traditional, folk, and popular songs with and without printed music.

4.1.4 Sing in tune with a pleasing quality and adequate volume both with accompaniment and a capella.

4.1.5 Sight-read simple compositions and song accompaniments.

4.1.6 Harmonize and transpose simple compositions in several keys.

4.1.7 Tune stringed instruments using standard and other tunings.

4.1.8 Utilize basic percussion techniques on several standard and ethnic instruments.

4.2 Develop original melodies, simple accompaniments, and short pieces extemporaneously in a variety of moods and styles, vocally and instrumentally.

4.3 Improvise on pitched and unpitched instruments, and vocally in a variety of settings including individual, dyad, small or large group.

4.4 Care for and maintain instruments.

5. Conducting Skills

5.1 Conduct basic patterns with technical accuracy.

5.2 Conduct small and large vocal and instrumental ensembles.

6. Movement Skills

6.1 Direct structured and improvisatory movement experiences.

6.2 Move in a structured and/or improvisatory manner for expressive purposes.

B. CLINICAL FOUNDATIONS

7. Therapeutic Applications

7.1 Demonstrate basic knowledge of the potential, limitations, and problems of populations specified in the Standards of Clinical Practice.

7.2 Demonstrate basic knowledge of the causes, symptoms of, and basic terminology used in medical, mental health, and educational classifications.

7.3 Demonstrate basic knowledge of typical and atypical human systems and development (e.g., anatomical, physiological, psychological, social.)

7.4 Demonstrate basic understanding of the primary neurological processes of the brain.

8. Therapeutic Principles

8.1 Demonstrate basic knowledge of the dynamics and processes of a therapist-client relationship.

8.2 Demonstrate basic knowledge of the dynamics and processes of therapy groups.

8.3 Demonstrate basic knowledge of accepted methods of major therapeutic approaches.

9. The Therapeutic Relationship

9.1 Recognize the impact of one's own feelings, attitudes, and actions on the client and the therapy process.

9.2 Establish and maintain interpersonal relationships with clients and team members that are appropriate and conducive to therapy.

9.3 Use oneself effectively in the therapist role in both individual and group therapy, e.g., appropriate self-disclosure, authenticity, empathy, etc. toward affecting desired therapeutic outcomes.

9.4 Utilize the dynamics and processes of groups to achieve therapeutic goals

9.5 Demonstrate awareness of the influence of race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation on the therapeutic process.

C. MUSIC THERAPY

10. Foundations and Principles

Apply basic knowledge of:

10.1 Existing music therapy methods, techniques, materials, and equipment with their appropriate applications.

10.2 Principles and methods of music therapy assessment, treatment, evaluation, and termination for the populations specified in the Standards of Clinical Practice.

10.3 The psychological aspects of musical behavior and experience including, but not limited to, perception, cognition, affective response, learning, development, preference, and creativity.

10.4 The physiological aspects of the musical experience including, but not limited to, central nervous system, peripheral nervous system, and psychomotor responses.

10.5 Philosophical, psychological, physiological, and sociological basis of music as therapy.

10.6 Use of current technologies in music therapy assessment, treatment, evaluation, and termination.

11. Client Assessment

11.1 Select and implement effective culturally-based methods for assessing the client's strengths, needs, musical preferences, level of musical functioning, and development.

11.2 Observe and record accurately the client's responses to assessment.

11.3 Identify the client's functional and dysfunctional behaviors.

11.4 Identify the client's therapeutic needs through an analysis and interpretation of assessment data.

11.5 Communicate assessment findings and recommendations in written and verbal forms.

12. Treatment Planning

12.1 Select or create music therapy experiences that meet the client's objectives.

12.2 Formulate goals and objectives for individual and group therapy based upon assessment findings.

12.3 Identify the client's primary treatment needs in music therapy.

12.4 Provide preliminary estimates of frequency and duration of treatment.

12.5 Select and adapt music, musical instruments, and equipment consistent with the strengths and needs of the client.

12.6 Formulate music therapy strategies for individuals and groups based upon the goals and objectives adopted.

12.7 Create a physical environment (e.g., arrangement of space, furniture, equipment, and instruments that is conducive to therapy).

12.8 Plan and sequence music therapy sessions.

12.9 Determine the client's appropriate music therapy group and/or individual placement.

12.10 Coordinate treatment plan with other professionals.

13. Therapy Implementation

13.1 Recognize, interpret, and respond appropriately to significant events in music therapy sessions as they occur.

13.2 Provide music therapy experiences that address assessed goals and objectives for populations specified in the Standards of Clinical Practice.

13.3 Provide verbal and nonverbal directions and cues necessary for successful client participation.

13.4 Provide models for and communicate expectations of behavior to clients.

13.5 Utilize therapeutic verbal skills in music therapy sessions.

13.6 Provide feedback on, reflect, rephrase, and translate the client's communications.

13.7 Assist the client in communicating more effectively.

13.8 Sequence and pace music experiences within a session according to the client's needs and situational factors.

13.9 Conduct or facilitate group and individual music therapy.

13.10 Implement music therapy program according to treatment plan.

13.11 Promote a sense of group cohesiveness and/or a feeling of group membership.

13.12 Develop and maintain a repertoire of music for age, culture, and stylistic differences.

13.13 Recognize and respond appropriately to effects of the client's medications.

13.14 Maintain a working knowledge of new technologies and implement as needed to support client progress towards treatment goals and objectives.

14. Therapy Evaluation

14.1 Design and implement methods for evaluating and measuring client progress and the effectiveness of therapeutic strategies.

14.2 Establish and work within realistic time frames for evaluating the effects of therapy.

14.3 Recognize significant changes and patterns in the client's response to therapy.

14.4 Recognize and respond appropriately to situations in which there are clear and present dangers to the client and/or others.

14.5 Modify treatment approaches based on the client's response to therapy.

14.6 Review and revise treatment plan as needed.

15. Documentation

15.1 Produce documentation that accurately reflects client outcomes and meet the requirements of internal and external legal, regulatory, and reimbursement bodies.

15.2 Document clinical data.

15.3 Write professional reports describing the client throughout all phases of the music therapy process in an accurate, concise, and objective manner.

15.4 Effectively communicate orally and in writing with the client and client's team members.

15.5 Document and revise the treatment plan and document changes to the treatment plan.

15.6 Develop and use data-gathering techniques during all phases of the clinical process including assessment, treatment, evaluation, and termination.

16. Termination/Discharge Planning

16.1 Assess potential benefits/detriments of termination of music therapy.

16.2 Develop and implement a music therapy termination plan.

16.3 Integrate music therapy termination plan with plans for the client's discharge from the facility.

16.4 Inform and prepare the client for approaching termination from music therapy.

16.5 Establish closure of music therapy services by time of termination/discharge.

17. Professional Role/Ethics

17.1 Interpret and adhere to the AMTA Code of Ethics.

17.2 Adhere to the Standards of Clinical Practice.

17.3 Demonstrate dependability: follow through with all tasks regarding education and professional training.

17.4 Accept criticism/feedback with willingness and follow through in a productive manner.

- 17.5 Resolve conflicts in a positive and constructive manner.
- 17.6 Meet deadlines without prompting.
- 17.7 Express thoughts and personal feelings in a consistently constructive manner.
- 17.8 Demonstrate critical self-awareness of strengths and weaknesses.
- 17.9 Demonstrate knowledge of and respect for diverse cultural backgrounds.
- 17.10 Treat all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.
- 17.11 Demonstrate skill in working with culturally diverse populations.
- 17.12 Adhere to all laws and regulations regarding the human rights of clients, including confidentiality.
- 17.13 Demonstrate the ability to locate information on regulatory issues and to respond to calls for action affecting music therapy practice.
- 17.14 Demonstrate basic knowledge of professional music therapy organizations and how these organizations influence clinical practice.
- 17.15 Demonstrate basic knowledge of music therapy service reimbursement and financing sources (e.g., Medicare, Medicaid, Private Health Insurance, State and Local Health and/or Education Agencies, Grants).
- 17.16 Adhere to clinical and ethical standards and laws when utilizing technology in any professional capacity.

18. Interprofessional Collaboration

- 18.1 Demonstrate a basic understanding of professional roles and duties and develop working relationships with other disciplines in client treatment programs.
- 18.2 Communicate to other departments and staff the rationale for music therapy services and the role of the music therapist.
- 18.3 Define the role of music therapy in the client's total treatment program.
- 18.4 Collaborate with team members in designing and implementing interdisciplinary treatment programs.

19. Supervision and Administration

- 19.1 Participate in and benefit from multiple forms of supervision (e.g., peer, clinical).
- 19.2 Manage and maintain music therapy equipment and supplies.

19.3 Perform administrative duties usually required of clinicians (e.g., scheduling therapy, programmatic budgeting, maintaining record files).

19.4 Write proposals to create new and/or maintain existing music therapy programs.

20. Research Methods

20.1 Interpret information in the professional research literature.

20.2 Demonstrate basic knowledge of the purpose and methodology of historical, quantitative, and qualitative research.

20.3 Perform a data-based literature search.

20.4 Integrate the best available research, music therapists' expertise, and the needs, values, and preferences of the individual(s) served.

Appendix B

Music Therapy, B.A.

General Education Requirements

See which courses fulfill specific General Education requirements: General Education Courses
Please Note: There may be courses required for your major or minor that also satisfy a requirement below.

SU Signature Outcomes Requirements (3 Courses)

These courses may also meet additional General Education and/or major requirements.

Complete 1 Course In Each Of The Following Areas (3 Courses):

GENE CCE - Civic and Community Engagement **3-4 Hour(s) Credit**

GENE DI - Diversity and Inclusion **3-4 Hour(s) Credit**

GENE ES - Environmental Sustainability **3-4 Hour(s) Credit**

Additional General Education Requirements (11 Courses)

These courses may also meet SU Signature Outcomes and/or major requirements.

* To be taken in the first 24 credit hours of courses

Complete 1 Course In Each Of The Following (3 Courses):

GENE FYS - First Year Seminar **4 Hour(s) Credit**

GENE CTW - Communicating Through Writing **3-4 Hour(s) Credit ***

GENE QA - Quantitative Analysis **3-4 Hour(s) Credit ***

Complete 1 Course In Each Of The Following - Must Be From Different Content Areas (2Courses):

GENE HE - Human Expression **3-4 Hour(s) Credit**

GENE HIC - Humanity In Context **3-4 Hour(s) Credit**

Complete 1 Course In Each Of The Following - Must Be From Different Content Areas (2Courses):

GENE SC - Social Configurations **3-4 Hour(s) Credit**

GENE SI - Social Issues **3-4 Hour(s) Credit**

Complete 1 Course In Each Of The Following - Must Be From Different Content Areas (2Courses):

GENE HOS - Hands-On Science **4 Hour(s) Credit**

GENE STS - Solutions Through Science **3-4 Hour(s) Credit**

Complete 1 Course In Each Of The Following (2 Courses):

GENE PW - Personal Wellness **4 Hour(s) Credit**

GENE EL - Experiential Learning **Min. of 3 Hour(s) Credit**

Major Requirements

Music Core

Complete the Following:

* Piano majors may substitute MUSA 390 for MUSA 205 and/or MUSA 206

MUSC 203 - Theory I **3 Hour(s) Credit**

MUSC 311 - Music Perception I **1 Hour(s) Credit**

MUSC 204 - Theory II **3 Hour(s) Credit**

MUSC 312 - Music Perception II **1 Hour(s) Credit**

MUSC 303 - Theory III **3 Hour(s) Credit**

MUSC 313 - Music Perception III **1 Hour(s) Credit**

MUSC 304 - Theory IV **3 Hour(s) Credit**

MUSC 314 - Music Perception IV **1 Hour(s) Credit**

MUSC 305 - Music History I **3 Hour(s) Credit**

MUSC 306 - Music History II **3 Hour(s) Credit**

MUSC 425 - Musical Form and Analysis **2 Hour(s) Credit**

MUSA 205 - Class Piano I **1 Hour(s) Credit ***

MUSA 206 - Class Piano II **1 Hour(s) Credit ***

Piano Proficiency Exam

Ensembles

Complete 4 Semesters of the Following:

Keyboard majors must complete at least two instances of MUSA 131

MUSA 100 - University Chorale **1 Hour(s) Credit**

MUSA 102 - Jazz Ensemble and Improvisation **1 Hour(s) Credit**

MUSA 104 - Musical Theatre Workshop **1 Hour(s) Credit**

MUSA 105 - Symphony Orchestra **1 Hour(s) Credit**

MUSA 106 - Chamber Choir **1 Hour(s) Credit**

MUSA 107 - Concert Band **1 Hour(s) Credit**

MUSA 131 - Accompanying **1 Hour(s) Credit**

Complete 2 Semesters of the Following:

MUSA 102 - Jazz Ensemble and Improvisation **1 Hour(s) Credit**

MUSA 103 - Chamber Music Ensembles **1 Hour(s) Credit**

Applied Study

NOTE: All applied study must be taken for 2 credits. Each semester of applied study must be taken in conjunction with MUSA391

MUSA 138 - Applied Music I **1-2 Hour(s) Credit**

MUSA 139 - Applied Music II **1-2 Hour(s) Credit**

MUSA 238 - Applied Music III **1-2 Hour(s) Credit**

MUSA 239 - Applied Music IV **1-2 Hour(s) Credit**

MUSA 338 - Applied Music V **1-2 Hour(s) Credit**

MUSA 339 - Applied Music VI **1-2 Hour(s) Credit**

Jury Examinations

Juries are conducted after each semester of applied study to determine if a student can proceed to next level of applied study.

Music Therapy Requirements

Music Therapy Courses

Complete the Following:

MUTH 110 - Introduction to Music Therapy **3 Hour(s) Credit**
MUTH 111 - Foundations of Music Therapy **2 Hour(s) Credit**
MUTH 120 - Field Studies I **1 Hour(s) Credit**
MUTH 121 - Field Studies II **1 Hour(s) Credit**
MUTH 210 - Music Therapy Techniques I **3 Hour(s) Credit**
MUTH 211 - Music Therapy Techniques II **3 Hour(s) Credit**
MUTH 220 - Field Studies III **1 Hour(s) Credit**
MUTH 221 - Field Studies IV **1 Hour(s) Credit**
MUTH 310 - Psychology of Music **3 Hour(s) Credit**
MUTH 320 - Upper-Level Field Studies I **1 Hour(s) Credit**
MUTH 321 - Upper-Level Field Studies II **1 Hour(s) Credit**
MUTH 400 - Research Methods in Clinical Practice **3 Hour(s) Credit**
MUTH 402 - Professional Foundations of Music Therapy I **2 Hour(s) Credit**
MUTH 403 - Professional Foundations of Music Therapy II **2 Hour(s) Credit**
MUTH 420 - Upper-Level Field Studies III **2 Hour(s) Credit**
MUTH 421 - Upper-Level Field Studies IV **2 Hour(s) Credit**

Supportive Music Courses**Complete the Following:**

* Voice majors may substitute MUSA 213 and MUSA 214 for MUSA 108/MUSA 109.

** Guitar majors may substitute MUSA 390 for MUSA 209/MUSA 210.

MUSA 108 - Class Voice I **1 Hour(s) Credit** *

MUSA 109 - Class Voice II **1 Hour(s) Credit** *

Voice Proficiency Exam

MUSA 207 - Class Piano III **1 Hour(s) Credit**

MUSA 208 - Class Piano IV **1 Hour(s) Credit**

Advanced Piano Proficiency Exam

MUSA 209 - Class Guitar I **2 Hour(s) Credit** **

MUSA 210 - Class Guitar II **2 Hour(s) Credit** **

Guitar Proficiency Exam

MUSC 216 - Instrumental Techniques - Percussion **1 Hour(s) Credit**

MUSC 310 - Conducting and Score Reading **1 Hour(s) Credit**

MUSC 426 - Arranging for Voices and Instruments **2 Hour(s) Credit**

Supportive Science Courses**Complete the Following:**

BIOL 205 - Fundamentals of Human Anatomy and Physiology **4 Hour(s) Credit**

PSYC 101 - General Psychology **4 Hour(s) Credit**

PSYC 200 - Developmental Psychology **4 Hour(s) Credit**

PSYC 302 - Abnormal Psychology **4 Hour(s) Credit**

Internship

Students must complete 4 credits of MUTH 498. Credits may be distributed differently across several terms.

MUTH 498 - Internship in Music Therapy **1-3 Hour(s) Credit**

CBMT Certification Exam

Students must attempt the Certification Board for Music Therapists (CBMT) certification exam before degree will be awarded.

APPENDIX C

FIRST YEAR			
FALL		SPRING	
First Year Seminar	4	Communicating Through Writing	4
MUSC 203 (Theory I)	3	MUSC 204 (Theory II)	3
MUSC 311 (Perception I)	1	MUSC 312 (Perception II)	1
MUSA 138 (Applied Lessons)	2	MUSA 139 (Applied Lessons)	2
MUSA 391 (Performance)	0	MUSA 391 (Performance)	0
MUSA 205 (Class Piano I)	1	MUSA 206 (Class Piano II)	1
MUSA 209 (Class Guitar I)	2	MUSA 210 (Class Guitar II)	2
MUSA XXX (Ensemble)	1	MUSA XXX (Ensemble)	1
MUTH 110 (Intro to Music Therapy)	3	MUTH 111 (Foundations of Music Therapy)	3
MUTH 120 (Field Studies I)	1	MUTH 121 (Field Studies II)	1
Total:	18	Total:	18

SECOND YEAR			
FALL		SPRING	
Social Configurations (PSYC 101)	4	Hands-On Science (BIOL 205)	4
MUSC 303 (Theory III)	3	MUSC 303 (Theory III)	3
MUSC 313 (Perception III)	1	MUSC 313 (Perception III)	1
MUSA 238 (Applied Lessons)	2	MUSA 238 (Applied Lessons)	2
MUSA 391 (Performance)	0	MUSA 391 (Performance)	0
MUSA 207 (Class Piano III)	1	MUSA 208 (Class Piano IV)	1
MUSA 108 (Class Voice I)	1	MUSA 109 (Class Voice II)	1
MUSA XXX (Ensemble)	1	MUSA XXX (Ensemble)	1
MUTH 210 (Music Therapy Techniques I)	3	MUTH 211 (Music Therapy Techniques II)	3
MUTH 220 (Field Studies III)	1	MUTH 221 (Field Studies IV)	1
Total:	17	Total:	17

THIRD YEAR			
FALL		SPRING	
Human Expression (MUSC 305)	3	MUSC 306 (Music History II)	3
MUTH 320 (Upper-Level Field Studies I)	1	MUTH 321 (Upper-Level Field Studies II)	1
MUTH 400 (Research Methods)	3	PSYC 302 (Abnormal Psychology)	4
MUSC 310 (Conducting & Score Reading)	1	MUSC 426 (Arranging)	1
MUSA 216 (Percussion Techniques)	1		
MUSA 338 (Applied Lessons)	2	MUSA 339 (Applied Lessons)	2
MUSA 391 (Performance)	0	MUSA 391 (Performance)	0
MUSA XXX (Ensemble)	1	MUSA XXX (Ensemble)	1
Foreign Language Requirement	4	Foreign Language Requirement	4
Total:	16	Total:	16

FOURTH YEAR			
FALL		SPRING	
MUTH 402 (Professional Foundations I)	2	MUTH 403 (Professional Foundations II)	2
MUTH 420 (Upper-Level Field Studies III)	2	MUTH 421 (Upper-Level Field Studies IV)	2
MUTH 310 (Psychology of Music)	3	PSYC 300 (Developmental Psychology)	4
Quantitative Analysis	4	Social Issues	4
Humanity in Context	4	Solutions Through Science	3
MUSC 425 (Form & Analysis)	2	Personal Wellness	3
Total:	17	Total:	18

FIFTH YEAR			
TERM 1		TERM 2	
Experiential Learning (MUTH 498 (Internship))	X	Experiential Learning (MUTH 498 (Internship))	4-X