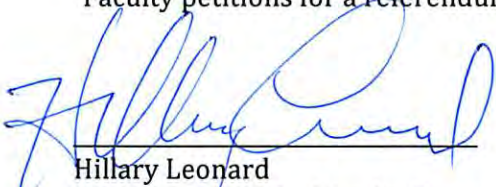


Serial Number #18-19-23D

TO: President David Dooley
FROM: Hillary Leonard, Chairperson of the Faculty Senate

1. The attached BILL titled, the Curriculum and Standards Committee Report #2018-19-11: Creation of a Music Therapy major in the Bachelor of Music degree program, is forwarded for your consideration.
2. This BILL was adopted by vote of the Faculty Senate on March 21, 2019.
3. After considering this bill, will you please indicate your approval or disapproval. Return the original, completing the appropriate endorsement below.
4. In accordance with Section 10, paragraph 4 of the Senate's By-Laws, this bill will become effective April 11, 2019, three weeks after Senate approval, unless: (1) specific dates for implementation are written into the bill; (2) you return it disapproved; or (3) the University Faculty petitions for a referendum.

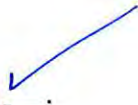

Hillary Leonard
Chairperson of the Faculty Senate

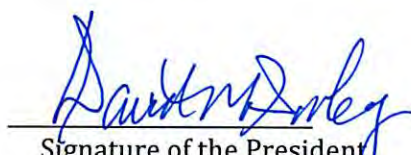
March 21, 2019

ENDORSEMENT

TO: Chairperson of the Faculty Senate

FROM: President of the University

- a. Approved ____.
- b. Approved subject to Notice of the Council on Postsecondary Education .
- c. Disapproved ____.


Signature of the President

4.8.19
(date)

UNIVERSITY OF RHODE ISLAND FACULTY SENATE
March 7, 2019

Faculty Senate Curriculum and Standards Committee
Report 2018-2019-11

At the March 7, 2019 meeting of the Curriculum and Standards Committee, the following matters were considered and are now presented to the Faculty Senate.

SECTION II
Curricular Matters Which Require Confirmation by the
Faculty Senate

PROGRAM CHANGES:

College of Arts and Sciences:

Music Department:

Creation of a BOM - Music Therapy degree (See Appendix D)

The music department is proposing the addition of Bachelor of Music in Music Therapy to complement our current professional majors (BM in Performance, BM in composition, and BM in music education).

We believe that this burgeoning field fits together well with our current departmental strength in the field of music education; many of the course offerings can be shared between these two disciplines. At the same time, this discipline provides a tangible and scientifically proven bridge between the worlds of healthcare and the arts. The need for such a program locally has been demonstrated in the requests our department receives from local schools, clinics and hospitals for music therapy providers. In addition, prospective students inquire regularly about the availability of a program in music therapy.

Appendix D
FULL PROPOSAL FORM
FOR ALL PROGRAMS INCLUDING CERTIFICATES
REQUIRING NEW FUNDING OR RESOURCES

A Proposal for: Bachelor of Music in Music Therapy

Date: September 12, 2018

A. PROGRAM INFORMATION

A1. Name of institution: University of Rhode Island

A2. Name of department, division, school or college
Department of Music
College of Arts and Sciences

A3. Title of proposed program and Classification of Instructional Programs ([CIP](#) code)
Program title: Bachelor of Music in Music Therapy
Classification code (CIP) 51.2305 – Music Therapy / Therapist

A4. Intended initiation date of program change. Include anticipated date for granting first degrees or certificates, if appropriate.
Initiation date: September 2020
First degree date: May 2025

A5. Intended location of the program: URI Kingston Campus

A6. Description of institutional review and approval process

Department
College
C&S/Graduate Council
Faculty Senate
President of the University

Approval Date
October 16, 2018

A7. Summary description of proposed program (not to exceed 2 pages)

The music department is proposing the addition of Bachelor of Music in Music Therapy to complement our current professional majors (BM in Performance, BM in composition and BM in music education).

To quote directly from the website for the American Music Therapy Association (AMTA):

“Music Therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program.

Music Therapy is an established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals. After assessing the strengths and needs of each client, the qualified music therapist provides the indicated treatment including creating, singing, moving to, and/or listening to music. Through musical involvement in the therapeutic context, clients' abilities are strengthened and transferred to other areas of their lives. Music therapy also provides avenues for communication that can be helpful to those who find it difficult to express themselves in words. Research in music therapy supports its effectiveness in many areas such as: overall physical rehabilitation and facilitating movement, increasing people's motivation to become engaged in their treatment, providing emotional support for clients and their families, and providing an outlet for expression of feelings."

We believe that this burgeoning field fits together well with our current departmental strength in the field of music education; many of the course offerings can be shared between these two disciplines. At the same time, this discipline provides a tangible and scientifically proven bridge between the worlds of healthcare and the arts. The need for such a program locally has been demonstrated in the requests our department receives from local schools, clinics and hospitals for music therapy providers. In addition, prospective students inquire regularly about the availability of a program in music therapy.

Throughout New England, there is currently no public institution offering an accredited degree in music therapy. There are two schools in Massachusetts that do offer a Bachelor's in Music Therapy: Anna Maria College near Worcester (total enrollment of 1500 students) and Berklee College of Music, which is no longer a school accredited by the National Association of Schools of Music (NASM), to which both we and Anna Maria College belong. We believe that being the only public school in New England to offer this degree, and one of only two accredited programs, would offer us a distinct enrollment and recruitment advantage.

A8. Signature of the President

David M. Dooley

A9. Person to contact during the proposal review

Name: Mark Conley
Title: Chair, Department of Music, Professor of Music
Phone: (401) 874-2431
Email: mconley@uri.edu

A10. List and attach any signed agreements for any cooperative arrangements made with other institutions/agencies or private companies in support of the program.

Agencies and institutions will not sign agreements for cooperative arrangements until the degree program is approved; nonetheless, please see the appendix at the end of this document to see a partial list of the agencies that have expressed interest in making such arrangements upon degree approval.

B. RATIONALE: There should be a demonstrable need for the program.

B1. State the program objectives.

From our Learning Outcomes Assessment Plan:

Graduates will demonstrate:

#1	A thorough understanding of core music skills , including performance, composition, repertory, and analysis.
#2	Knowledge of the neurological and theoretical roots of music therapy, and the psychological, physiological, and sociological basis for the use of music as therapy.
#3	Experience with diverse populations and environments from infancy to older adulthood in educational, rehabilitative, and medical environments.
#4	The ability to construct and implement treatment programs and gain clinical experience based on the therapeutic relationship, administrate and document treatment protocols, and exemplify the highest level of professional ethics.
#5	The use of research methodology to explore and document the use of music therapy in rehabilitative, creative and emotional experiences in the treatment of medical and educational issues.

B2. Explain and quantify the needs addressed by this program, and present evidence that the program fulfills these needs.

The information in this section comes from The Chronicle of Higher Education's website, work.chron.com

a. What is the economic need and workforce data related to the program?

Kaiser Permanente offers music therapy at some its facilities. The health care provider states that medical studies show music lowers blood pressure and increases oxygen levels. As more insurance companies cover music therapy, the services have gained more clientele. Increased research to confirm music therapy's benefits has also made the practice more visible, trusted and widespread.

Besides conducting private practice sessions in homes or out of small offices, music therapists will become increasingly visible in group settings. Berklee College of Music

states that nursing home and assisted care facilities are emerging workplaces for music therapists. The American Music Therapy Association predicts that opportunities will exist at oncology centers, hospice homes and even correctional facilities. The organization also anticipates music therapists working in special education classrooms. With more people entering the field, music therapists will become more visible in society.

Forbes magazine has highlighted music therapy as one of several music careers that can pay up to six figures. Jobs highlighted by Forbes ranged from as little as \$20,000 to as much as \$135,000 per year, with the highest paid individuals pursuing private practice after completing an accredited clinical training program approved by the American Music Therapy Association.

b. Provide information on jobs available as a result of successfully completing the certificate or degree: job titles, job outlook/growth, and salaries.

Opportunities for Employment are available to the Music Therapist, not only in traditional clinical settings, such as agencies serving individuals with emotional, developmental, or physical disabilities, but in new and expanding areas of health care delivery. For example, music therapists are now employed in hospice care, substance abuse programs, oncology treatment centers, pain/stress management clinics, and correctional settings. Additionally, many music therapists work in special education settings where they provide either direct services to students with disabilities or function as consultants for music educators and special educators. A hearing before the U.S. Senate's Special Committee on Aging and the subsequent passage of the Older Americans Act of 1992 have increased the recognition of music therapy's value, as well as employment opportunities.

Berklee College of Music identified the average salary of music therapists working in hospitals as approximately \$45,719 a year, while private practitioners earned an average of \$47,024 per year.

B3. If an external advisory or steering committee was used to develop the program, identify committee members and their affiliations and describe the committee's role.

The curriculum was developed in consultation with local practitioners as well as regional educators and national leaders in the field. In addition, the department consulted with the American Music Therapy Association in the development of this curriculum.

C. INSTITUTIONAL ROLE: The program should be clearly related to the published role and mission of the institution and be compatible with other programs and activities of the institution.

C1. Explain how the program is consistent with the published role and mission of the institution and how it is related to the institution's academic planning.

The Department of Music feels that this program aligns with the themes and goals of the URI Academic Plan 2016-2021 in the following ways:

The hands-on practicum nature of this degree means that it meets Goal 01, Strategies 1 and 5 very well:

01.5.1 Frame and emphasize the value of liberal learning as a foundational platform for intellectual inquiry and development (all majors) with the potential to be intellectually rewarding, personally fulfilling and economically beneficial.

01.5.5 Facilitate curricular and teaching strategies that highlight student agency, learning outside of formal class structures, and curricula that enhance building connections, integration and synthesis, and broad contextual perspectives.

It should be noted that the music department has long required e-portfolios of all its majors, thus this program would fulfill 01.1.6 as well.

The degree program would also meet Goal 2 under Strategy 1, Actions 1 and Strategy 3, Action 3:

02.1.1 Generate research, scholarship and creative work across all academic disciplines with emphasis in four core strategic and transdisciplinary themes: (a) Health ... and (d) Liberal Learning and Scholarship for the 21st Century.

02.3.3 Emphasize experiential undergraduate and graduate learning and research through integrative services, programs and courses. [this is true of all arts programs - ed.]

Finally, we note that the unusual public nature of most arts programs, combined with the new visibility of the arts in the health care field in Rhode Island, would help to meet Advancement Goal 6, particularly Strategies 1, Action 4 and Strategy 3, Action 1:

06.1.4 Consider every University event an advancement opportunity, and develop coordinated cultivation and communication strategies as appropriate.

06.3.1 Identify emerging University constituencies and friends to be evaluated as immediate or future development prospects.

C2. Explain the relationship of the program to other programs offered by the institution.

This program will have close alignment with all other music degree programs, whether professional degrees or liberal arts degrees, since much of the basic coursework in musicianship is the same across all music majors, particularly in the first two years.

The interest from many of the colleges offering degrees in the health professions as the department of music has worked to create this program speaks to their recognition of the possibility for close collaboration with many fields (nursing, pharmacy, aging, and speech and language disorders among many others).

It is expected that there will be many interdisciplinary research projects that involve music therapy, particularly in the field of neuroscience.

D. INTER-INSTITUTIONAL CONSIDERATIONS: The program should be consistent with all policies of the Council on Postsecondary Education pertaining to the coordination and collaboration between public institutions of higher education.

D1. List similar programs offered in the state and region, and compare the objectives of similar programs. If similar programs exist, how is this program different or why is duplication necessary?

Throughout New England, there is currently no public institution offering an accredited degree in music therapy. There are two schools in Massachusetts that do offer a Bachelor's in Music Therapy: Anna Maria College near Worcester (total enrollment of 1500 students) and Berklee College of Music, which is no longer a school accredited by the National Association of Schools of Music (NASM), to which both URI and Anna Maria College belong. Being the only public school in New England to offer this degree, and one of only two accredited programs, would offer us a distinct enrollment and recruitment advantage.

D2. Estimate the projected impact of program on other public higher education institutions in Rhode Island (e.g. loss of students or revenues), provide a rationale for the assumptions made in the projections, and indicate the manner in which the other public institutions were consulted in developing the projections. Have you communicated with other institutions about the development of this program and have any concerns been raised related to role, scope, and mission or duplication?

Since there are no other music therapy programs at public institutions in the New England region, impact should be minimal to other public higher education institutions in Rhode Island, with only the occasional student being likely to transfer into the degree.

D3. Using the format prescribed by the Council on Postsecondary Education, describe provisions for transfer students (into or out of the program) at other Rhode Island public institutions of higher education. Describe any transfer agreements with independent institutions. The institution must also submit either a Joint Admissions Agreement transition plan or the reason(s) the new program is not transferable (see [Procedure for Strengthening the Articulation/Transfer Component of the Review Process for New Programs](#)).

The courses in basic music foundations content, which make up half of this proposed degree program, are easily transferred from the other Rhode Island public institutions of higher education, as the articulation agreements specific to these courses have existed for some time.

Courses in the field of music therapy itself do not exist at the other institutions. There is no associate's degree level of certification for music therapy.

D4. Describe any cooperative arrangements or affiliations with other institutions in establishing this program. (Signed copies of any agreements pertaining to use of faculty, library, equipment, and facilities should be attached.)

a. How does this program align to academic programs at other institutions?

As an accredited program, this would be aligned to other similar programs at accredited institutions.

b. Are recipients of this credential accepted into programs at the next degree level without issue?

This program would be accepted as a program leading to acceptance into a Masters in Music in Music Therapy program.

c. How does this program of study interface with degree programs at the level below them?

An Associate's Degree could be used to provide much of the first two years of music foundations courses. Courses specific to music therapy required in the first two years of the curriculum would need to be taken upon transfer to the University of Rhode Island in order to "catch up" in the curriculum.

D5. If external affiliations are required, identify providing agencies (indicate the status of any arrangements made and append letters of agreement, if appropriate).

Hands in Harmony will prioritize and accept students from the University of Rhode Island to ensure required clinical opportunities for accreditation purposes are met. Hands in Harmony will explore research collaborations and space requests (use of the on campus clinic for reasons other than agreed upon clinical schedule) on an as needed basis. The final letter of agreement with Hands in Harmony is currently under negotiation.

D6. Indicate whether the program will be available to students under the New England Board of Higher Education's (NEBHE) Regional Student Program (RSP).

This program would be available to students under the Regional Student Program, for the reasons listed in D1 above.

E. PROGRAM: The program should meet a recognized educational need and be delivered in an appropriate mode.

E1. Prepare a typical curriculum display for one program cycle for each sub-major, specialty or option, including the following information:

a. Name of courses, departments, and catalog numbers and brief descriptions for new courses, preferably as these will appear in the catalog.

MUSIC THERAPY WORKSHEET			
Red text = General Education class			
FRESHMAN/FALL		FRESHMAN/SPRING	
MUS 119 Introduction to the Music Profession*	1	MUS 136 Music Therapy Overview	2
MUS 170 Guitar Methods I	1	MUS 137 Clinical Observation	1
MUS 171 Class Piano I	1	PSY 113 General Psychology A2	3
MUS 220 Music in Global Culture	3	MUS 239 Music, Gesture and Sound	1
MUS 115 Musicianship Lab I	1	MUS 180 Guitar Methods II (*2)	1
MUS 116 Music Theory I	3	MUS 172 Class Piano II	1
MUS 300 Music Convocation	0	MUS 127 Musicianship Lab II	1
Major Ensemble MUS 395 or MUS 293 required	1	MUS 118 Music Theory II	3
Major Ensemble appropriate to primary instrument	0	MUS 300 Music Convocation	0
MUS 210 Principal Applied Music Area	2	Major Ensemble MUS 395 or MUS 293 required	1
Gen Ed	3	Major Ensemble on primary instrument	0
	16	MUS 210 Principal Applied Music Area	2
			16
SOPHOMORE/FALL		SOPHOMORE/SPRING	
MUS 236 Practicum 1	1	MUS 232 Music Therapy and Aging	2
MUS 243 Seminar in Therapeutic Relationships 1	1	MUS 233 Assessment and Treatment Planning	1
MUS 173 Voice Methods I	1	MUS 237 Practicum 2	1
MUS 271 Class Piano III	1	PSY 254 Behavior Problems & Personality Disorders	3
Musicology Elective (*3)	3	MUS 244 Seminar in Therapeutic Relationships 2	1
MUS 215 Musicianship Lab III	1	MUS 183 Voice Methods II (*2)	1
MUS 216 Music Theory III	3	MUS 272 Class Piano IV (*2)	1
MUS 300 Music Convocation	0	MUS 217 Musicianship Lab IV	1
Major Ensemble (*1)	1	MUS 218 Music Theory IV A4 B3	3
MUS 210 Principal Applied Music Area	2	MUS 300 Music Convocation	0
Gen Ed	3	Major Ensemble (*1)	1
	17	MUS 210 (A-W) Principal Applied Music Area	2
			17
JUNIOR/FALL		JUNIOR/SPRING	
MUS 332 Psychiatric Music Therapy	2	MUS 331 Music Therapy with Children and Adolescents	2
MUS 336 Practicum 3	1	MUS 335 Music Therapy Foundations	2
MUS 343 Seminar in Therapeutic Relationships 3	1	MUS 337 Practicum 4	1
MUS 334 World Percussion Traditions	2	MUS 344 Seminar in Therapeutic Relationships 4	1
MUS 300 Music Convocation	0	Musicology Elective (*3)	3
Major Ensemble (*1)	1	MUS 300 Music Convocation	0
MUS 410 Principal Applied Music Area	2	Major Ensemble (*1)	1
Gen Ed	3	MUS 410 Principal Applied Music Area	2
Gen Ed	3	Gen Ed	3
	15		15
SENIOR/FALL		SENIOR/SPRING	
MUS 435 Clinical Musicianship	2	MUS 437 Practicum 6	1
MUS 436 Practicum 5	1	MUS 486 Music Therapy Research	3
MUS 439 Medical Music Therapy	2	KIN 122 Human Anatomy & Physiology	3
MUS 443 Seminar in Therapeutic Relationships 5	1	MUS 444 Seminar in Therapeutic Relationships 6	1
MUS 300 Music Convocation	0	MUS 438 Music, Mind, and Body	3
Major Ensemble (*1)	1	Major Ensemble (*1)	1
MUS 410 Principal Applied Music Area	2	Gen Ed	3
MUS 450 Senior Recital	0	Gen Ed	3
Gen Ed	4		18
Gen Ed	3		
	16	Total credits (including General Education)	130
FIFTH YEAR/NATIONAL CLINICAL INTERNSHIP		FIFTH YEAR/NATIONAL CLINICAL INTERNSHIP	
MUS 491 Clinical Internship	3	MUS 491 Clinical Internship	3
MUS 493 Internship Seminar	3		
	6	Fifth year credits	9
		Total	139

9

NEW COURSE LIST FOR BACHELOR OF MUSIC IN MUSIC THERAPY

MUS 137: Music Therapy Pre-clinical Observation (1) practicum

Insight into the field of music therapy through direct observation of music therapy sessions at a clinic. Pre: MUS 125, 126, music therapy major

MUS 180: Guitar Methods II (1) lab

Continued development of guitar skills, with an emphasis on music therapy clinical setting use and practical methods. Pre: MUS 125, 126, 170, music therapy major

MUS 183: Voice Methods II (1) Lab

Development of vocal skills and techniques needed for success in music therapy practice. Pre: MUS 173, music therapy major

MUS 232: Music Therapy in Adult and Late Life (2) lecture

Focus on enhancing wellness and quality of life in adults, as well as some of the issues and challenges of later life, including dementia and conditions requiring rehabilitation. Pre: MUS 125, 126, music therapy major

MUS 233: Assessment and Treatment Planning (1) lecture

Overview of music therapy process from referral and first session to evaluation and termination, presenting a data-based model for treatment planning and implementation.
Pre: MUS 125, 126

MUS 236: Music Therapy Practicum I (1) practicum

Clinical application of skills learned in the classroom after observations of sessions with an assigned music therapist in a clinic. Pre: MUS 137, music therapy major

MUS 237: Music Therapy Practicum II (1) practicum

Clinical application of skills learned in the classroom after observations of sessions with an assigned music therapist in a clinic. Focus on clinical writing skills. Pre: MUS 236, music therapy major

MUS 239: Music, Gesture and Sound (1) lab

A study of the connection between music and physical movement. This course will focus on awareness and acquisition of full body movements and gestures as they relate to responding to music and eliciting music sounds from individuals and/or groups. Pre: music major or minor

MUS 243: Seminar in Therapeutic Relationships I (1) seminar

Development and application of musical repertoire/techniques within a small group setting with structured feedback. Pre: music therapy major

MUS 244: Seminar in Therapeutic Relationships II (1) seminar

Development and application of musical repertoire/techniques within a small group setting with structured feedback. Focus on the role of music in building rapport. Pre: MUS 243, music therapy major

MUS 331: Music Therapy for Children and Adolescents (2) lecture

Issues in education of children and adolescents: legal aspects; models of musical development; assessment protocols; teaching and management strategies; research findings; needs of children with educational, behavioral, and physical challenges. Pre: MUS 125, 126, music therapy major

MUS 332: Psychiatric Music Therapy (2) lecture

This course engages students in group therapy experience, applying music to psychotherapeutic processes with a variety of approaches to psychotherapy and developing individual philosophies of music therapy in adult psychiatric settings. Pre: PSY 254, music therapy major

MUS 334: World Percussion Traditions (2) laboratory

Focus on non-Art Music traditions prominently featuring the use of percussion with the goal of exposing students to practical methods of music organization and performance for application in clinical settings. Pre: MUS 111 or demonstrated ability to read music

MUS 335: Music Therapy Foundations (2) lecture

This course covers fundamental information and clinical foundations relative to the profession of music therapy. It also addresses contemporary issues in the field including ethics, cultural diversity, and assessment/research. Pre: MUS 227 and 228, music therapy major

MUS 336: Music Therapy Practicum III (1) practicum

Clinical application of skills learned in the classroom after observations of sessions with an assigned music therapist in a clinic. Students will plan and implement interventions under supervision. Pre: MUS 237, music therapy major

MUS 337: Music Therapy Practicum IV (1) practicum

Clinical application of skills learned in the classroom after observations of sessions with an assigned music therapist in a clinic. Focus on building rapport and addressing social and emotional goals. Pre: MUS 336, PSY 254, music therapy major

MUS 343: Seminar in Therapeutic Relationships III (1) seminar

Development and application of musical repertoire/techniques within a small group setting with structured feedback. Focus on the role of music in development. Pre: MUS 244, music therapy major

MUS 344: Seminar in Therapeutic Relationships IV (1) seminar

Development and application of musical repertoire/techniques within a small group setting with structured feedback. Focus on clinical musicianship and the role of music and emotion. Pre: MUS 343, music therapy major

MUS 435: Clinical Musicianship (2) lecture

This experiential class requires students to demonstrate most of the American Music Therapy Association Professional Competencies in Music. Pre: music therapy major

MUS 436: Music Therapy Practicum V (1) practicum

Application of skills learned in the classroom at an outside medical facility or agency. Clinical experience in designing and implementing treatment plans in the medical setting. Pre: MUS 337, music therapy major

MUS 437: Music Therapy Practicum VI (1) practicum

Application of skills learned in the classroom at an outside facility or agency. Focus on use of literature review to design and implement a therapy treatment plan. Pre: MUS 337, music therapy major

MUS 438: Music, Mind and Body (3) lecture

Exploration of the psychological and biological underpinnings of music and health through psychoneuroimmunology and integrative medicine. Pre: music therapy major

MUS 439: Medical Music Therapy (2) lecture

This course offers a sampling of medical conditions in infants, children and adolescents, and adults, providing guidelines for music therapy practice in various medical settings. Pre: music therapy major

MUS 443: Seminar in Therapeutic Relationships V (1) seminar

Development and application of musical repertoire/techniques within a small group setting with structured feedback. Focus on creating original songs and clinical improvisation. Pre: MUS 344, music therapy major

MUS 444: Seminar in Therapeutic Relationships VI (1) seminar

Development and application of musical repertoire/techniques within a small group setting with structured feedback. Focus on using literature to adapt and create evidence-based interventions. Pre: MUS 443, music therapy major

MUS 486: Music Therapy Research (3) lecture

Overview of research methods that inform clinicians about the effectiveness of interventions and the influence of music on the people they serve. Instruction in regard to the most common research designs. Pre: music therapy major

MUS 491: Clinical Internship (3) practicum

Together with MUS 493, this course will fulfill the internship requirements of AMTA and CBMT. Enrollment dependent on completion of course work and approval of placement. Must be repeated once. Pre: MUS 437, music therapy major

MUS 493: Internship Seminar (3) seminar

Development and application of musical repertoire/techniques within a small group setting with structured feedback. Focus on using literature to adapt and create evidence-based interventions. Pre: MUS 444, concurrent enrollment in MUS 491

Mark Robbins <markrobb@uri.edu>
To: Mark Conley <mconley@uri.edu>

Mon, Dec 17, 2018 at 4:14 PM

Hi Mark,

The Psychology Department is happy to support the Music Department's development of a new major in Music Therapy. To that end, Psychology is willing to include Psy 113 (General Psychology), Psy 232 (Developmental Psychology), and Psy 254 (Behavior Problems and Personality Disorders) in the curriculum for your Music Therapy program. We think These classes are a perfect fit for your students to learn key introductory elements in psychology, development, and exploration of mental and behavioral health they will need as Music Therapy professionals. Please let me know if you need anything else from me and I look forward to seeing your students in class!

Best, Mark

--

Mark L. Robbins, PhD
Professor & Chair

Department of Psychology
University of Rhode Island
[142 Flagg Road](#)
[Kingston, RI 02881](#)
tel: 401-874-5082
fax: 401-874-2157
web: <http://web.uri.edu/psychology/meet/mark-robbins/>



Mark Conley <mconley@uri.edu>

Music Therapy Letter of Support

1 message

dhatfield@uri.edu <dhatfield@uri.edu>
To: Mark Conley <mconley@uri.edu>

Wed, Nov 14, 2018 at 12:08 PM

Hi Mark,

The Kinesiology Department is willing to include KIN 122 in the curriculum for your Music Therapy program. We think this class is a perfect fit for your students to learn the basics of anatomy and physiology they will need as Music Therapy professionals. Please let me know if you need anything else from me and I look forward to seeing your students in class!

Disa Hatfield, Ph.D., M.A., CSCS*D

Chair, Department of Kinesiology

University of Rhode Island

25 West Independence Way, Suite P

Kingston, RI 02881

Work (401) 874-5183

Fax (401) 874-4215

doch@uri.edu

- b. Are there specializations and/or tracks/options/sub-plans/concentrations?
If so, describe required courses in area of specialization or tracks/options/sub-plans/concentrations.**

There are no areas of specialization or tracks/ options/ sub-plans/ concentrations in this degree program.

- c. Course distribution requirements, if any, within program.**

In compliance with NASM Standards, the bachelor's degree in music therapy shall be divided into areas of study as follows (based on 120 semester hours or its equivalent).

Musical Foundations (45%)

Clinical Foundations (15%)

Music Therapy (15%)

General Education (20-25%)

Electives (5%)

- d. Total number of free electives available after specialization requirements are satisfied.**

Two three-credit free electives are possible in the junior year, one per semester

- e. Total number of credits required for completion of program or for graduation. Present evidence that the program is of appropriate length as illustrated by conformity with appropriate accrediting agency standards, applicable industry standards, or other credible measure, and comparability of lengths with similar programs in the state or region.**

The credit requirements fall within a standardized norm required by the National Association of Schools of Music (NASM). NASM accredits music therapy degree programs on behalf of the American Music Therapy Association (AMTA), which sets the basic requirements for music therapy degrees leading to licensure.

- f. Identify any courses that will be delivered or received by way of distance learning (refer to [Policy on Distance Learning, Council on Postsecondary Education, State of Rhode Island and Providence Plantations](#)).**

Internship placement in music therapy is done nationally; therefore, the fifth-

year Internship Seminar (MUS 493) will need to be taught via distance learning. No other course is anticipated to be offered by way of distance learning at this time.

g. Is the program content guided by program-specific accreditation standards or other outside guidance?

Yes. Please see E1.e. above.

E2. Describe certification/licensing requirements, if any, for program graduates and the degree to which completion of the required course work meets said requirements. Indicate the agencies and timetables for graduates to meet those requirements.

Upon successful completion of the music therapy bachelor's degree an individual is eligible to sit for the national certification exam to obtain the credential Music Therapist-Board Certified (MT-BC) which is necessary for professional practice. The national exam is administered by the Certification Board for Music Therapists (CBMT).

E3. Demonstrate that student learning is assessed based on clear statements of learning outcomes and expectations and provide an assessment plan.

a. Include the learning goals (what students are expected to gain, achieve, know, or demonstrate by completion of the program) requirements for each program.

The five primary program goals for this program are

1. A thorough understanding of core music skills, including performance, composition, repertory and analysis.
2. Knowledge of the neurological and theoretical roots of music therapy, and the psychological, physiological and sociological basis for the use of music as therapy.
3. Experience with diverse populations and environments from infancy to older adulthood in educational, rehabilitative and medical environments
4. The ability to construct and implement treatment programs and gain clinical experience based on the therapeutic relationship, administrate and document treatment protocols, and exemplify the highest level of professional ethics
5. The use of research methodology to explore and document the use of music therapy in rehabilitative, creative and emotional experiences in the treatment of medical and educational issues.

b. Demonstrate that student learning is assessed based on clear statements of learning outcomes and expectations.

Please see the documents in the following pages.

c. Provide an assessment plan detailing what a student should know and be able to do at the end of the program and how the skills and knowledge will be assessed. Consult with the Office of Student Learning, Outcomes Assessment, and

Accreditation (SLOAA) to prepare a Learning Outcomes Assessment Plan for student learning assessment. Following consultation, submit a final draft of the plan to the Chair of the Learning Outcomes Oversight Committee (LOOC) for approval.

Please see the documents in the following pages.

MEMORANDUM

November 30, 2018

To: Prof. Mark Conley and Prof. Susan Thomas

From: Kris Bovy, LOOC Chair

KnB

Re: New Music Therapy Bachelor of Music Assessment Plan Review and Approval

This memo and the attached SLOAA-LOOC Plan Review Feedback Form constitute approval of your new Program Assessment Plan for the Bachelor of Music in Music Therapy. Also attached is the final draft of your Assessment Plan (with approval date added), which will replace any previous versions of this document. Please include all three of these attachments in your program proposal, and ensure that any language relating to learning outcomes, goals, etc. in your final proposal aligns with the final approved draft of the Assessment Plan.

Good luck and speed with your full proposal!

Cc: E. Finan

Attachments

NEW PROGRAM ASSESSMENT PLAN REVIEW

Academic Program/Degree: Music Therapy, BM
College: College of Arts and Science
Date New Program Assessment Plan Submitted: November 2018
Faculty Member(s) Submitting Plan Proposal: Susan Thomas

Date SLOAA review:
11.20.18
Date LOOC* review
submitted to program:
11.30.18

*(LOOC Chair and review
 subcommittee)

F E E D B A C K	Strengths:
	SLOAA: <ul style="list-style-type: none"> The excellent narrative which supplements the Assessment Plan for this accredited program provides a thorough review of the framework within which the program is designed, including details about the anticipated timeline for accreditation as well as the certification requirements/expectations for students. The program created five overarching goal areas for the numerous measurable student learning outcomes prescribed by two accrediting agencies. The curriculum consists of new and existing courses designed with an outcomes framework for purposeful alignment of coursework to student learning, student practice and reinforcement.
	LOOC: The committee also appreciated the thorough narrative, which provided the context for this new program and the details of the rigorous accreditation process prescribed by the AMTA and NASM.
	Suggestions for improvement:
	SLOAA: N/A LOOC: N/A
	Issue(s) of note:

SLOAA: <ul style="list-style-type: none"> Program met with SLOAA to review the expectations from accrediting bodies and situate learning outcomes within a clear set of program goals. Program does not need to wait 4 years, May 2023, for the first URI campus program assessment report, although alignment with accreditation is sensible. Typically, a first report for a new program would follow 2 - 3 years after a program launches using results gathered from processes set-up to gather data on student learning and continuous improvement effort for accreditors. The URI accreditation program-specific reporting form should 1) accommodate an update on the timing of accreditation efforts, will prompt a review and/or update on the curriculum/the map that might have occurred after the program launched and should be submitted, will remind the program that learning outcomes must be posted on the department website and provided to SLOAA (it is not now), and as available, include highlights (report page 3) of any particular student learning efforts or issues that have occurred since the program launch. SLOAA recommends a first report be completed as much as possible in May 2022. This date aligns with reporting for the other undergraduate music programs.) 		
LOOC: <ul style="list-style-type: none"> The committee agreed that since new students should be accepted beginning September 2019, a first assessment report could be completed earlier. We suggest either a summary update to SLOAA in May 2021 or a May 2022 for the first report (as recommended by SLOAA). 		
Assessment Plan Designation:		
1 <input checked="" type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
The Assessment Plan is ready for implementation	The Assessment Plan can be implemented after minor revisions, as indicated, and does not require further review	The Assessment Plan requires revisions, and should be submitted for further review after revisions, by date: _____

Program Information		Reviewer Ratings & Comments				
Information box complete		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> Incomplete		Suggestions:		
Criteria		Efficacy of Plan Description & Content				Suggestions for improvement
		Less Developed	Developing	Well Developed	Not addressed	
P A R T I	1. Program goals			<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	a. Broad statements of program learning goals	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Five goals seem to clearly wrap around the numerous learning outcomes prescribed by the accreditors.
	b. Limited in number (ideally 2-5)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Prescribed by accrediting bodies
P A	2. Learning outcomes/competencies			<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	a. Linked to goals (numbered 1.1 etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	

R T II	b. Each goal is represented by at least one outcome	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	The color-coded map, while intricate, provides a visual for the alignment of courses with learning outcomes and highlights those courses that provide program-level assessment opportunity.
	c. Statements are observable/measurable	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Learning outcome statements are at times complex, but are provided for program.
	d. Directed at what students will know or be able to do	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	e. Reasonable number (ideally 1-3 per goal)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Not optional
	3. Curriculum Map					
	a. Program requirements are listed, developmentally when possible	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	b. Outcomes are linked to appropriate requirements	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	

		Reviewer Ratings & Comments				
Criteria		Efficacy of Plan Description & Content				Suggestions for improvement
		Less Developed	Developing	Well Developed	Not addressed	
P A R T III	4. Assessment Timeline (3-year plan)					NOT APPLICABLE EXCEPT FOR TIMELINE FOR REPORTING BIENNIALY TO URI (see timeline for dates)
	a. Assessment Reporting Period 1 is thoroughly presented	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	b. Assessment Reporting Periods 2 and 3 are presented	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	c. All goals are represented by at least one outcome somewhere in the 3 reporting periods	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	d. Requirements are clearly stated and connected to outcomes (from Curriculum Map)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	e. Evidence is stated for each designated outcome	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	f. Selection of evidence takes advantage of existing indicators	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	g. Evidence is stated in enough detail to guide assessment activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	h. Evidence is feasible for collection within the timeline	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	i. Methods for quantifying evidence are stated for each designated outcome	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	j. Methods are appropriate for evidence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

NEW PROGRAM ASSESSMENT PLAN REVIEW

Academic Program/Degree: Music Therapy, BM
College: College of Arts and Science
Date New Program Assessment Plan Submitted: November 2018
Faculty Member(s) Submitting Plan Proposal: Susan Thomas

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11.20.18
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*(LOOC Chair and review
subcommittee)

F E E D B A C K	Strengths:
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	LOOC: The committee also appreciated the thorough narrative, which provided the context for this new program and the details of the rigorous accreditation process prescribed by the AMTA and NASM.
	Suggestions for improvement:
	SLOAA: N/A LOOC: N/A
	Issue(s) of note:

Student Learning Outcomes Assessment Plan For Accredited and Non-Accredited Graduate Programs and all New Programs and Certificates

Date SLOAA review:
11.20.18
Date LOOC* review
submitted to program:
11.30.18

*(LOOC Chair and review
subcommittee)

Identified programs must have clearly articulated program goals (Section I) and student learning outcomes statements linked to curriculum and course experiences/requirements (Section II). This Assessment Plan will help programs determine the extent to which these outcomes are aligned with courses and other program requirements providing students with opportunities to develop and master the learning outcomes by graduation. As part of the Plan, each program will also create an assessment timeline (Section III) indicating when and how learning outcomes assessment will take place.¹

Program Information:

Program:	Music Therapy, College of Arts and Science
Academic year plan submitted:	2018-2019
Degree(s):	Bachelor of Music (BOM)
Department Chair:	Mark Conley
Program Director:	Mark Conley
Accredited Program:	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes, next accreditation report due: Submission for provisional accreditation in May 2019. Full accreditation expected in May 2027.
Published learning outcomes (provide URL):	Once the program is approved, the draft webpage with the list of published learning outcomes will be published.

Section I. Program Goals: Broad, general statements of what it means to be an effective program in terms of student learning outcomes; what the program wants students to know and be able to do upon completion of the program. Goals should relate to the mission of the department, college, and university in which the program resides. Success in achieving Goals is evaluated directly or indirectly by measuring specific outcomes (Section II) related to the goal.

Graduates will demonstrate:

#1	A thorough understanding of core music skills , including performance, composition, repertory, and analysis.
#2	Knowledge of the neurological and theoretical roots of music therapy, and the psychological, physiological, and sociological basis for the use of music as therapy.
#3	Experience with diverse populations and environments from infancy to older adulthood in educational, rehabilitative, and medical environments.
#4	The ability to construct and implement treatment programs and gain clinical experience based on the therapeutic relationship, administrate and document treatment protocols, and exemplify the highest level of professional ethics.
#5	The use of research methodology to explore and document the use of music therapy in rehabilitative, creative and emotional experiences in the treatment of medical and educational issues.

¹ If you have questions or need assistance, please contact: Office of Student Learning, Outcome Assessment, and Accreditation at assess@uri.edu.

Student Learning Outcomes Assessment Plan For Accredited and Non-Accredited Graduate Programs and all New Programs and Certificates

Date SLOAA review:
11.20.18
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11.30.18
*(LOOC Chair and review
subcommittee)

Curriculum map attached.

The Bachelor of Music in Music Therapy is accredited by two different agencies – the American Music Therapy Association (AMTA) and the National Association of Schools of Music (NASM). NASM recognizes AMTA as the agency representing the profession of music therapy. While NASM is concerned principally with educational programs in music therapy in the context of the quality of the total music curriculum offered, AMTA is concerned principally with the quality of educational programs in music therapy as they affect the preparation of individual music therapists and their future impact upon research and practice in the field of music therapy. Recognizing the unique elements of educational programs needed to prepare professional music therapists, NASM has established a consultative relationship with AMTA.

NASM Procedures: Music Therapy Supplement 2016 https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2015/11/NASM-Music-Therapy-Supplement_2016.pdf

Upon completion of the bachelor's degree, music therapists are eligible to sit for the national board certification exam to obtain the credential MT-BC (Music Therapist - Board Certified) which is necessary for professional practice. The credential MT-BC is granted by Certification Board for Music Therapists (CBMT), to identify music therapists who have demonstrated the knowledge, skills and abilities necessary to practice at the current level of the profession.

AMTA Professional Requirements for Music Therapists <https://www.musictherapy.org/about/requirements/>

The attached Curriculum Map includes standards from both accrediting agencies. On the left column, the 5 over-arching goals for the Music Therapy degree are listed first. Separated by a color band, the 5 competencies required by NASM are below. The top row on the Curriculum Map lists the courses required for the Music Therapy degree, identified by the heading **MAJOR IN MUSIC THERAPY**. Following along horizontally, the NASM music courses are listed under the heading **CORE MUSIC COURSES** (applicable to all Bachelor of Music degrees). As the Music Department is accredited through NASM, all of the Core Music Courses have been evaluated and approved in our most recent Accreditation visit.

We will be submitting the Bachelor of Music in Music Therapy to both accrediting agencies once the program is approved by URI. We expect to get a provisional accreditation, with full accreditation coming after we have graduated 3 classes from the program (May, 2027).

Across the top of the matrix, list courses and other requirements for the program. Order the requirements from left to right in rough chronological sequence, and add a standard description of your program requirements. Down the side, list programmatic student learning outcomes associated with goals. Using the **Map Key** below, indicate the degree to which an outcome will be taught and assessed in relevant courses and by other program requirements.

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Student Learning Outcomes Assessment Plan For Accredited and Non-Accredited Graduate Programs, all New Programs and Certificates

Section III. Assessment Timeline:

Indicates when and how student learning will be assessed based on learning outcome statements and expectations. Refer to the curriculum map to propose an assessment timeline in which you will plan to assess the program-level student learning outcomes.

Note: Specify a 6-year plan for assessment to represent **3 two-year reporting periods**:

- Assessment Reporting Period 1: the first academic year in which the program would plan to assess at least one outcome.
- Assessment Reporting Period 2: follows two years later, with plans defined for assessing another outcome(s).
- Assessment Reporting Period 3: follows two years later, with plans defined for assessing additional outcome(s).

All goal areas should be assessed by at least one outcome during the 6-year plan.

 X **This is an accredited program with streamlined reporting requirements. Please complete the first column of the Timeline below to be accounted for in the biennial reporting process at URI.**

Academic Years	Outcome(s)	Course(s) and Other Program Requirements	Assessment Evidence (direct/indirect)	Assessment Method
	<u>WHICH</u> outcome(s) will you examine in each period (use number(s) from curriculum map, e.g. 1.1)	<u>WHERE</u> will you look for evidence of student learning (i.e., what course(s)/program requirements)? Designate for each outcome.	<u>WHAT</u> student work or other evidence will you examine in order to generate conclusions and recommendations? Designate for each requirement.	<u>HOW</u> will you look at the evidence; what means will you use to quantify the evidence? Designate for each source of evidence.
Assessment Reporting Period 1 Report Due May 20XX*	NOTE: This is an accredited program. It will be submitted to NASM for provisional accreditation in May 2019. Full accreditation is awarded after 3 graduating classes, which we expect will be in Nov. 2027.	First URI biennial assessment report for accredited programs will be submitted in May 2023.		

**Student Learning Outcomes Assessment Plan For Accredited
and Non-Accredited Graduate Programs, all New Programs and Certificates**

Assessment Reporting Period 2 Report Due May 20XX	Accredited program – Assessment Report 2 will be submitted May 2025			
Assessment Reporting Period 3 Report Due May 20XX	Accredited program – Assessment Report 2 will be submitted May 2027			

* Initial reporting year is established by the program and will depend on the anticipated timeframe for program implementation.

GOALS AND COMPETENCIES		University of Rhode Island *** Department of Music Curriculum Map (BOM) for Bachelor of Music in Music Therapy (Includes General BOM Competencies) updated 10/19/18	MAJOR IN MUSIC THERAPY																					
			MUSIC THERAPY										CLINICAL FOUNDATIONS						INTERNSHIP					
			Music Therapy Overview	Clinical Observation	Music Theory and Aging	Assessment and Treatment Planning	Music Therapy with Children and Adolescents	Psychiatric Music Therapy	Music Therapy Foundations	Clinical Musicology	Music, Mind and Body	Medical Music Therapy	Music Therapy Research	Practicum 1 and 2	Practicum 3 and 4	Practicum 5 and 6	General Psychology	Behavior Problems & Personality Disorders	Seminar in Therapeutic Relationships 1 and 2	Seminar in Therapeutic Relationships 3 and 4	Seminar in Therapeutic Relationships 5 and 6	Human Anatomy & Physiology	Music Therapy Clinical Internship	Music Therapy Seminar
			MUS 136	MUS 137	MUS 252	MUS 253	MUS 351	MUS 352	MUS 353	MUS 435	MUS 436	MUS 437	MUS 438	MUS 236 - MUS 237	MUS 336 - MUS 337	MUS 436 - MUS 437	PSY 123	PSY 254	MUS 243 - MUS 244	MUS 343 - MUS 344	MUS 443 - MUS 444	PSY 222	MUS 441	MUS 442
GOAL 1: CORE MUSIC SKILLS	BM1	Bachelor of Music in Music Therapy: AMTA Essential Competencies, Experiences, and Opportunities																						
	1.A	Advanced keyboard skills, including the ability to play at sight, accompany, transcribe, and improvise.								MUS 435 (R)				MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)					MUS 343 (R), MUS 344 (R)			
	1.B	Ability to sight-sing and take aural dictation.																						
	1.C	Skills in voice, especially as related to group singing. Ability to communicate using a basic repertoire of traditional, folk, and popular songs.								MUS 435 (R)								MUS 243 (R), MUS 244 (R)	MUS 343 (R), MUS 344 (R)	MUS 443 (R), MUS 444 (R)				
	1.D	Guitar skills sufficient to accompany self and ensembles. Ability to perform a basic repertoire of traditional, folk, and popular songs in several keys, with or without printed music.								MUS 435 (R)				MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)			MUS 243 (R), MUS 244 (R)	MUS 343 (R), MUS 344 (R)	MUS 443 (R), MUS 444 (R)			
	1.E	Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.								MUS 435 (R)				MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)			MUS 243 (R), MUS 244 (R)	MUS 343 (R), MUS 344 (R)	MUS 443 (R), MUS 444 (R)			
	1.F	Conducting skills adequate to the therapist's needs in providing repertoire and leadership to small and large vocal/instrumental ensembles.							MUS 355 (I)	MUS 435 (R)														
	1.G	Composition and arranging skills sufficient to compose songs with simple accompaniment; and to arrange, transcribe, and simplify music compositions for small vocal and non-symphonic instrumental ensembles.								MUS 435 (R)				MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)			MUS 243 (R), MUS 244 (R)	MUS 343 (R), MUS 344 (R)	MUS 443 (R), MUS 444 (R)			
	1.H	Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.																						
GOAL 2: NEURO & THEORETICAL	2.J	Knowledge of the basic principles of normal human development, neuroplasticity, and psychopathology; principles of therapy, and the therapeutic relationship.	MUS 136 (I)	MUS 137 (I)	MUS 232 (I)		MUS 331 (I), MUS 332 (R)	MUS 333 (I)	MUS 335 (I)	MUS 435 (R)	MUS 436 (R)	MUS 437 (R)		MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)	PSY 123 (I)	PSY 254 (R)	MUS 243 (R), MUS 244 (R)	MUS 343 (R), MUS 344 (R)	MUS 443 (R), MUS 444 (R)			MUS 441 (R)
	2.K	Knowledge of the basic foundations and principles of music therapy, including history and philosophy, the psychological, physiological, and sociological basis for the use of music as therapy; music therapy methods, techniques and materials with their appropriate applications to various client populations.	MUS 136 (I)				MUS 331 (R), MUS 332 (R)	MUS 333 (I)	MUS 335 (I)	MUS 435 (R)	MUS 436 (R)	MUS 437 (R)	MUS 438 (R)	MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)								MUS 441 (R)
GOAL 3: DIVERSE POP. & ENVIRONMENTS	3.L	Knowledge of various client populations, client assessment, treatment planning, therapy implementation and evaluation, clinical documentation (both oral and written) and termination/discharge planning.		MUS 137 (I)	MUS 232 (I)	MUS 233 (I)	MUS 331 (R), MUS 332 (R)	MUS 333 (I)	MUS 335 (I)	MUS 435 (R)	MUS 436 (R)	MUS 437 (R)	MUS 438 (R)	MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)	PSY 123 (I)	PSY 254 (R)	MUS 243 (R), MUS 244 (R)	MUS 343 (R), MUS 344 (R)	MUS 443 (R), MUS 444 (R)			MUS 441 (R), MUS 442 (R)
GOAL 4: CLINICAL EXPERIENCE	4.M	Knowledge of professional standards of clinical practice, professional role and ethics, interdisciplinary collaboration in designing and implementing treatment programs, supervision and administration.	MUS 136 (I)		MUS 232 (I)		MUS 331 (R), MUS 332 (R)	MUS 333 (I)	MUS 335 (I)	MUS 435 (R)	MUS 436 (R)	MUS 437 (R)	MUS 438 (R)	MUS 236 (I), MUS 237 (I)	MUS 336 (R), MUS 337 (R)	MUS 436 (R), MUS 437 (R)			PSY 254 (R)					MUS 441 (R), MUS 442 (R)
GOAL 5: RESEARCH	5.N	Knowledge of research methods to be able to interpret information, demonstrate basic knowledge of historical, quantitative, and qualitative research, and to apply research findings to clinical practice in music therapy.										MUS 438 (R)				MUS 436 (R), MUS 437 (R)							MUS 441 (R), MUS 442 (R)	
NASM COMPETENCY 1: PERFORMANCE	BM	Bachelor of Music in Music Therapy: NASM Music Competencies																						
	BM 1.a	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.																						
	BM 1.b	An overview understanding of the repertoire in the student's major performance area and the ability to perform from a cross-section of that repertoire.																						
	BM 1.c	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performing area, a level of skill relevant to professional standards appropriate for the particular concentration.																						
	BM 1.d	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation, including rehearsal and conducting skills as appropriate to the particular music concentration.																						
	BM 1.e	Keyboard competency.																						
	BM 1.f	Growth in priority, technical skills, collaborative competence and knowledge of repertoire through regular ensemble experiences. Ensembles should be varied both in size and nature.																						
NASM COMPETENCY 2: MUSICIANSHIP SKILLS & ANALYSIS	BM 2.a	An understanding of the common elements and organizational patterns of music and their interaction; the ability to employ this understanding in aural, verbal, and visual analysis, and the ability to take aural dictation.																						
	BM 2.b	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requires of their specializations.																						
	BM 2.c	The ability to place music in historical, cultural, and stylistic contexts.																						
NASM COMPETENCY 3: COMPOSITION/IMPROVISATION	BM 3	A rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major.																						
	BM 4	Basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.																						
NASM COMPETENCY 5: SYNTHESIS	BM 5	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capacities in performance, aural, verbal, and visual analysis; composition/improvisation; and history and repertoire.																						

GOALS AND COMPETENCIES		University of Rhode Island *** Department of Music: Curriculum Map (BOM) for Bachelor of Music in Music Therapy (Includes General BOM Competencies) updated 10/19/18	CORE MUSIC COURSES (Applicable to all Bachelor of Music degree candidates)											
			MUSIC METHODS COURSES				MUSICAL FOUNDATIONS							
			Piano/Class/Piano Performance	Voice Methods	Guitar Methods	World Percussion Techniques	Applied Lessons & Recital	Music Learning	Music Theory	Musicology	Music: Gesture & Sound	Composition	Essential Performance	Music, Mind and Body
			MUS 271, 272, MUS 271, 272	MUS 271, MUS 272	MUS 179, MUS 180	MUS 304	MUS 134-415, MUS 440	MUS 115, 117, 213, 217	MUS 310, 318, 319, 321, 322	MUS 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219	MUS 209	MUS 309	MUS 202, 203, 204, 205, 206, 207	MUS 440
GOAL 1: CORE MUSIC SKILLS	BM1	Bachelor of Music in Music Therapy: AMTA Essential Competencies, Experiences, and Opportunities												
	1.A	Advanced keyboard skills, including the ability to play at sight, accompany, transcribe, and improvise.	MUS 171, 172 (I), MUS 271, 272 (R)											
	1.B	Ability to sight-sing and take aural dictation.						MUS 115 (I), 117 (R), 213 (R), 217 (R)						
	1.C	Skills in voice, especially as related to group singing. Ability to communicate using a basic repertoire of traditional, folk, and popular songs.		MUS 173 (R), MUS 183 (R)										
	1.D	Guitar skills sufficient to accompany self and ensembles. Ability to perform a basic repertoire of traditional, folk, and popular songs in several keys, with or without printed music.			MUS 170 (R), MUS 180 (R)									
	1.E	Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.				MUS 304 (I)								
	1.F	Conducting skills adequate to the therapist's needs in providing repertoire and leadership to small and large vocal/instrumental ensembles.									MUS 209 (R)			
	1.G	Composition and arranging skills sufficient to compose songs with simple accompaniment; and to arrange, transcribe, and simplify music compositions for small vocal and non-symphonic instrumental ensembles.							MUS 116 (I), 218 (R), 219 (R), 218 (I)					
	1.H	Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.									MUS 210 (R)			
	1.I													
GOAL 2: NEURO & THEORETICAL	2.J	Knowledge of the basic principles of normal human development, exceptionalism and psychopathology, principles of therapy, and the therapeutic relationship.												MUS 438 (I)
	2.K	Knowledge of the basic foundations and principles of music therapy, including history and philosophy; the psychological, physiological, and sociological basis for the use of music as therapy; music therapy methods, techniques and materials with their appropriate applications to various client populations.												MUS 438 (I)
GOAL 3: DIVERSE POP. & ENVIRONMENTS	3.L	Knowledge of various client populations, client assessment, treatment planning, therapy implementation and evaluation; clinical documentation (both oral and written) and termination/discharge planning.												MUS 438 (I)
GOAL 4: CLINICAL EXPERIENCE	4.M	Knowledge of professional standards of clinical practice, professional role and ethics; interdisciplinary collaboration in designing and implementing treatment programs; supervision and administration.												MUS 438 (I)
GOAL 5: RESEARCH	5.N	Knowledge of research methods to be able to interpret information, demonstrate basic knowledge of historical, quantitative, and qualitative research, and to apply research findings to clinical practice in music therapy.												
NASM COMPETENCY 1: PERFORMANCE	BM 1.A	Bachelor of Music in Music Therapy: NASM Music Competencies												
	BM 1.A	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.					MUS 110-410 (I, R, E), MUS 450 (I)						MUS 291 (I), 292 (I), 293 (I), 304 (R), 305 (R), 306 (R), 307 (R)	
	BM 1.B	An overview understanding of the repertoire in the student's major performance area and the ability to perform from a cross-section of that repertoire.					MUS 110-410 (I, R, E), MUS 450 (I)			MUS 220 (R), 6 credits from the following courses: 301 (R), 305 (I), 106 (I), 222 (R), 322 (R), 306 (R)			MUS 291 (I), 292 (I), 293 (I), 304 (R), 305 (R), 306 (R), 307 (R)	
	BM 1.C	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performing area, a level of skill relevant to professional standards appropriate for the particular concentration.					MUS 110-410 (I, R, E), MUS 450 (I)						MUS 291 (I), 292 (I), 293 (I), 304 (R), 305 (R), 306 (R), 307 (R)	
	BM 1.D	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation, including rehearsal and conducting skills as appropriate to the particular music concentration.		MUS 173 (R), MUS 183 (R)			MUS 110-410 (I, R, E), MUS 450 (I)							
	BM 1.E	Keyboard competency.	MUS 171, 172 (I), MUS 271, 272 (R)											
	BM 1.F	Growth in artistic, technical skills, collaborative competence and knowledge of repertoire through regular ensemble experiences. Ensembles should be varied both in size and nature.					MUS 110-410 (I, R, E), MUS 450 (I)						MUS 291 (I), 292 (I), 293 (I), 304 (R), 305 (R), 306 (R), 307 (R)	
	BM 2.A	An understanding of the common elements and organizational patterns of music and their interaction; the ability to employ this understanding in aural, verbal, and visual analysis, and the ability to take aural dictation.						MUS 115 (I), 117 (R), 213 (R), 217 (R)						
	BM 2.B	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requirements of their specializations.						MUS 116 (I), 218 (R), 219 (R)						
	BM 2.C	The ability to place music in historical, cultural, and stylistic contexts.					MUS 110-410 (I, R, E), MUS 450 (I)			MUS 220 (R), 6 credits from the following courses: 301 (R), 305 (I), 106 (I), 222 (R), 322 (R), 306 (R)			MUS 291 (I), 292 (I), 293 (I), 304 (R), 305 (R), 306 (R), 307 (R)	
NASM COMPETENCY 2: MUSICIANSHIP SKILLS & ANALYSIS	BM 2.A	A rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and creatively with musical materials in various composition-based activities, particularly those most associated with the major field.					MUS 110-410 (I, R, E), MUS 450 (I)		MUS 116 (I), 218 (R), 219 (R)					
	BM 2.B	Basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.								MUS 220 (R), 6 credits from the following courses: 301 (R), 305 (I), 106 (I), 222 (R), 322 (R), 306 (R)		MUS 300 (I)		
NASM COMPETENCY 3: COMPOSITION/IMPROVISATION	BM 3													
NASM COMPETENCY 4: HISTORY & REPERTORY	BM 4													
NASM COMPETENCY 5: SYNTHESIS	BM 5	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance, aural, verbal, and visual analysis, composition/improvisation, and history and repertoire.					MUS 110-410 (I, R, E), MUS 450 (I)							

F. FACULTY AND STAFF: The faculty and support staff for the program should be sufficient in number and demonstrate the knowledge, skills, and other attributes necessary to the success of the program.

F1. Describe the faculty who will be assigned to the program. Indicate total full-time equivalent (FTE) positions required for the program, the proportion of program faculty who will be in tenure-track positions, and whether faculty positions will be new positions or reassignment of existing positions. What are the minimal degree level and academic/technical field requirements and certifications required for teaching in this program?

Courses not specifically created for the music therapy degree program are already taught by existing faculty, and it is currently anticipated that the projected enrollment can be absorbed into present assignments.

Due to accreditation requirements, the degree program will need to have one full-time position devoted to the degree by the second year. We anticipate that this would be our Director of Experiential Education, as this person would be the one to administer all clinical placements and would thus be helping the students to apply for their fifth-year residencies at the end of that second year.

By the third year, it would be necessary to have a tenure-track faculty position to serve as Director of the program and to teach the majority of the academic courses within the curriculum.

The remainder of the courses in the new program would be taught by various part-time faculty. This arrangement is necessary due to the varied types of expertise required (a guitar specialist would not also teach the voice class; that teacher would not teach the percussion class, etc.). The total amount of part-time faculty would be 1.33 FTE in total by year four.

Please see the Budget Justification Report for further details.

The minimum degree requirement would be a Masters in Music Therapy and a concurrent licensure through the American Music Therapy Association or affiliated state agency. A doctorate in one of the health sciences, particularly neuroscience, or a doctorate in music might be preferred for the tenure-track position, but it would not be required.

F2. List anticipated support staff, the percent of their time to be spent in the program, and whether these are reassignments or new positions. Indicate total full-time equivalent (FTE) positions required for the program.

Please see the Budget Justification Report for further details.

- F3. Summarize the annual costs for faculty and support staff by indicating salaries and fringe benefits (adjusted for the proportion of time devoted to the program). Distinguish between existing resources and new resources. Specify in the narrative if resources are to be provided by more than one department. Include the salary and benefits information on the Rhode Island Office of Postsecondary Commissioner [budget form](https://www.riopc.edu/page/academic_program/) (https://www.riopc.edu/page/academic_program/)**

Please see the Budget Justification Report for further details. Please also note that it is anticipated that current faculty would be able to absorb the increased enrollment into their current course workload.

- G. STUDENTS: The program should be designed to provide students with a course of study that will contribute to their intellectual, social, and economic well-being. Students selected should have the necessary potential and commitment to complete the program successfully.**

- G1. Describe the potential students for the program and the primary source of students. Indicate the extent to which the program will attract new students or will draw students from existing programs and provide a specific rationale for these assumptions. For graduate programs, indicate which undergraduate programs would be a potential source of students.**

Students for this program will be drawn from across New England and potentially the country. We will be looking for students with a background of science courses, with musical ability and an interest in helping others.

As this would be the only music therapy program available in the New England states at a public institution, it is anticipated that there will be considerable interest, particularly among those who would want to gain licensure the field of music therapy but are currently prevented from doing so due to the expense and/or distance involved in pursuing this course of study at the institutions currently offering it.

A local music therapy practice reports that an annual average of twenty high school seniors requests some sort of music therapy final capstone project. We are making a conservative estimate that five such Rhode Island students expressing such interest might enroll in this degree program, then we are extrapolating that interest to the other five New England states. In order to keep our expectations reasonable in the early years, we are further reducing this enrollment possibility of thirty students per year (five per state) down to twenty students per year. Although we anticipate the unique, neuroscience base of our curriculum will appeal to potential students across the country, we have kept our estimates of the numbers of students enrolling from that category at a conservative estimate of two per year.

- G2. Estimate the proposed program size and provide projected annual full-time, part-time, and FTE enrollments for one complete cycle of the program. Provide a specific rationale for the assumptions made in the projections. Depending on the nature of the program, use the FTE or part-time estimates of enrollment on the Rhode Island Office of Postsecondary Commissioner [budget form](https://www.riopc.edu/page/academic_program/) (https://www.riopc.edu/page/academic_program/)**

Being the only public school in New England to offer this degree, and one of only two accredited programs, would offer us a distinct enrollment and recruitment advantage. A local music therapy practice reports that an annual average of twenty high school seniors requests some sort of music therapy final capstone project. We are making a conservative estimate that five such Rhode Island students expressing such interest might enroll in this degree program, then we are extrapolating that interest to the other five New England states. In order to keep our expectations reasonable in the early years, we are further reducing this enrollment possibility of thirty students per year (five per state) down to twenty students per year. Although we anticipate the unique neuroscience base of our curriculum will appeal to potential students across the country, we have kept our estimates of the numbers of students enrolling from that category at a conservative estimate of two per year.

Please see the Budget Justification Report for further details.

G3. Indicate how the institution provides programs and services designed to assist students in achieving their academic goals.

Due to the unique nature of music degrees, the Department of Music at the University of Rhode Island provides all advising support for students majoring in music, from before their first semester through graduation.

In addition, all music students receive one-on-one instruction through lessons. These lessons are a time when faculty can evaluate a student's progress and provide constructive advice and feedback when it is clear a student will need extra assistance.

In addition, students enrolled in this degree program will receive regular assistance via the numerous practicum and seminar courses required in the curriculum.

It is expected that the nature of the program will be such that a strong peer-to-peer group providing tutoring and mentoring will be in place one to two years after the inception of the program.

G4. List the program admission and retention requirements for students. Provide descriptions of the specific criteria and methods used to assess students' ability to benefit from the program. Describe how satisfactory academic progress will be determined.

As with all music degree programs at URI, admission is by audition only. For music therapy, as with music education, this audition will include an entrance interview with a faculty member with expertise in the field in order to evaluate a candidate's potential for success in the major.

In order to meet American Music Therapy Association (AMTA) standards, music therapy students are expected to obtain a grade of C or better in all core music therapy courses.

Music study has rigorous feedback from multiple sources each semester of study, including juries (faculty panels that adjudicate each student's performance ability, using a rubric), performances, individual feedback and of course standard grading.

Please see the curriculum map in section E above for a full elaboration of all forms of assessment and feedback.

- G5. Indicate available funds for assistantships, scholarships and fellowships. Include this information on the Rhode Island Office of Postsecondary Commissioner [budget form](https://www.riopc.edu/page/academic_program/)**

Please see the Budget Justification Report.

H. ADMINISTRATION: Administrative oversight for the program should be sufficient to ensure quality.

- H1. Indicate how the program will be administered and the degree to which this work will affect the administrative structure in which it is located.**

The overall degree program will be administered with the same structure as all other currently existing professional music degrees. The Department of Music of the College of Arts and Sciences houses all such degrees. As the structure already exists to support Bachelor of Music degrees, it is not anticipated that this degree program will have any effect upon the administrative structure currently in place.

There will need to be a Director of Experiential Education responsible for student placement in various therapy settings. This position is accounted for in the budget under “administrators.”

- H2. Indicate the titles of the persons who will have administrative responsibility for the program and the percent of time each will spend on the program.**

Dean, College of Arts and Sciences – 2%
Associate Dean, College of Arts and Sciences – 5%
Chair, Department of Music - 5%
Director of Experiential Education, Music Therapy – 25%

- H3. Indicate additional annual administrative salaries and related costs to be associated with the program. Distinguish between existing resources and new resources. Include this information on the Rhode Island Office of Postsecondary Commissioner [budget form](https://www.riopc.edu/page/academic_program/)**

The administrative work necessary would be done by the Director of Experiential Education, Music Therapy.

Please see the Budget Justification Report for further details.

I. INSTRUCTIONAL RESOURCES: The instructional resources should be sufficient in quantity, quality, and timeliness to support a successful program.

- I1. Estimate the number and cost of relevant print, electronic, and other non-print library materials needed (and those available) for the program and compare with recommendations of national accrediting agencies.**

Please see the information contained in the Library Impact Statement under I4. The library resources available will meet the recommendations of NASM and AMTA.

- I2. Identify and evaluate other instructional resources and instructional support equipment (such as computers, laboratory equipment, supplies, clinical space, internships, proctors) in terms of overall capability to satisfy the needs of the program. If these instructional resources are considered insufficient or if upgrading is necessary for the development of the program, the additional needs should be detailed and their cost estimated.**

The new faculty members will need computers when they assume their positions. The musical instruments required for this program are already available, since the list of necessary instruments for music therapy is identical to the list for music education. If the program grows significantly, it may be necessary to purchase a few more of these instruments, but the department has sufficient funds to purchase instruments for repair, replacement or increased availability.

Clinical spaces and resources for internships should be adequate. Please see letters of support from interested medical and educational partners, attached at the end of this proposal.

- I3. Estimate annual expenditures for instructional resources. Distinguish between existing resources and new resources. The information should reflect the annual operation and maintenance of the instructional resources, recurrent costs and costs for necessary additions. Include this information on the Rhode Island Office of Postsecondary Commissioner [budget form](https://www.riopc.edu/page/academic_program/) (https://www.riopc.edu/page/academic_program/)**

Please see the Budget Justification Report for further details.

- I4. Provide a [Library Impact Statement](#).**

LIBRARY IMPACT STATEMENT (New Program Proposal)
LIBRARIAN'S ASSESSMENT

The Collection Management Officer will complete this form as requested, assessing library materials and collections as detailed below, returning. Subject selectors who receive requests for Library Impact Statements for new programs should forward those requests to the CMO.

Program: Bachelor of Music in Music Therapy_____

Department, College: Music/Arts and Sciences_____

Faculty Member: Mark Conley_____

Date returned to Faculty: 9/10/18_____

Librarian Completing Assessment: Joanna M. Burkhardt_____

Collection Management Officer: Joanna M. Burkhardt_____

Assessment of:

- Suitability of existing library resources;
- New library resources required to support the program;
- Information skills education required by the students; and
- Funds needed for library materials and services.

Please include:

1. What library holdings already exist in relevant subject categories? How much money is now allocated in the program subject area?

The URI Libraries have substantial holdings in relevant subject categories. In recent years many of those holdings have been purchased in a digital format so that they can be available online. The allocation for the purchase of monographs for Music for 2018-19 is approximately \$3,000. The allocation for journals is not broken out by department. We subscribe to most of our journals online and already support the Music programs with our subscription packages.

2. Does URI have the essential journals as noted in the Faculty Questionnaire?

URI subscribed to the essential journals noted in the Faculty Questionnaire.

3. What new resources are required to support the program (including media, electronic, or other non-print materials)?

No new library resources are required to support this program.

J. FACILITIES AND CAPITAL EQUIPMENT: Facilities and capital equipment should be sufficient in quantity, quality, and timeliness to support a successful program.

- J1. Describe the facilities and capital equipment (e.g., classrooms, office space, laboratories, and telecommunications equipment) and assess the adequacy of these resources relative to the program and to the requirements of the American with Disabilities Act and state disability statutes.**

The one classroom located in the Fine Arts Center and currently available to the Department of Music is not adequate relative to the requirements of the Americans with Disabilities Act and state disability statutes. The department has notified the Capital Projects office of the necessity to provide at least one classroom for curricular delivery of music courses. We will require this whether or not this new program is approved, and we currently await a response.

- J2. If new or renovated facilities are necessary, explain in detail (e.g., requirements, costs, sources of revenue, and expected date of completion). Include this information on the Rhode Island Office of Postsecondary Commissioner budget form (https://www.riopc.edu/page/academic_program/)**

No new facilities are necessary due to the partnership with Hands in Harmony, which has the necessary space for clinical observations.

- J3. Estimate the annual additional expenditures for new program facilities and capital equipment. Include this information on the Rhode Island Office of Postsecondary Commissioner budget form (https://www.riopc.edu/page/academic_program/)**

Please see the Budget Justification Report for further details.

- J4. Indicate whether the needed facilities are included in the institution's master plan.**

There are improved facilities in the institution's master plan. Needed facilities are already available, with the exception of an accessible classroom, mentioned above.

K. FINANCIAL CONSIDERATIONS: Projected revenues should be sufficient to support a successful program and must cover the estimated costs of the program.

- K1. Expenditures for program initiation and annual operation should be estimated and displayed in the proposed budget. The summary should enable the reader to understand expenditures for a period representative of one full program cycle.**

Please see the Budget Justification Report for further details.

- K2. Revenue estimates should be provided for a similar period of time. For a new program, the appropriateness and feasibility of instituting differential tuition and/or fees should be addressed.**

NOTE: Excel budget forms (Rhode Island Office of Postsecondary Commissioner https://www.riopc.edu/page/academic_program/) are self-calculating.

Please see the Budget Justification Report for further details.

- K3. Describe how current institutional resources will be redeployed or extra institutional resources will be obtained to support the program (e.g., describe program eliminations, staff reallocations and/or external sources of monies).**

Please see the Budget Justification Report for further details.

- L. EVALUATION: Appropriate criteria for evaluating the success of a program should be developed and used.**

- L1. List the performance measures by which the institution plans to evaluate the program. Indicate the frequency of measurement and the personnel responsible for performance measurements. Describe provisions made for external evaluation, as appropriate.**

The institution will evaluate the program by quantifying the number of majors, the ability of graduates to obtain employment within the field or acceptance into graduate programs. The institution also evaluates courses via the IDEA evaluation system. The department makes regular reviews of its curriculum via the department's Undergraduate Curriculum and Academic Standards committee, recommending changes to the music faculty as warranted.

- L2. Describe and quantify the program's criteria for success.**

Graduation Rate: The institution will be able to begin to evaluate this metric annually once the first cohort of students has completed the five-year program.

Employment/Graduate and Professional Acceptance: The Director of Experiential Education will be responsible for tracking student placement upon graduation, at one and five years post-graduation.

Accreditation: See L3 below.

- L3. If the proposed program is eligible for specialized accreditation, indicate name and address of the accrediting agency and a list of accreditation requirements. If specialized accreditation is available but not sought, indicate reasons.**

Music Therapy degrees are accredited by the National Association of Schools of Music (NASM). Our institution currently holds accreditation from this body for all music degrees we offer. NASM accredits postsecondary music therapy degree programs on behalf of The American Music Therapy Association.

Addresses:

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston VA 20190-5248

703-437-0700 Phone

info@arts-accredit.org email

The American Music Therapy Association

8455 Colesville Road, Suite 1000
Silver Spring MD 20910

301-589-3300

info@musictherapy.org email

The requirements specific to the music therapy degree may be found in the NASM 2017 – 2018 Handbook (available via their website, nasm.arts-accredit.org) on pages 116-117:

13. Baccalaureate Degree in Music Therapy

NASM reviews and approves music therapy degree programs. Some of the titles for degree programs in music therapy are Bachelor of Music in Music Therapy, Bachelor of Arts in Music Therapy, Bachelor of Science in Music Therapy, and Bachelor of Music Therapy.

1. Curricular Structure

1. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music therapy as indicated below and in Standards for Accreditation VIII.
2. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following structural guidelines: studies in music should occupy 45–50% of the total degree program; studies in music therapy and clinical foundations, approximately 30%; general studies, 20–25% (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives).
2. **Specific Recommendations for General Studies.** Studies in such areas as oral and written communication, social sciences, and the arts are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
 1. Advanced keyboard skills, including the ability to play at sight, accompany, transpose, and improvise.
 2. Ability to sight-sing and take aural dictation.
 3. Skills in voice, especially as related to group singing. Ability to communicate using a basic repertory of traditional, folk, and popular songs.
 4. Guitar skills sufficient to accompany self and ensembles. Ability to perform a basic repertory of traditional, folk, and popular songs in several keys, with or without printed music.
 5. Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.
 6. Conducting skills adequate to the therapist's needs in providing repertory and leadership to small and large vocal/instrumental ensembles.
 7. Composition and arranging skills sufficient to compose songs with simple accompaniment; and to arrange, transpose, and simplify music compositions for small vocal and non-symphonic instrumental ensembles.
 8. Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.
 9. Knowledge of the basic principles of normal human development, exceptionality and psychopathology, principles of therapy, and the therapeutic relationship.
 10. Knowledge of the basic foundations and principles of music therapy, including history and philosophy; the psychological, physiological, and sociological bases for the use of music as therapy; music therapy methods, techniques and materials with their appropriate applications to various client populations.

11. Knowledge of various client populations; client assessment; treatment planning; therapy implementation and evaluation; clinical documentation (both oral and written) and termination/discharge planning.
12. Knowledge of professional standards of clinical practice; professional role and ethics; interdisciplinary collaboration in designing and implementing treatment programs; supervision and administration.
13. Knowledge of research methods to be able to interpret information, demonstrate basic knowledge of historical, quantitative, and qualitative research, and to apply research findings to clinical practice in music therapy.

4. Operational Requirements

1. Professional courses in the theory and practice of music therapy must be taught by instructors who hold an appropriate professional credential in music therapy and who have sufficient clinical experience in music therapy.
2. Clinical training shall be provided with a representative range of client populations in a variety of settings under qualified supervision. This clinical training shall include both pre-internship and internship experiences, which shall be designed, like academic components of the program, to enable students to acquire specific entry-level competencies. The internship is normally required prior to the granting of a baccalaureate degree in music therapy. Although NASM recognizes that some institutions make provision for this as a post-baccalaureate experience, music therapy students must be advised that clinical experience is required to be eligible for board certification in the field.
3. Institutions are expected to state in their published materials the specific certification eligibility to which their curricula will lead.

L4. Describe the process that communicates the results of the program evaluation to appropriate institutional stakeholders and uses the outcomes for program improvement.

The accreditation and assessment requirements for the agencies involved are such that administration at all levels is informed of evaluation and improvement biennially within the institution and every ten years via accreditation of the full department.

BUDGET AND FINANCIAL PLANNING

Academic House, 85 Upper College Road, Kingston, RI 02881 USA, p: 401.874.2668 www.uri.edu/budget

DATE: January 11, 2019

TO: Margaret Benz
Coordinator, Faculty Senate

FROM: Linda Barrett
Director, Budget and Financial Planning

SUBJECT: Proposal for a Bachelor of Music in Music Therapy

As requested in an email from Mark Conley, Chair, Department of Music, dated December 19, 2018, the Budget and Financial Planning Office has reviewed the submitted documents related to the proposal for a Bachelor of Music in Music Therapy.

According to the proposal, the Bachelor of Music in Music Therapy will be offered through the College of Arts and Sciences and will complement their current professional majors. URI will be the only public school in New England to offer this degree. This program has the potential to contribute positively to the University's revenue in future years.

The Bachelor of Music in Music Therapy Degree, as proposed, will require new resources in the unrestricted budget. Due to accreditation requirements, one full-time Director of Experiential Education in the second year, one tenure track faculty as Director of the Program in the third year, and additional part-time faculty.

All funding for new resources must be requested through the annual college budget hearings with the Provost.

Please let us know if you require any further information.

cc: Donald DeHayes
Laura Beauvais
Jeannette Riley
Cheryl Hinkson
Joanne Lawrence
Nedra Reynolds

Dean Libutti
Matthew Bodah
Mark Conley
Colleen Robillard
John Humphrey

ACADEMIC PROGRAM BUDGET FORM

Use this form for programs that can be pursued on a full-time basis, part-time basis, or through a combination of full-time and part-time attendance. **Page 1 of 3**

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Choose one: ☒ Full-time ☐ Part-time ☐ Combination of full- and part-time

REVENUE ESTIMATES

	Year 1 2021	Year 2 2022	Year 3 2023	Year 4 2024
Tuition: In-State	\$12,002	\$12,002	\$12,002	\$12,002
Tuition: Out-State	\$28,972	\$28,972	\$28,972	\$28,972
Tuition: Regional	\$21,004	\$21,004	\$21,004	\$21,004
Mandatory fees per student	\$1,790	\$1,790	\$1,790	\$1,790
FTE # of New Students: In-State	5.00	5.00	5.00	5.00
FTE # of New Students: Out-State	2.00	2.00	2.00	2.00
FTE # of New students:Regional	4.00	13.00	13.00	13.00
# of In-State FTE students transferring in from the institution's existing programs				
# of Out-State FTE students transferring in from the institution's existing programs				
	Newly Generated Revenue	Revenue from existing programs	Newly Generated Revenue	Revenue from existing programs
TUITION AND FEES				
First Year Students				
In-State tuition	\$60,010.00	\$0.00	\$60,010.00	\$0.00
Out-of-State tuition	\$57,944.00	\$0.00	\$57,944.00	\$0.00
Regional tuition	\$21,008.00	\$273,052.00	\$273,052.00	\$273,052.00
Mandatory fees	\$12,530.00	\$0.00	\$12,530.00	\$0.00
Second Year Students				
In-State tuition		\$60,010.00	\$60,010.00	\$60,010.00
Out-of-State tuition		\$57,944.00	\$57,944.00	\$57,944.00
Regional tuition		\$21,008.00	\$273,052.00	\$273,052.00
Mandatory fees		\$12,530.00	\$12,530.00	\$12,530.00
Third Year Students				
In-State tuition			\$60,010.00	\$60,010.00
Out-of-State tuition			\$57,944.00	\$57,944.00
Regional tuition			\$21,008.00	\$273,052.00
Mandatory fees			\$12,530.00	\$12,530.00
Fourth Year Students				
In-State tuition				\$60,010.00
Out-of-State tuition				\$57,944.00
Regional tuition				\$21,008.00
Mandatory fees				\$12,530.00
Total Tuition and Fees	\$151,492.00	\$0.00	\$555,028.00	\$0.00
GRANTS	\$0.00	\$0.00	\$0.00	\$0.00
CONTRACTS	\$0.00	\$0.00	\$0.00	\$0.00
OTHER (Specify)	\$0.00	\$0.00	\$0.00	\$0.00
Total Grants, Contracts, Other	\$0.00	\$0.00	\$0.00	\$0.00
TOTAL	\$151,492.00	\$0.00	\$555,028.00	\$0.00

NOTE: All of the above figures are estimates based on projections made by the institution submitting the proposal.

ACADEMIC PROGRAM BUDGET FORM

Use this form for programs that can be pursued on a full-time basis, part-time basis, or through a combination of full-time and part-time attendance. **Page 2**
of 3

EXPENDITURE ESTIMATES

	Year 1 2020		Year 2 2021		Year 3 2022		Year 4 2023	
	Additional resources required for program	Expenditures from current resources	Additional resources required for program	Expenditures from current resources	Additional resources required for program	Expenditures from current resources	Additional resources required for program	Expenditures from current resources
PERSONNEL SERVICES								
Administrators	\$6,835.00		\$65,800.00		\$67,116.00		\$68,459.00	
Faculty	\$4,101.00		\$9,569.00		\$121,717.00		\$130,686.00	
Support Staff								
Others								
Fringe Benefits %								
Total Personnel	\$10,936.00	\$0.00	\$75,369.00	\$0.00	\$188,833.00	\$0.00	\$199,145.00	\$0.00
OPERATING EXPENSES								
Instructional Resources								
Other (specify)								
Total Operating Expenses	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
CAPITAL								
Facilities								
Equipment			\$2,700.00		\$2,700.00			
Other								
Total Capital	\$0.00	\$0.00	\$2,700.00	\$0.00	\$2,700.00	\$0.00	\$0.00	\$0.00
NET STUDENT ASSISTANCE								
Assistantships								
Fellowships								
Stipends/Scholarships								
Total Student Assistance	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
TOTAL EXPENDITURES	\$10,936.00	\$0.00	\$78,069.00	\$0.00	\$191,533.00	\$0.00	\$199,145.00	\$0.00

NOTE: All of the above figures are estimates based on projections made by the institution submitting the proposal.

ACADEMIC PROGRAM BUDGET FORM

Use this form for programs that can be pursued on a full-time basis, part-time basis, or through a combination of full-time and part-time attendance. **Page 3 of 3**

	Year 1 2020	Year 2 2021	Year 3 2022	Year 4 2023
BUDGET SUMMARY OF COMBINED EXISTING AND NEW PROGRAM				
Total Revenue	\$151,492.00	\$555,028.00	\$958,564.00	\$1,362,100.00
Total Expenses	\$10,936.00	\$78,069.00	\$191,533.00	\$199,145.00
Excess/Deficiency	\$140,556.00	\$476,959.00	\$767,031.00	\$1,162,955.00
BUDGET SUMMARY OF EXISTING PROGRAM ONLY				
Total Revenue	\$0.00	\$0.00	\$0.00	\$0.00
Total Expenses	\$0.00	\$0.00	\$0.00	\$0.00
Excess/Deficiency	\$0.00	\$0.00	\$0.00	\$0.00
BUDGET SUMMARY OF NEW PROGRAM ONLY				
Total of Newly Generated Revenue	\$151,492.00	\$555,028.00	\$958,564.00	\$1,362,100.00
Total of Additional Resources Required for Program	\$10,936.00	\$78,069.00	\$191,533.00	\$199,145.00
Excess/Deficiency	\$140,556.00	\$476,959.00	\$767,031.00	\$1,162,955.00

NOTE: All of the above figures are estimates based on projections made by the institution submitting the proposal.

Budget Justification

Bachelor of Music in Music Therapy

Enrollment Estimates: Being the only public school in New England to offer this degree, and one of only two accredited programs, would offer us a distinct enrollment and recruitment advantage.

A local music therapy practice reports that an annual average of twenty high school seniors requests some sort of music therapy final capstone project. We are making a conservative estimate that five such Rhode Island students expressing such interest might enroll in this degree program, then we are extrapolating that interest to the other five New England states. In order to keep our expectations reasonable in the early years, we are further reducing this enrollment possibility of thirty students per year (five per state) down to twenty students per year. Although we anticipate the unique neuroscience base of our curriculum will appeal to potential students across the country, we have kept our estimates of the numbers of students enrolling from that category at a conservative estimate of two per year.

Tuition Revenue Estimates: In-state tuition was calculated at \$12,002 annually, and out-of-state tuition was calculated at \$28,972. These tuition estimates come from the figures provided by the University of Rhode Island Budget Office.

Fees: The cost for mandatory fees per student for the first year is \$1,790. Subsequent fees are calculated at a 2% rate of increase per annum.

Personnel Costs (new dollars):

Note: This program will require both full and part-time faculty, since some courses require a specialization that someone currently working in the field would come to teach one or two courses total in the curriculum.

- For part-time faculty, the payments were calculated based upon the formulae in the current Part-Time Faculty Union contract.
- For the one new tenure-track faculty member and the one lecturer, a rate of 40% was used to calculate fringe benefits. In addition, a 2% increase in salary/benefits was calculated for each subsequent year for all new positions.

YEAR ONE (2020-2021)

•**Director of Experiential Education:** The first semester would be taken with establishing the connections at local schools, clinics, hospitals, etc. as we begin to send our students into the field to observe and to work in various clinical settings. The second semester would be spent placing our first cohort in their first field observations, as well as assisting these students in applying for their junior year practicums. The second semester, this person would also teach MUS 137 (1 cr. = \$1367). Estimate: Field placement work equivalent to two course credits per semester (\$2734 x 2)

The following courses in the curriculum will require part-time faculty:

SPRING 2021:

MUS 136 (2 cr.) = \$2734

MUS 180 (1 cr.) = \$1367

TOTAL FACULTY/ADMINISTRATIVE EXPENDITURE YEAR ONE: \$10,936

YEAR TWO (2021-2022)

•**Search: Full-time, Tenure-track Professor of Music Therapy** In this academic year we would hold our search for the director of the program, we would still be able to cover all academic courses with the Director of Experiential Education and with part-time instructors. See below for requirements.

•**Director of Experiential Education:** By this point, the field placements are fully in place. The Director of Experiential Education will have the same responsibilities as in year one, with the added placements and supervisions of the second year, plus all seminars and practicums. This person would now supervise MUS 137, 236, 237, 243 and 244. At this point the program will need a full-time faculty member (lecturer) for accreditation and to provide field placements. The salary for a lecturer in Music is \$47,000 (plus \$18,800 in fringe benefits)

The following courses in the curriculum will require part-time faculty:

SPRING 2022:

MUS 136 (2 cr.) = \$2734

MUS 180 (1 cr.) = \$1367

MUS 183 (1 cr.) = \$1367

MUS 232 (2 cr.) = \$2734

MUS 237 (1 cr.) = \$1367

TOTAL FACULTY/ADMINISTRATIVE EXPENDITURE YEAR TWO: \$75,369

YEAR THREE (2022-2023)

•**NEW FACULTY: Associate Professor of Music Therapy (1 FTE)** In order to “launch” the program with credibility, it is anticipated that our first hire would be at least the Associate Professor rank. Salary is calculated accordingly:

\$76,200 (plus \$30,480 in fringe benefits)

•**Director of Experiential Education:** Field placements are fully in place. The program can begin to accept students who completed coursework elsewhere up to two years and who now wish to transfer. The coordinator will have the same responsibilities as in year two, with the added placements and supervisions of the third year. This person would now be coordinating another person or person in field placements, seminars and practicums not directly covered by this individual. Courses taught (seminars and practicums) would continue to move upward in level as other music therapists in the field took over the lower division courses. Courses covered by the director this year would likely be MUS 237, 244, 336, 337, 343, 344.

A calculated 2% increase in salary/benefits results in a salary of \$47,940 (plus \$19, 176 in fringe benefits)

The following courses in the curriculum will require part-time faculty:

FALL 2022:

MUS 137 (1 cr.) = \$1367

MUS 236 (1 cr.) = \$1367

MUS 243 (1 cr.) = \$1367

MUS 334 (2 cr.) = \$2734

SPRING 2023:

MUS 136 (2 cr.) = \$2734

MUS 137 (1 cr.) = \$1367

MUS 180 (1 cr.) = \$1367

MUS 183 (1 cr.) = \$1367

MUS 233 (1 cr.) = \$1367

TOTAL FACULTY/ADMINISTRATIVE EXPENDITURE YEAR THREE: \$191,533

YEAR FOUR (2023-2024)

•**Director of Experiential Education:** Field placements are fully in place. The program can begin to accept students who completed coursework elsewhere and who now wish to transfer to URI. The coordinator will have the same responsibilities as in year three, with the added placements and supervisions of the fourth year. Courses now taught would be MUS 337, 344, 436, 437, 443 and 444.

A calculated 2% increase in salary/benefits results in a salary of \$48, 899
(plus \$19, 560 in fringe benefits)

Faculty Member hired previous year, calculated 2% increase in salary and benefits:

\$77,724 (plus \$31,090 in fringe benefits)

The following courses in the curriculum will require part-time faculty:

FALL 2022:

MUS 236 (1 cr.) = \$1367

MUS 243 (1 cr.) = \$1367

MUS 334 (2 cr.) = \$2734

MUS 336 (1 cr.) = \$1367

MUS 343 (1 cr.) = \$1367

SPRING 2023:

MUS 136 (2 cr.) = \$2734

MUS 137 (1 cr.) = \$1367

MUS 180 (1 cr.) = \$1367

MUS 183 (1 cr.) = \$1367

MUS 232 (2 cr.) = \$2734

MUS 233 (1 cr.) = \$1367

MUS 237 (1 cr.) = \$1367

MUS 244 (1 cr.) = \$1367

TOTAL FACULTY/ADMINISTRATIVE EXPENDITURE YEAR FOUR: \$199,145

Capital Expenses: These expenses include computer and printing equipment for two positions – one in Year Two and one in Year Three - and total \$5400.

- Desktop computer 2 @ \$1600
- Laptop computer 2 @ \$600
- Printer 2 @ \$500

YEAR FIVE (2024-2025)

By this point, the program is fully developed and staffed. The only additional course will be the online supervision seminar of the fifth-year student clinical residencies. The teacher of record for this course will be the Director of Experiential Education. Thus, there are no further costs to estimate for the delivery of the program in the fifth year of study.



Hands in Harmony Partners

Student Placement Options
University of Rhode Island
Music Therapy Program

RI Department of Health

Contact: Steven Boudreau and Laurie
Leonard

CODAC

Farrell Carley and Linda Hurley

Social Enterprise Greenhouse

Contact: Zara Solomon

Seven Hills Early Intervention

Contact: Laurie Farrell

East Greenwich Public Schools

Contact: Lisa Hughes

Boston Children's Hospital

Contact: Brian Jantz

Thundermist

Contact: Jayeson Watts

Harvest Acre Farms

Contact: Cindy Duncan

South County Health

Contact: Lou Giancola

Fogarty Center

Contact: Melissa Linicus

Magnolia Pediatrics

Contact: Linda Del-Vecchio

Tori Andreozzi Foundation

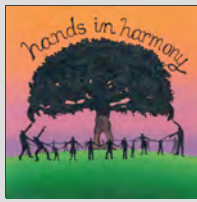
Contact: Cathy Andreozzi

Early Intervention of RI

Contact: Jen Kaufman

Legislators

Teresa Tanzi, Blake Filippi, Joseph
McNamara, Jim Langevin, (other
potentials there if you need more)



Hands in Harmony, LLC.

25 W Independence Way
Kingston, RI 02881
Phone: 401-783-4810
E-Mail: nomalley@hihri.org
Web: handsinharmonyri.org

October 1, 2018

Dean Jeannette Riley

Dear Dean Riley:

As a board certified, licensed, neurologic music therapist and the Executive Director of Hands in Harmony (a small business specializing in music therapy and founded in RI in 2003), I am delighted to write this letter of support to endorse a music therapy program at the University of Rhode Island. After discussing current programming and growth at the University of Rhode Island, it is my belief that a music therapy program would align with the current mission of advancement, innovation, and interdisciplinary growth. Currently the three existing colleges that offer music therapy in the New England region are all private and are located in Massachusetts. This program presents an opportunity to fill a need for positioning Rhode Island as a leader in expanding academic programming. This program aligns directly with state initiatives currently in progress through the Department of Health. The National Institute of Health is commencing workshops and research on music in health while funding for research is prioritizing nonpharmacological approaches combining the arts in healthcare.

The study of music and neurology is progressive and as technology develops, it is anticipated that this area of specialty will continue to grow. College programming focusing on the neurologic implications of music therapy and teaching research is promising for the University of Rhode Island, the state of Rhode Island, the field of music therapy, and the clients that would have access to additional programming. Music therapy programming could also enhance existing programs at the University of Rhode Island through interdepartmental collaborations.

I am a passionate clinician and have been fortunate to witness astounding results in a variety of populations. We work closely with facilities throughout RI and have gained many community partners who are very willing to support this venture.

The field of music therapy has continued to expand in Rhode Island throughout the past 15 years and is now present in a variety of populations, including; school based, early intervention, medical, rehabilitation, psychiatric, and gerontology. The field of music therapy requires extensive fieldwork to be completed in the form of internship and practicum placement. With our recent expansion, our clinic is now able to offer practicum experiences in all required areas.

The amount of interest in the field of music therapy has also increased exponentially throughout the past 5 years, supporting the timing for a music therapy program. We currently receive approximately 20 requests for music therapy mentorship each spring by high school seniors interested in pursuing music therapy as a career option.

I eagerly anticipate any and all future collaborations on this exciting endeavor and would be happy to discuss further or assist in any way.

Thank you for your time and attention.

Sincerely,

Nicole O'Malley, MT-BC NMT/F LPMT
Neurologic Music Therapy Fellow- Board Certified
Executive Director
Hands in Harmony.
(401) 783-4810
nomalley@hihri.org



South County Hospital – South County Home Health
South County Medical Group – South County Surgical Supply

February 1, 2017

Prof. Mark Conley
Chair, Music Department
Director of Choral Activities
University of Rhode Island
Kingston, RI

Dear Professor Conley,

I am pleased to hear that your music program is evaluating the merits of a Music Therapy concentration to be added to your Bachelor of Music program. As we have discussed in the past, this therapy would be a very significant addition to the therapies we offer to our patients at South County Health.

I would anticipate that these therapists might be used in many areas of our system. I could see them being used in our Infusion Center for our chemotherapy patients. They might also be used with our patients in labor in Women's unit. On the nursing units some of our disoriented patients may relate to the music, finding the music soothing and familiar. There may also be a role in our preparation for surgery area to relieve stress while patients anticipate going into surgery. In addition, our hospice patients may receive much comfort in their last days.

In all of these places, the music chosen by a therapist who can carefully assess the situation that each patient is facing, may provide significant comfort and relief from anxiety and pain, all helping to reduce the need for pharmaceutical intervention.

If this initiative is successful, I will be glad to offer my help in coordinating a meeting to facilitate internships for students as they seek opportunities to refine and practice their skills.

I do hope this initiative is successful, as it will greatly enhance care at South County Health.

Regards,

Eve Keenan RN, Ed.D.
Chair, Board of Trustees, South County Health



Early Intervention

October 22, 2018

Professor Mark Conley
Chair, Department of Music
University of Rhode Island
Fine Arts Center, Suite E
105 Upper College Road
Kingston, RI 02881

Dear Professor Conley:

I am writing this letter to indicate Seven Hills Rhode Island's support for a music therapy program at the University of Rhode Island. As a member of the Early Intervention community, we are in support of this program. Our program currently has some music therapy through a contract with Hands in Harmony. We would be happy to accept students into any regularly scheduled music therapy time with our current population.

Sincerely,

Laurie Farrell
Early Intervention Director
Seven Hills Rhode Island

Seven Hills Rhode Island Early Intervention
178 Norwood Avenue, Cranston, Rhode Island 02905
Tel: 401.921.1470 Fax: 401.762.0837
www.sevenhills.org



Nicole O'Malley

October 18, 2018

Dear Nicole,

I am writing this letter to indicate CODAC Behavioral Healthcare's support for a music therapy program at the University of Rhode Island. As a member of the substance use and behavioral health treatment community, we are in support of this program. CODAC Behavioral Healthcare currently has implemented music therapy in patient and family treatment and supports the effectiveness of this therapeutic tool. We would welcome further conversations regarding student placement and we would be happy to accept students into any regularly scheduled music therapy time with our current population.

Sincerely,

A handwritten signature in dark ink, appearing to read "Linda Hurley", with a long, sweeping horizontal line extending to the right.

Linda Hurley President/CEO



October 18, 2018

Dear Mr. Conley,

I am writing this letter to indicate The Fogarty Center's support for a music therapy program at the University of Rhode Island. The Fogarty Center is a non-profit organization that provides services to adults and children with developmental disabilities. The Fogarty Center's mission is to *empower people to improve the quality of their lives.*

It is the belief of myself, and many professionals at The Fogarty Center, that provision of a music therapy program at the University of Rhode Island would enhance the service and supports that we are able to provide our client population. The Fogarty Center would welcome the opportunity to accept students into any regularly scheduled music therapy time with our current population. If I may be of any further assistance, please contact me at 401-789-4614, extension 311.

Sincerely,

Melissa J. Linicus, LICSW
Clinical Director of Children's Services

CC: Nicole O'Malley MA, MT-BC, NMT/F LPMT

Robert Panoff
235 Bridgetown Road
Saunderstown, RI 02874

October 1, 2018

University of Rhode Island
Kingstown, RI

To Whom it May Concern:

I am writing this letter to support the beginning of a music therapy program at the University of Rhode Island. For more than a year, I have been helping Nicole O'Malley develop Hands In Harmony's music therapy program into a thriving organization. This growth demonstrates, not only that music therapy is increasingly recognized for its effectiveness, but that Hands in Harmony's evidence-based approach puts it as the very best in this growing field. My interaction with Don DeHayes on the Healthy Bodies Healthy Minds Steering Committee, has given me insights into URI's healthcare strategy, and I believe URI would benefit significantly from by partnering with Hands In Harmony on this program.

Thank you for your time and consideration,

Sincerely,

A handwritten signature in cursive script that reads "Rob Panoff".

Rob Panoff