

# INDIVIDUALIZED MAJOR PROPOSAL FORM

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	Last First MI		

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**1. Title of Proposed Individualized Major:**

Music Therapy

(Be brief, but descriptive. The title will appear on your diploma. Titles cannot replicate an existing major offered at Keene State)

**2. Degree:** Please indicate ("X") whether you are pursuing a:

X

Bachelor of Arts Degree (BA)  
Bachelor of Science Degree (BS)

**3. Following Requirements of which Catalog Year**

2016-2017

**4. Date of Proposal Submission**

April 17, 2018

*updated 5/10/18 KSA*

**5. Please indicate your current declaration of major(s) and/or minor(s) and your intended complete declaration of major(s) and/or minor(s).** If you have not completed a "Declaration of Major," indicate "Previously Undeclared" in the "Current" column. Please verify your current declaration in Web Advisor to insure all changes will be reflected for your program.

Current Declared Major(s) and/or Minor(s)		Updating to:	
Major(s):	Music	Major(s)	Music Therapy
Minor(s):	n/a	Minor(s):	n/a

## Section Two: Individualized Program Details

**Meet with your faculty advisor to discuss your academic plans.** Work with your faculty advisors to ensure your academic plan covers all the current program requirements that must be met in order for you to graduate with this individualized major.

- **Minimum 36 credits in two or more disciplines – a minimum of 20 credits in one discipline and 16 credits in a second discipline.**
- Credits of courses used to satisfy more than one component requirement (for example, an I-prefixed course that is required for the major and will also fulfill an ISP requirement) **count only ONE time** in total credits completed.
- A maximum of twelve (12) credits of independent study is allowable.
- If a student chooses to complete an Individualized Major as a second major, **a maximum of eight credits** from the original major may be applied to the Individualized Major.

List Approved Courses Below: Discipline, Prefix # and Title			Mark an "X" as appropriate to indicate the categories each course satisfies:			
Note "X" if Already completed	Course Number/Title	Number of Credits	1 <sup>st</sup> Discipline (minimum 20 credits)	2 <sup>nd</sup> Discipline (minimum 16 credits)	300+ level (minimum 20 credits)	Independent Study (max 12 credits)
3/6	MU 100 Music Workshop	0 (x6)	X			
X	MU 151 Music Theory I	2	X			
X	MU 152 Music Theory II	2	X			
X	MU 251 Music Theory III	2	X			
SP18	MU 252 Music Theory IV	2	X			
X	MU 161 Aural Skills I	1	X			
X	MU 162 Aural Skills II	1	X			
X	MU 261 Aural Skills III	1	X			
SP18	MU 262 Aural Skills IV	1	X			
CBE	MU 118 Functional Piano I	1	X			
X	MU 119 Functional Piano II	1	X			
	MU 218 Functional Piano III	1	X			
	MU 219 Functional Piano IV	1	X			
SP18	MU 281 Aural Skills Prof Exam	0	X			
SP18	MU 282 Mid-Level Review	0	X			

X	MU 283 Piano Prof Exam	0	X			
	MU 310 Western Music before 1700	2	X		X	
	MU 312 Western Music after 1700	4	X		X	
X at 2c.	MUA 101 Applied Music: Voice	1	X			
X	MUA 102 Applied Music: Voice	1	X			
X at 2c.	MUA 201 Applied Music: Voice	1	X			
SP18	MUA 202 Applied Music: Voice	1	X			
	MUA 301 Applied Music: Voice	1	X		X	
	MUA 302 Applied Music: Voice	1	X		X	
	MUAS 101 Applied Music: Secondary Guitar	1	X			
	MUAS 102 Applied Music: Secondary Guitar	1	X			
	MUAS 101 Applied Music: Secondary Piano	1	X			
	MUAS 102 Applied Music: Secondary Piano	1	X			
X	MU 171 Chamber Ensemble	1	X			
X 4/4	MU 172-8 Large Ensemble	1 (x4)	X			
	MU 222 Musical Improvisation	1	X			
SP18	MU 355 Adaptive Music	2	X		X	
	MU 326 Applied Pedagogy	2	X		X	
	MU 229 Percussion Methods I	1	X			
	MU 230 Percussion Methods II	1	X			
	MU 315 Conducting I	2	X		X	
	MU 298 Independent Study	2	X			X
	MU 498 Independent Study (Internship)	8	X		X	X
SP18	IHHGS 305 History of Jewish Music	4	X		X	
	IAMU 407 Teaching Music to Children	4	X		X	
X	PSYC 101 General Psychology	4		X		

SP18	PSYC 242 Personality	4		X		
	PSYC 345 Abnormal Psychology	4		X	X	
	PSYC 444 Counseling	4		X	X	
	PSYC 447 Clinical Psychology	4		X	X	
SP18	PSYC 251 Psychological Statistics	4		X		
	PSYC 252 Research Methods	4		X		
	PSYC 340 Psychological Testing	4		X	X	
	PSYC 311 Child and Adolescent	4		X	X	
<b>Total Credits for Major Courses</b>		<b>102</b>	<b>64</b>	<b>36</b>	<b>54</b>	<b>10</b>

**B.A. Music Therapy, Individualized Curriculum Plan**

Course #	Course Name	Credit	Course #	Course Name	Credit
<b>FALL 1 (2016)</b>			<b>SPRING 1 (2017)</b>		
MU 100	Music Workshop	0	MU 100	Music Workshop	0
MUA 101	Applied Music	2	MUA 101	Applied Music	1
MU 151	Music Theory 1	2	MU 151	Music Theory 2	2
MU 161	Aural Skills 1	1	MU 161	Aural Skills 2	1
MU 172-8	Ensemble (CC)	1	MU 172-8	Ensemble (CC)	1
ITW or IQL	ITW 101	4	MU 173-01	Chamber Singers	1
ISP	ISPSYC 100	4	MU 119	Functional Piano 2	1
<b>14</b>			ITW or IQL	IQL 101	4
<b>FALL 2 (2017)</b>			ISP	INASTR 101	4
MU 100	Music Workshop	0	<b>15</b>		
MUA 201	Applied Voice	2	<b>SPRING 2 (2018)</b>		
MU 251	Music Theory 3	2	MU 100	Music Workshop	0
MU 261	Aural Skills 3	1	MUA 202	MUA 202	2
MU 171	Vocal Consort	1	MU 252	Music Theory 4	2
MU 173-01	Chamber Singers	1	MU 262	Aural Skills 4	1
ISP	INCHEM 100	4	MU 281	Aural Skills Prof.	0
ISP	IHER 101	4	MU 282	Mid-Level Review	0
PSYC	PSYCH-101	4	MU 283	Piano Proficiency	0
<b>19</b>			MU 399/255	Adaptive Music	2
<b>FALL 3 (2018)</b>			ISP	IHHGS 305	4
MU 100	Music Workshop	0	PSYC-242	Personality	4
MUA 301	Applied Voice	1	PSYC 251	Psychological Statistics	4
MU 310	Western Music	2	<b>19</b>		
MU 326	Applied Ped	2	<b>SPRING 3 (2019)</b>		
MU 315	Conducting I	2	MU 100	Music Workshop	0
MUAS 101	Applied Piano: Sec.	1	MUA 302	Applied Voice	1
MUAS 101	Applied Guitar: Sec.	1	MU 312	Western Music	4
PSYC 345	Abnormal Psychology	4	MU 229	Percussion Methods I	1
PSYC 252	Research Methods	4	MU 230	Percussion Methods II	1
<b>17</b>			MUAS 102	Applied Piano: Sec.	1
<b>FALL 4 (2019)</b>			MUAS 102	Applied Guitar: Sec.	1
ISP	IIPHYS 305	4	MU 222	Musical Improvisation	1
ISP	IATAD 100	4	PSYC 340	Psychological Testing	4
PSYC-444	Counseling	4	PSYC 311	Child & Adolescent	4
PSYC-447	Clinical Psychology	4	<b>18</b>		
MU 298	Independent Study	2	<b>SPRING 4 (2020)</b>		
<b>18</b>			ISP	IAMU 407	4
			MU 498	Internship/Ind. Study	8

12

Does not account for ensembles to be taken at 0 or elective credit.

Order of classes taken is subject to change.

### Section Three: Program Outcomes and Assessment And Rationale for Proposal

Keene State College is accredited by the National Association for Schools of Music (NASM), therefore existing competencies for a Baccalaureate Degree in Music Therapy must be followed. These standards have been copied directly from NASM, and are outlined below.

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#### NASM Competencies Summary

**Degree: The Baccalaureate Degree in Music Therapy, a professional undergraduate degree**

Item 1. (All)

**Common Body of Knowledge and Skills (H.VIII.B.)**

**1. Performance.** Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
- e. Keyboard competency.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

Normally, performance study and ensemble experience continue throughout the baccalaureate program.

**2. Musicianship Skills and Analysis.** Students must acquire:

- 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 analyses, and the ability to take aural dictation.
- 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 requisites of their specializations.
- c. The ability to place music in historical, cultural, and stylistic contexts.

**3. Composition/Improvisation.** Students must acquire 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 nontraditional 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 field.

4. **History and Repertory.** Students must acquire 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 (see Section III.L.).
5. **Synthesis.** 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 repertory.

Item 2. (All)

**Results (H.VIII.C.)**

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
2. Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

Item 3. (Music Therapy)

**Essential Competencies, Experiences, and Opportunities (H.IX.N.3.)**

(in addition to those stated for all degree programs):

- a. Advanced keyboard skills, including the ability to play at sight, accompany, transpose, and improvise.
- b. Ability to sight-sing and take aural dictation.
- c. Skills in voice, especially as related to group singing. Ability to communicate using a basic repertory of traditional, folk, and popular songs.
- d. 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.
- e. Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.
- f. Conducting skills adequate to the therapist's needs in providing repertory and leadership to small and large vocal/instrumental ensembles.

- g. 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.
- h. Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.
- i. Knowledge of the basic principles of normal human development, exceptionality and psychopathology, principles of therapy, and the therapeutic relationship.
- j. 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.
- k. Knowledge of various client populations; client assessment; treatment planning; therapy implementation and evaluation; clinical documentation (both oral and written) and termination/discharge planning.
- l. Knowledge of professional standards of clinical practice; professional role and ethics; interdisciplinary collaboration in designing and implementing treatment programs; supervision and administration.
- m. 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.

Item 4. (All)

**General Studies Competencies (H.VIII.A.6.)**

- a. **Competencies.** Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in music are expected to have:
  - 1) The ability to think, speak, and write clearly and effectively.
  - 2) An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
  - 3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
  - 4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
  - 5) The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.



### Item 5. (Musical Therapy)

#### **Specific Recommendations for General Studies (H.IX.N.2.)**

Studies in such areas as oral and written communication, social sciences, and the arts are strongly recommended.

### Item 6. (All)

#### **Recommendations for Professional Studies (H.VIII.D.)**

Students engaged in professional undergraduate degrees in music should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
2. Acquire the skills necessary to assist in the development and advancement of their careers.
3. Develop teaching skills, particularly as related to their major area of study.
4. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
5. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
6. Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.
7. Explore multidisciplinary issues that include music.
8. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.)

#### **Please Note:**

For specific information regarding curricular structure, see H.IX.N.1. Normally, approximately 45-50% of a 120 semester hour program is in music studies, and studies in music therapy and clinical foundations, approximately 30%, to ensure that time is available to develop the requisite competencies.

**4. Please explain how these outcomes will be assessed and who will assess them.**

This section contains a course map linking successfully completed coursework with the Content/Knowledge Outcomes and Professional Skills Outcomes listed above in Section Three.

**Successful completion of the courses indicates the fulfillment of outcomes, as assessed by the instructors of record in the Music Department and Psychology Department.**

**For content knowledge in the area of music, the student will demonstrate the following outcomes as pursued through making, listening to, and studying music:**

Item 1. (All)

**Common Body of Knowledge and Skills (H.VIII.B.)**

**1. Performance.** Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.

MUA 101 Applied Music

MUA 102 Applied Music

MUA 201 Applied Music

MUA 202 Applied Music

MUA 301 Applied Music

MUA 302 Applied Music

(all above being assessed with end of semester juries.)

MUAS 101 Applied Music: Secondary

MUAS 102 Applied Music: Secondary

- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.

MUA 101 Applied Music

MUA 102 Applied Music

MUA 201 Applied Music

MUA 202 Applied Music

MUA 301 Applied Music

MUA 302 Applied Music

MU 100 Music Workshop

- c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.

MUA 101 Applied Music

MUA 102 Applied Music

MUA 201 Applied Music

MUA 202 Applied Music

MUA 301 Applied Music

MUA 302 Applied Music

MU 171 Chamber Ensemble  
 MU 172 KSC Concert Choir  
 MU 173 KSC Chamber Singers  
 MU 161 Aural Skills I  
 MU 162 Aural Skills II  
 MU 261 Aural Skills III  
 MU 262 Aural Skills IV  
 MU 281 Aural Skills Proficiency Assessment Exam

- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.

MU 315 Conducting I  
 MU 355 Adaptive Music  
 IAMU 407 Teaching Music to Children

- e. Keyboard competency.

MU 118 Functional Piano I  
 MU 119 Functional Piano II  
 MU 218 Functional Piano III  
 MU 219 Functional Piano IV  
 MU 283 Piano Proficiency Assessment Exam

- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

MU 171 Chamber Ensemble  
 MU 172 KSC Concert Choir  
 MU 173 KSC Chamber Singers

Normally, performance study and ensemble experience continue throughout the baccalaureate program.

**2. Musicianship Skills and Analysis.** Students must acquire:

- 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 analyses, and the ability to take aural dictation.

MU 151 Music Theory I  
 MU 152 Music Theory II  
 MU 251 Music Theory III  
 MU 252 Music Theory IV  
 MU 161 Aural Skills I  
 MU 162 Aural Skills II  
 MU 261 Aural Skills III  
 MU 262 Aural Skills IV  
 MU 281 Aural Skills Proficiency Assessment Exam

- 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 requisites of their specializations.

MU 151 Music Theory I  
 MU 152 Music Theory II  
 MU 251 Music Theory III  
 MU 252 Music Theory IV  
 MU 161 Aural Skills I  
 MU 162 Aural Skills II  
 MU 261 Aural Skills III  
 MU 262 Aural Skills IV  
 MU 281 Aural Skills Proficiency Assessment Exam

- c. The ability to place music in historical, cultural, and stylistic contexts.

MU 298 Independent Study  
 MU 310 Western Music Before 1700  
 MU 312 Western Music After 1700  
 IHHGS 305 History of Jewish Music

- d. **Composition/Improvisation.** Students must acquire 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 nontraditional 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 field.

MU 151 Music Theory I  
 MU 152 Music Theory II  
 MU 251 Music Theory III  
 MU 252 Music Theory IV  
 MU 222 Musical Improvisation  
 MU 355 Adaptive Music

- e. **History and Repertory.** Students must acquire 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 (see Section III.L.).

MU 310 Western Music Before 1700  
 MU 312 Western Music After 1700  
 IHHGS 305 History of Jewish Music

- f. **Synthesis.** 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 repertory.

MU 498 Independent Study

Item 2. (All)

**Results (H.VIII.C.)**

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.

MU 498 Independent Study

2. Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

MU 498 Independent Study

Item 3. (Music Therapy)

**Essential Competencies, Experiences, and Opportunities (H.IX.N.3.)**

(in addition to those stated for all degree programs):

- a. Advanced keyboard skills, including the ability to play at sight, accompany, transpose, and improvise.

MUAS 101 Applied Music: Secondary

MUAS 102 Applied Music: Secondary

- b. Ability to sight-sing and take aural dictation.

MU 161 Aural Skills I

MU 162 Aural Skills II

MU 261 Aural Skills III

MU 262 Aural Skills IV

MU 281 Aural Skills Proficiency Assessment Exam

- c. Skills in voice, especially as related to group singing. Ability to communicate using a basic repertory of traditional, folk, and popular songs.

MUA 101 Applied Music

MUA 102 Applied Music

MUA 201 Applied Music

MUA 202 Applied Music

MUA 301 Applied Music  
 MUA 302 Applied Music  
 MU 355 Adaptive Music  
 MU 326 Applied Pedagogy  
 IAMU 407 Teaching Music to Children

- d. 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.

MUAS 101 Applied Music: Secondary  
 MUAS 102 Applied Music: Secondary

- e. Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.

MU 229 Percussion Methods I  
 MU 230 Percussion Methods II

- f. Conducting skills adequate to the therapist's needs in providing repertory and leadership to small and large vocal/instrumental ensembles.

MU 315 Conducting I  
 MU 355 Adaptive Music  
 IAMU 407 Teaching Music to Children

- g. 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.

MU 151 Music Theory I  
 MU 152 Music Theory II  
 MU 251 Music Theory III  
 MU 252 Music Theory IV

- h. Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.

MU 355 Adaptive Music  
 IAMU 407 Teaching Music to Children  
 IATAD 100 Theatre: The Art of Imagination

- i. Knowledge of the basic principles of normal human development, exceptionality and psychopathology, principles of therapy, and the therapeutic relationship.

PSYC 101 General Psychology  
 PSYC 242 Personality  
 PSYC 311 Child and Adolescent  
 PSYC 345 Abnormal Psychology

- j. 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.

MU 298 Independent Study  
 MU 355 Adaptive Music  
 MU 498 Independent Study

- k. Knowledge of various client populations; client assessment; treatment planning; therapy implementation and evaluation; clinical documentation (both oral and written) and termination/discharge planning.

MU 298 Independent Study  
 MU 355 Adaptive Music  
 MU 498 Independent Study  
 PSYC 340 Psychological Testing  
 PSYC 447 Clinical Psychology

- l. Knowledge of professional standards of clinical practice; professional role and ethics; interdisciplinary collaboration in designing and implementing treatment programs; supervision and administration.

MU 298 Independent Study  
 MU 498 Independent Study  
 PSYC 444 Counseling  
 PSYC 447 Clinical Psychology

- m. 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.

MU 298 Independent Study  
 MU 498 Independent Study  
 PSYC 251 Psychological Statistics  
 PSYC 252 Research Methods Psy  
 PSYC 340 Psychological Testing

Item 4. (All)

**General Studies Competencies (H.VIII.A.6.)**

**General studies competencies will be achieved with successful completion of the College's Integrative Studies Program.**

- a. **Competencies.** Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in music are expected to have:
  - 1) The ability to think, speak, and write clearly and effectively.

ITW 101 Thinking and Writing

- 2) An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.

IAMU 407 Teaching Music to Children  
 IATAD 100 Theatre: The Art of Imagination  
 IHFR 101 Elementary French I  
 IHHGS 305 History of Jewish Music  
 INCHEM 100 Introduction to Chemistry  
 INASTR 101 Introduction to Planetary Astronomy  
 ISPSYC 100 Topics in Psychology  
 IIPHYS 305 Physics of Music

- 3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.

IAMU 407 Teaching Music to Children  
 IATAD 100 Theatre: The Art of Imagination  
 IHFR 101 Elementary French I  
 IHHGS 305 History of Jewish Music  
 INCHEM 100 Introduction to Chemistry  
 INASTR 101 Introduction to Planetary Astronomy  
 ISPSYC 100 Topics in Psychology  
 IIPHYS 305 Physics of Music

- 4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.

IAMU 407 Teaching Music to Children  
 IATAD 100 Theatre: The Art of Imagination  
 IHFR 101 Elementary French I  
 IHHGS 305 History of Jewish Music  
 INCHEM 100 Introduction to Chemistry  
 INASTR 101 Introduction to Planetary Astronomy  
 ISPSYC 100 Topics in Psychology  
 IIPHYS 305 Physics of Music

- 5) The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

IAMU 407 Teaching Music to Children  
 IATAD 100 Theatre: The Art of Imagination  
 IHHGS 305 History of Jewish Music  
 IIPHYS 305 Physics of Music



**Item 5. (Musical Therapy)**

**Specific Recommendations for General Studies (H.IX.N.2.)**

Studies in such areas as oral and written communication, social sciences, and the arts are strongly recommended.

ITW 101 Thinking and Writing  
 ISPSYC 100 Topics in Psychology  
 IAMU 407 Teaching Music to Children  
 IHHGS 305 History of Jewish Music  
 IATAD 100 Theatre: The Art of Imagination  
 IIPHYS 305 Physics of Music

**Item 6. (All)**

**Recommendations for Professional Studies (H.VIII.D.)**

Students engaged in professional undergraduate degrees in music should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.

MU 498 Independent Study

2. Acquire the skills necessary to assist in the development and advancement of their careers.

MU 498 Independent Study

3. Develop teaching skills, particularly as related to their major area of study.

MU 355 Adaptive Music  
 MU 299 Percussion Methods I  
 MU 230 Percussion Methods II  
 IAMU 407 Teaching Music to Children  
 MU 326 Applied Pedagogy (Voice)

4. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.

MU 222 Musical Improvisation  
 MU 355 Adaptive Music  
 IAMU 407 Teaching Music to Children

5. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.

MU 100 Music Workshop

6. Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.

IAMU 407 Teaching Music to Children  
 IHHGS 305 History of Jewish Music  
 IIPHYS 305 Physics of Music

7. Explore multidisciplinary issues that include music.

IHHGS 305 History of Jewish Music  
 IIPHYS 305 Physics of Music

8. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.)

MU 498 Independent Study

Please Note:




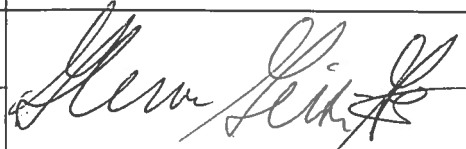
For specific information regarding curricular structure, see H.IX.N.1. Normally, approximately 45-50% of a 120-semester hour program is in music studies, and studies in music therapy and clinical foundations, approximately 30%, to ensure that time is available to develop the requisite competencies.

**5. RATIONALE FOR PROPOSAL:** In a paragraph or two, explain your reasons for designing this Individualized Major. Please be sure your statement is representative of college-level writing.

My relationship with my autistic sister is the main reason for pursuing a career in music therapy. Witnessing the positive effect music has on my sister encouraged me to learn more about the career. In high school, I had the opportunity to intern and volunteer with music therapists. My junior year internship was with a music therapist who worked with elementary-aged students with disabilities. It consisted of observation, participation, and running an activity with the students. My senior community capstone project was a 10-week music program called Armonia. Under the supervision of a music therapist, I developed an all-inclusive ensemble aimed towards creating meaningful connections between those with and without disabilities. Through the use of music, true friendships were created, and I was able to make a little difference in people's lives. These experiences confirmed my aspiration to be a music therapist.

My primary goal for this individualized degree is to continue onto graduate school and become a board-certified music therapist. My curriculum plan has been designed using existing undergraduate music therapy programs from other schools such as Anna Maria College, Florida State University, and Appalachian State University. The degree covers prerequisites for an accredited music therapy graduate program and conforms to NASM standards. With this individualized major, I will gain a solid foundation in music and psychology, acquire specialized knowledge with independent study courses, and participate in internship opportunities.

## APPROVALS:

	Name (please print)	Signature	Date
Student	Sarah Ames		4/17/18
Advisor of Record Principal Discipline	Joseph Darby		4/17/18
Faculty Advisor Second Discipline	Susan Meneses		4-17-18
Faculty Advisor Additional Discipline (optional)			
Associate Provost	Glenn Geiser-Getz		5-12-18

## Harkness, Kim

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**From:** Cormier, Barbara <bhamel@keene.edu>  
**Sent:** Thursday, April 19, 2018 10:23 AM  
**To:** Harkness, Kim  
**Cc:** Ames, Sarah (Sarah.Ames@ksc.keene.edu); Menees, Susan; Darby, Joseph; Geiser-Getz, Glenn  
**Subject:** RE: Individualized Major Proposal-Ames

Hi Kim,

I have reviewed the paperwork – most looks fine – just two recommended edits:

- The course # should be listed for the Internship
- The list of courses for the major should be only those that are required for the major specifically, not everything required for the degree. In other words, only the specific courses that are required should be included. Unless I can't graduate her without her having taken IIPHYS 305, then it shouldn't be on the list.

Otherwise looks good!



**Barbara J. Cormier**

Interim Registrar & Graduation Auditor  
Management Adjunct  
603.358.2355  
<http://www.keene.edu/office/registrar>

Keene State College  
229 Main Street  
Keene, NH 03435-2607  
First Floor Elliot Rm 184

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**From:** Harkness, Kim <kharknes@keene.edu>  
**Sent:** Wednesday, April 18, 2018 5:15 PM  
**To:** Cormier, Barbara <bhamel@keene.edu>  
**Cc:** Ames, Sarah (Sarah.Ames@ksc.keene.edu) <Sarah.Ames@ksc.keene.edu>; Menees, Susan <smenees@keene.edu>; Darby, Joseph <jdarby@keene.edu>; Geiser-Getz, Glenn <Glenn.Geiser-Getz@keene.edu>  
**Subject:** Individualized Major Proposal-Ames

Good evening Barbara!

Would you please review this Individualized Major Proposal and provide your feedback and guidance to Dr. Geiser-Getz for his consideration?

THANK YOU!

Kimberly Harkness  
Executive Assistant to the Provost