

Institution**Berklee College of Music**

1140 Boylston Street
Boston, Massachusetts 02215-3693

Chief Executive and Academic Officers

Roger H. Brown, President

Lawrence J. Simpson, Ph.D., Senior Vice President for Academic Affairs/Provost

Graduate Studies Executive

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

NASM Commission to which the new curriculum is being submitted

For consideration at special commission meeting

Program to be considered

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

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

Submitted for

Plan Approval

Date

April 30, 2014

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

Berklee
college of
music

Application for Plan Approval for Berklee College of Music Master of Arts – Music Therapy

1. Degree Title and Statement of Purposes

Master of Arts – Music Therapy

Statement of Purposes

Berklee College of Music Mission

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

Berklee Graduate Studies Mission

Graduate Studies at Berklee College of Music prepares students to excel musically, artistically, and professionally. Highly selective graduate level programs apply leading-edge music technology, advance international music business models, and promote diverse music traditions. Through focused and rigorous study, enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals, while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today’s music industry.

Berklee Graduate Studies Objectives

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

Master of Arts – Music Therapy Statement of Purpose

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

Master of Arts – Music Therapy Program Purposes and Learning Outcomes:

Upon completion of the program students will be able to:

1. Synthesize advanced concepts in music therapy theory, including principles,

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

Educational Philosophy for the Music Therapy Department and All Music Therapy Programs

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

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

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

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

2. Curricular Table in the NASM Format

Master of Arts – Music Therapy

Number of Years to Complete: 2 years, over 5 semesters of part-time study; or 1 year, over 3 semesters of full-time study

The program will run in both full-time and part-time formats, with the part-time launch in fall 2015, and the full-time launch in fall 2017 or fall 2018. The part-time offering will be a hybrid, online/on-ground, format. The full-time offering will be on-ground.

Program submitted for Plan Approval

Current Semester Enrollment in Majors: For undergraduate programs, students are enrolled for 6 semesters after declaring the Music Therapy major. For students in the master of arts in music therapy program, they will be in the program 5 or 3 semesters, depending on

whether they are studying part-time or full-time.

Name of Program Supervisor: Suzanne Hanser, Ed.D., MT-BC

Major Area/Music Therapy Studies	Music Therapy Specialization	Elective Studies in Music	Total Number of Units
12 credits	9 credits	9 credits	33
12/30*=40%	9/30=30%	9/30=30%	33/30=110%

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

Major Area/Music Therapy Studies (all courses required)

MTH-510 Essential Research Methods	3 credits
MTH-520 Clinical Music Improvisation	3 credits
MTH-615 Advances in Neuroscience	3 credits
MTH-695 Culminating Experience	6 credits
Part A Thesis/Final Project	
Part B Music Therapy Leadership and Administration	
Total Major Area	12 credits

Music Therapy Specialization (students choose one track)

Program Track 1: Music Therapy Research

MTH-550 Advanced Research Methods	3 credits
MTH-551 Advanced Research Seminar	3 credits
MTH-690 Culminating Experience Proposal	3 credits
Total Music Therapy Specialization	9 credits

Program Track 2: Music Therapy in Conventional and Integrative Medicine

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

Elective Studies in Music (students choose three courses)

MTH-616 Contemporary Music in Clinical Treatment	3 credits
MTH-617 Music Therapy Technology	3 credits
MTH-618 Global Music Therapy	3 credits
ET-511 Advanced Ear Training	3 credits
HR-511 Contemporary Harmony	3 credits
LSOC-565 Advanced Music Cognition	3 credits
Total Electives	9 credits

Total Program **33 credits**

3. Assessment of Compliance with NASM Standards for the Master of Arts - Music Therapy Degree

Program Length

The master of arts in music therapy program complies with credit and time requirements.

NASM requires a minimum of 30 semester hours and the equivalent of one academic year of study. The program contains 33 semester hours of credit and the equivalent of one year—three semesters—of full-time study; or 2 years, 5 semesters, of part-time study.

Awarding Credit

Berklee's degrees are appropriately named and follow practices common to American institutions of higher education in terms of length, content, and level. All master of arts and master of music programs are 30-36 credits long, depending on the particular needs of each discipline.

The master of arts in music therapy program complies with the NASM standard definition of the credit hour in terms of time and achievement required. As NASM requires, "The minimum time requirement shall be consistent with or reasonably approximate the following: (1) a semester hour of credit represents at least three hours of work each week, on average, for a period of 15 to 16 weeks." At Berklee, the following **Definition of a Credit Hour** is used and is stated on course syllabi:

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

This means that every 3-credit course in the master of arts in music therapy program, each of which is a lecture/discussion course, requires three hours of class meeting time each week, and nine hours of out of class preparation work each week, during a 15-week fall or spring semester. During the summer semester, 3-credit lecture and discussion courses meet for 6.25 per week for seven weeks for a total of 43.75 hours. This requirement holds whether the course is offered on-ground or in a hybrid online/on-ground model. The work each week is consistent with this definition.

The awarding of credit is consistent with accreditation and legal standards, is appropriate to the field of study, and reflects the level and amount of student learning. No credit for prior learning is granted at the graduate level.

Transfer of Credit

Berklee accepts transfer credit in a limited way at the graduate level. Courses submitted for transfer must appear on an official transcript from a regionally accredited university from the US or from an international university that has been evaluated to American university standards, with a grade of a B as a minimum. Berklee will accept up to six transfer credits from master's students. These credits may not be in required courses and may not be for the culminating experience proposal or thesis courses.

Published Policies

All academic and student policies, including those that concern program length and credit-granting policies, are published in the annual graduate bulletin. This is available to students in hard copy and also electronically, through the Berklee College of Music website: http://www.berklee.edu/sites/default/files/GB13-14%209_13_0.pdf

Transcript Evidence

Transcripts of graduates follow consistent curricular and other college policies.

Time on Task, Curricular Proportions, and Competencies

The master of arts in music therapy program is designed to provide students sufficient time to master the material, produce the competencies required and expected, and achieve the level of mastery appropriate to the degree.

As discussed in the American Music Therapy Association's document "Levels of Practice in Music Therapy," adopted in November 2005 and amended in November 2008, Berklee recognizes that "while the Bachelor's degree is designed to impart Professional Competencies for music therapy practice, the Master's degree could prepare the music therapist to work at a more advanced level, 'depending on the clinical components of the degree program...'"

The master of arts in music therapy program at Berklee prepares students to engage in an advanced level of practice. As defined by the American Music Therapy Association, this is "the practice of music therapy wherein the music therapist applies and integrates a comprehensive synthesis of theories, research, treatment knowledge, musicianship, clinical skills, and personal awareness to address client needs...The advanced music therapist demonstrates comprehensive understanding of foundations and principles of music, music therapy, treatment, and management in clinical, educational, research, and/or administrative settings."

As specified in the AMTA Standards for Master's Degrees, Berklee's master of arts in music therapy program "provides breadth and depth beyond the AMTA Professional Competencies required for entrance into the music therapy profession." Each graduate student gains in-depth knowledge and competence in music therapy theory, as well as advanced clinical skills.

In particular, MTH-695 Culminating Experience—a required course—includes two parts: A: Thesis; and B: Music Therapy Leadership and Administration. The latter includes an advanced focus on ethics, leadership, health care policies and administration, entrepreneurship, communication, and self-care, as well as other topics. In addition, the course MTH-690 Culminating Experience Proposal includes an advanced clinical practicum. The clinical practicum requires 20 hours of clinical music therapy practice, during which students demonstrate selected music therapy competencies, via Skype or through video footage.

The master of arts in music therapy program is designed for practicing music therapists from around the world. As mentioned, the program will be offered in a hybrid form—with courses online interspersed with on-ground components—as well as a full-time residential offering.

Full-time residential students will have access to clinical facilities in the Boston area. It is assumed that many of the students in the hybrid program will be working music therapists and will have access to clinical facilities in their own communities. It is also true that some students may not be working, may step down from their positions, or choose not to work clinically during graduate training. To address these situations, students will be required to identify local agencies where they will provide music therapy services (as employees or volunteers). Students who are not in residence in Boston will be required to provide video footage of their work or to Skype from the clinical setting (granted that they can gain permission from facility administration and clients). Berklee's Music Therapy Department has implemented Skype sessions successfully in undergraduate projects with agencies serving former child soldiers in Uganda. This same model will be used with graduate students who

are not in residence in Boston.

Clinical work will be supervised by a graduate faculty member who is a music therapist with advanced clinical competencies. Such graduate faculty, along with the clinical training coordinator, will also meet via Skype, or another electronic platform, with each student to provide feedback on his/her clinical work.

In addition, AMTA standards for master's degrees require that each graduate student in a master's program gain in-depth knowledge and competence in one or more of the following areas:

- research
- musical development and personal growth
- clinical administration

The master of arts in music therapy program at Berklee provides opportunities for graduate students to gain in-depth knowledge and competence in all three areas. All students are required to complete a graduate level research methods course that focuses on research for music therapists (MTH-510 Essential Research Methods), as well as a course that highlights important scientific advances in music therapy practice (MTH-615 Advances in Neuroscience). In addition, students may choose the Music Therapy Research track in which they complete two additional research courses (MTH-550 Advanced Research Methods and MTH-551 Advanced Research Seminar). These courses emphasize quantitative and qualitative research and their application to music therapy practice, supervision, administration, and higher education.

All students complete courses that contribute to their musical development and personal growth, including courses that emphasize the application of global and contemporary music and improvisation in a clinical setting. MTH-520 Clinical Music Improvisation is required for all students in the program. Students may select three electives from among MTH-616 Contemporary Music in Clinical Treatment, MTH-618 Global Music Therapy, ET-511 Advanced Ear Training, HR-511 Contemporary Harmony, and LSOC-565 Advanced Music Cognition. All students may also complete MTH-617 Music Therapy Technology to develop an expertise in the application of technology to music therapy practice.

In addition, as mentioned above, all students complete advanced study on clinical administration. The required course MTH-695 Culminating Experience includes two parts: A: Thesis; and B: Music Therapy Leadership and Administration. The latter includes an advanced focus on ethics, leadership, health care policies and administration, entrepreneurship, communication, and self-care, as well as other topics. This course provides students the knowledge and skills they need to understand and embrace the role of a clinical administrator in institutions and various clinical settings.

The master of arts in music therapy program provides students with experiences that go beyond those typically provided in undergraduate programs, including the opportunity to work in small seminars and discussion groups, and to work individually with faculty on their culminating experience or thesis. All students have a dedicated faculty advisor with whom they will meet regularly for consultation and advice from the program's first week until the completion of their culminating experience or thesis.

Forms of Instruction, Requirements, and Electives

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

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

The delivery will also be unique and contemporary. The program will eventually be offered in two options: a full-time residential on-ground option, to begin fall 2017 or 2018; and a part-time blended or hybrid model, to begin fall 2015. For the hybrid model, courses will be offered online with a residential experience of four days each semester. The program will encompass a cohort group of approximately 20 students with all beginning in a fall semester and continuing through the program together. The part-time cohort will begin in a fall semester in year one, study together throughout five semesters, and complete their work in spring of year two. The full-time cohort will be one year or three semesters, beginning in a fall semester, continuing through spring and being completed in summer.

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

The decision about the delivery option resulted from researching potential student needs, including research with Berklee College of Music alumni and professional music therapists in the New England area.

The master of arts in music therapy program includes unique courses that consist of lectures, presentations, discussions, reflections, observations, small group work, research, clinical experiences, and individual research and inquiry.

Along with the required coursework, as mentioned above, all students will complete 20 hours of supervised clinical practice for acquisition of advanced clinical competencies, and a culminating experience or thesis. This experience is meant to be the culmination of a student's work in the program and the experience through which students synthesize all they have learned. Students work closely with a faculty advisor and a culminating experience faculty committee to complete original and unique professional work. They make a creative contribution to, and/or define and solve a problem that exists in the profession.

In addition, all students, even those in the hybrid program, will participate in regular face-to-face symposia. These will occur once a semester and each will be four days in duration. They provide a chance for students and faculty to interact, as well as to engage in the following learning experiences:

The fall symposium will include

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

prerequisites or competencies, or demonstrate techniques from their clinical repertoires

- Student presentations, as requested by faculty

Spring and summer symposia will include

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

The master of arts in music therapy aligns with the mission of Berklee College of Music. As mentioned above, the college mission is to educate, train and develop students to excel in music as a career. Berklee is developing the leaders of the 21st century music industry. Offering graduate programs is a necessary component of this effort. For many professions within the music industry, including music therapy, graduate education and preparation are essential to success. In particular, music therapists seek advanced training that focuses on innovative specialties in research and clinical practice. They also seek a global and a contemporary approach to music therapy. Berklee College of Music's master of arts in music therapy program meets the needs of the profession, while also supporting the college mission and expanding the college's reach beyond undergraduate education in music therapy.

Consistent with the Berklee mission, this program will be a catalyst for personal growth and musicianship required of a leader in the field of music therapy. Students engage in innovative and accessible education models to prepare them for new directions in clinical specialties and research. Students study with distinguished faculty, clinicians, and researchers within Boston's rich medical and music communities.

Planning for the master of arts in music therapy program has been comprehensive and well-developed, with a focus on ensuring that Berklee has the capacity to be successful without jeopardizing other operations. In 2004, based on the college's mission—to educate, train, and develop students to excel in music as a career—Berklee's Board of Trustees approved a ten-year vision for Berklee to be the world's leading institute of contemporary music. To accomplish this, the college developed a series of multi-year plans, including the current 2012-15 plan. A college-wide strategic planning committee, steered by executive academic and operational leaders and encompassing faculty, staff, and students, with delegates from every department in the institution, conducted whole campus meetings, area meetings, focus groups and one-on-one interviews. A website was open for all feedback and ideas and 1,205 people—525 students, 486 alumni, 98 faculty, 139 staff, 61 managers, and 27 parents—offered their feedback. Ideas were sorted into 66 categories. A presidential cabinet retreat focused on identifying overarching themes. The Steering Committee used this to draft its strategy, which was presented to the college for review and comment before it was revised and finalized.

Key to the strategic plan was to inspire “the creation of new musical ideas.” Central among these new ideas was developing master's programs.

Planning was focused on the needs of Berklee's students and has been guided by Berklee's academic and institutional leaders, as well as by Berklee's Board of Trustees. In all of the planning, the institution and the Board of Trustees have examined the risks and benefits carefully, and are confident in Berklee's ability to exercise fiduciary responsibility and

manage and implement change.

The master of arts in music therapy program, like all Berklee graduate programs, is designed to provide students the opportunity to master a complex field of study or a profound area. The graduate curriculum, like Berklee's undergraduate curriculum, is outcomes-based and designed to align with the Berklee mission as well as with standards of the discipline. Graduate study takes students to a higher level of excelling musically, artistically, and professionally. Through focused and rigorous study, enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals, while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today's music therapy profession.

A team of administrators and faculty at Berklee developed the master of arts in music therapy program. Leading this work has been Suzanne Hanser, EdD, Chair, Music Therapy Department, as well as faculty within the Music Therapy Department. Oversight for the curriculum development has been provided by Camille Colatosti, PhD, Dean, Institutional Assessment and Graduate Studies. This work has been ongoing since 2009, with the focus on identifying the rationale, philosophy, learning outcomes, assessment plan, curriculum and instructional plan for the master of arts in music therapy program. The curriculum has been authorized and accredited by the Commonwealth of Massachusetts Department of Higher Education and the New England Association of Schools and Colleges.

The master of arts in music therapy program will, like all Berklee academic programs, be overseen by Provost Lawrence J. Simpson, PhD; Vice President for Curriculum and Program Innovation Jeanine Cowen; and Vice President for Academic Affairs/Vice Provost S. Jay Kennedy, PhD. The master of arts in music therapy program will, like all graduate programs, be administered by Dean, Institutional Assessment and Graduate Studies Camille Colatosti, PhD. Suzanne Hanser, EdD, Chair, Music Therapy Department will directly supervise the master of arts in music therapy program. **See Appendix A for an organizational chart.**

Requirements for Admission

Students admitted to the Berklee College of Music master of arts in music therapy will be demonstrably qualified. Admissions standards require the following:

- Completed bachelor's degree in Music Therapy from an accredited institution, with a GPA of at least 3.20/4.00¹
- Completed Board Certification in Music Therapy or commensurate level of expertise for international music therapist¹
- Completed application for graduate study
- Statement of purpose outlining experience and interest in the program and discussing the applicant's philosophical approach to music therapy (750 word maximum)
- Curriculum vitae or resume
- Two letters of recommendation
- Official copy of transcripts from all institutions attended or attending
- Interview/audition
- Students for whom English is a second language and whose undergraduate degrees were earned at institutions where the language of instruction was not English are required to submit the results of one of the following standardized tests and required to attain the following minimum scores:
 - TOEFL: iBT (internet-based): 100; computer-based: 250; paper-based: 600

¹ Eligible students may complete Berklee's Music Therapy Equivalency Program, a fast-track equivalency certificate program for those with a bachelor's degree in music but not in music therapy. Such students would be required to be board certified before being officially accepted to the Master's program.

- IELTS: 7.5
- Cambridge English Language Exams: Certificate in Advanced English (CAE) or Business English Certificate (BEC) or higher
- Pearson Test of English Academic: 73

The master of arts in music therapy program will accept 20 students a year in each cohort.

Individual Program Continuity

Berklee never imposes new or revised degree or program requirements on continuing students. Enrolled students always have the option to complete the degree or program requirements in effect at the time of their admission into a degree or program.

As stated in Berklee College of Music's "Catalog Year Policy":

Berklee College of Music features a dynamic curriculum that evolves as new courses are developed and added. Catalog year determines the set of academic requirements that must be fulfilled for graduation. Students must fulfill the academic requirements of the catalog in effect at the time of their matriculation as a master's student in order to graduate.

Residence Requirements

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

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

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

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

Distance or Correspondence Learning

The master of arts in music therapy program will be offered in two deliveries: as a part-time hybrid, blended online/on-ground program, to be launched in fall 2015; and as a full-time residential program, to be launched in fall 2017 or 2018. The program, regardless of delivery, has consistent purposes, learning outcomes, admission standards and competencies. All students are held to the same standards and purposes.

The same faculty members who developed the curriculum are the ones who developed the blended learning courses. This was done under the direct supervision of Suzanne Hanser, EdD, MT-BC; the guidance of Camille Colatosti, PhD, Dean, Institutional Assessment and

Graduate Studies; and with the assistance of Susan Lindsey, Associate Director, Digital Learning.

Faculty completed an online course entitled “Teaching an Online Course” before beginning the hybrid course development. Each faculty member was also supported in the development process and assigned a staff course designer with technical expertise. Monthly meetings provided additional support.

Students in the hybrid program will receive clear guidelines about the program’s technical needs and will have the opportunity to complete a “How to Take an Online Course” mini-course before beginning the program.

The blended learning courses are delivered through the Moodle learning management system. This system, combined with a robust technical infrastructure, provides the functionality, performance, and scalability needed. In addition, a series of technology tools enhance teacher/student and student/student communication, collaboration, and learning. Discussion threads and assignment feedback forums contain direct-record audio tools, enabling faculty to record their feedback, critique, and narrated demonstrations that would otherwise be difficult to convey via a standard text-based forum. The system supports the submission of video-based assignments, allowing faculty to critique the student’s overall presentation and performance.

As mentioned above, each semester includes a four-day on-ground symposium for faculty and students in the hybrid program to interact and to engage in on-ground learning.

Berklee College of Music’s academic policies include a code of conduct, which states the expectations with regard to honesty in academic work. Students are required to accept the policies prior to beginning any course or program. The code of conduct (below) addresses fraud and is used to verify students’ identity when engaged in online learning.

Honesty in Academic Work and in Scholarly and Professional Practice

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

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

- **Fraud** is using identifiers (such as name, password, ID) of other persons as one’s own or submitting false information about oneself. Some examples include such infractions as concealing or misrepresenting one’s identity, impersonating another individual, falsifying information on such documents as one’s resume or internship applications, misrepresenting oneself as acting on behalf of Berklee, or using the College’s name, logo,

or symbol without prior written permission.

- **Plagiarism** is defined as misrepresenting work that has been done by another as one's own efforts whether such misrepresentation has been accomplished with or without the permission of the other individual.
- **Cheating** is the use of prohibited assistance (whether in the nature of a person or a resource) in the performance of assignments and examinations, and copying of another student's work or the giving or receiving of information or answers, whether verbally or in writing.

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

Acceptable Use Policy

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

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

Additionally, all students are informed of the technical prerequisites for each graduate program. For the master of arts in music therapy program, students will have the following requirements:

Minimum Technical Requirements

Computer

Minimum system requirements are listed below for Macs and PCs. However, some courses have more advanced system requirements. Extra requirements for each course are listed in the course catalog.

Minimum PC system requirements:

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

Minimum Mac system requirements

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

- Speakers or headphones
- Internal or external microphone

Web Browser

Berklee supports all of the following web browsers:

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

Software

Microsoft Office 2011

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

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

Creative Work, Inquiry, Research and Scholarship

As mentioned above, each student completes a culminating experience or thesis project. Students begin working on this project as early as the first week of classes and continue throughout their entire program.

Culminating Experience

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

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

Likewise, at the end of their programs, students are required to present their work to their culminating experience committee and, when possible, to the college community.

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

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

Student/Advisor Relationship

Students work closely with their faculty advisors and program directors or chairs in conceiving and developing their culminating experiences. Meetings between the student and advisor begin during orientation in the first week of semester one. Students flesh out ideas, receive feedback, advice, support, suggestions, help, guidance and more from their advisors as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation.

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

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

The following grading criteria will be employed:

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

The student has demonstrated a basic level of achievement. The student appears to

have a basic level of understanding of course material and the methodology associated with each task. Few assignments are without problems.

D (60-69)

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

F (0-59)

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

Program Evaluation

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

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

The program review also includes a focus on student satisfaction as well as student assessment of the courses and faculty.

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

- Dean, Institutional Assessment and Graduate Studies (chair)
- Dean, Continuing Education
- Dean, Professional Performance Division
- Dean, Professional Writing and Music Technology Division
- Dean, Professional Education Division
- Chair representatives from each program and division
- Faculty representatives from each program and division

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

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

4. Faculty

1. Berklee College of Music has a unionized faculty and does not have a tenure system. **Please see Appendix F for a copy of the Faculty Contract Agreement 2013-2016, which provides additional details.**
2. The master of arts in music therapy program will run as a cohort of approximately 20 students. Required courses will have a maximum of 20 students in a section. Elective courses will have approximately 10 students in a section. All courses in the master of arts in music therapy program are 3 credits, except for MTH-695 Culminating Experience, which is 6 credits.

Current Faculty

Please see Appendix D for faculty CVs.

Full-time Faculty – Major Program Faculty

Suzanne Hanser, EdD, MT-BC

Music Therapy Department Chair, Professor Status

Hired in 1995, full-time

- Senior Postdoctoral Fellowship in Clinical Gerontology, Department of Psychiatry, Stanford University School of Medicine
- EdD, Center for the Behavioral Analysis of School Learning, Teachers' College, Columbia University
- M. Mus. Therapy, The Florida State University
- B. Mus. Therapy, The Florida State University

Dr. Hanser will direct the program and teach from among the following:

MTH-551 Advanced Research Seminar

MTH-553 Music Therapy in Integrative Medicine

MTH-690 Culminating Experience Proposal and Music Therapy Career Planning

MTH-695 Culminating Experience

Music therapy department chair Dr. Suzanne Hanser is a widely recognized leader in the field of music therapy. Dr. Hanser is an active leader in education, research, and clinical work. Beyond Berklee, she has affiliations with Harvard University and the Dana Farber Cancer Institute. She has over 30 years of experience in the field of music therapy, and is a widely recognized published researcher. Her contributions to the field have led to recognition from the American Music Therapy Association, including the Arthur Flagler Fultz Award and the 2011 AMTA lifetime achievement award. She is also past president of the AMTA, the World Federation of Music Therapy, and a founding member of the International Society for Music and Medicine.

Kathleen Howland, PhD

Professor

Hired in 2009, full-time

- PhD, Speech-Language Pathology. Specialization: music and cognition. University of South Carolina
- Master of Speech Pathology, University of South Carolina
- BA, Music Therapy, Emmanuel College

Dr. Howland will be a major professor in the program. She will teach from among the following:

MTH-510 Essential Research Methods

MTH-550 Advanced Research Methods

MTH-615 Advances in Neuroscience
MTH-552 Music Therapy in Conventional Medicine
MTH-695 Culminating Experience

Dr. Kathleen Howland is a licensed speech language pathologist, certified music therapist, and well-respected educator. She has been working as music therapist for more than 10 years and created the Hospice Music Therapy Program at the Metrowest Hospice in Framingham, Massachusetts. She is also a baritone saxophone and clarinet player and continues to perform with the Gathering of Friends sax quartet.

Karen Wacks

Professor

Hired in 1997, full-time

- EdM, Harvard University, Graduate School of Education
- Music Therapy Certificate, Catholic University
- BA, Liberal Arts, Northeastern University
- Teacher Certificate, Northeastern University

Professor Wacks will teach from among the following:

MTH-618 Global Music Therapy

MTH-616 Contemporary Music in Clinical Treatment

MTH-690 Culminating Experience Proposal and Music Therapy Career

MTH-695 Culminating Experience

She will be a major professor in the program and will also serve as the clinical training director.

Ms. Karen Wacks is an expert educator and music therapist. She serves as the clinical training coordinator for the music therapy department, for undergraduate and graduate students. Her major research interest includes the application of music therapy in different cultures. She leads undergraduate students in study abroad trips to Panama and Kenya, where they research and practice music therapy, hosting clinics in a variety of settings. She is also a multimedia and movie producer, working with NAK Production Associates, Inc. This is a media production company that produces documentary and entertainment television.

Full-time Faculty – Minor Program Faculty

Susan Rogers, PhD

Associate Professor

Hired in 2008, full-time

- PhD, Experimental Psychology, McGill University
- MSc, Behavioral Neuroscience, McGill University
- BSc, Psychology and Neuroscience, University of Minnesota

Dr. Rogers will teach from among the following:

MTH-615 Advances in Neuroscience

LSOC-565 Advanced Music Cognition

Dr. Susan Rogers is an expert educator and psychologist. She directs the Berklee Music Perception and Cognition Laboratory and has completed advanced research on psychoacoustics and psychomusicology. She has studied and worked with Daniel Levitin, a foremost authority on music cognition. Prior to entering the psychology field, she had a very successful career in music production and engineering, having worked with Prince and Bare Naked Ladies, among others.

Beth Denisch, DMA

Professor

Hired in 2001, full-time

- DMA, Composition, Boston University
- MM, Composition, Boston University
- BM, Composition, North Texas State University
- Music Therapy Certificate

Dr. Denisch will teach from among the following:

MTH-520 Clinical Music Improvisation

HR-511 Contemporary Harmony

Dr. Beth Denisch is an expert educator and composer. She has taught courses in harmony, composition, and counterpoint for almost 20 years. She has created numerous undergraduate courses on music, gender and society, and created a minor for undergraduate students on Music and Society: Gender Studies. She has composed pieces for numerous full and chamber orchestras. Her music therapy work specializes in working with victims of traumatic brain injury.

Part-time Faculty - Minor Program Faculty**Sharon Kramer, PhD**

Data Manager and Researcher, Staff at Berklee

Hired in 2013, full-time staff

- PhD, Social Psychology, Harvard University
- MA, Psychology, Harvard University
- BA, Art History/Psychology, Barnard College, Columbia University

Dr. Kramer will teach from among:

MTH-510 Essential Research Methods

MTH-550 Advanced Research Methods

Dr. Sharon Kramer is a full-time researcher on the staff of Berklee College of Music. She is an expert in qualitative and quantitative research, and in program evaluation. She has taught undergraduate lecture and seminar courses in Methods of Behavior Research at Harvard University, where she served as a lecturer and teaching fellow. She has also served as a research assistant at McGill University.

Davis Wimberly

Assistant Director of Admissions, Staff at Berklee

Hired in 2010, full-time staff

- EdM, Human Development and Psychology, Harvard University
- BM, Music Therapy, Berklee College of Music

Davis Wimberly will teach:

MTH-616 Contemporary Music in Clinical Treatment

Mr. Davis Wimberly is a full-time assistant director of admissions and on the staff of Berklee College of Music. He is a board certified music therapist who has worked with people with disabilities, especially with older adults and children. He has experience in working with an integrative healing team. He serves as adjunct faculty for both Lesley University's Graduate School of Arts and Sciences and Northeastern University's College of Professional Studies.

Marc Edelstein, MD, PhD, FAAP

Course Developer

Hired in 2014, part-time, temporary

- PhD, Philosophy, University of Miami
- MD, School of Medicine, University of Miami
- BS, Chemistry, University of Miami

Dr. Edelstein will teach:

MTH-617 Music Therapy Technology

Dr. Marc Edelstein serves as Consultant Medical Director at Tufts Health Care Institute, Tufts University, School of Medicine, Office of Continuing Education. This is a joint venture of Tufts University School of Medicine and Tufts Health Plan. It aims to help physicians and other health care professionals in all stages of their training and professional development to practice effectively and lead change in a high-quality, cost-effective health care system. He served as chief medical officer for one year and has been in private practice for many years.

Faculty to Be Hired

Two full-time faculty members and one part-time faculty member are to be hired for the master of arts in music therapy program. These may be internal or external candidates. Rank is dependent on qualifications. Requirements include:

- Doctorate in music therapy (or related field)
- Current music therapy board certification
- A minimum of three (3) years of music therapy clinical experience
- A minimum of three (3) years experience in college teaching
- Expertise in advising students
- Excellent technology skills
- Expertise in teaching in various deliveries, including on-line courses
- Aptitude for embracing diversity in individuals, perspectives, musical styles, and curriculum
- Ability to work in both traditional and non-traditional settings
- Ability to navigate in a complex academic setting, and build relationships
- Strong proactive approach to solving problems
- Strong teamwork skills
- Ability to function effectively in a constantly changing environment
- Passion for music and the creative process

An international search will be conducted, led by the master of arts in music therapy Program Director, and following the guidelines for faculty hiring used at Berklee.

(See the Graduate Faculty section below for details about the faculty recruitment and hiring process.)

Graduate Faculty

Berklee College of Music has a distinguished faculty dedicated to the college mission: “to educate, train, and develop students to excel in music as a career.” The members of Berklee’s faculty are more than teachers. They serve as students’ mentors and collaborators. They focus on helping students learn and on facilitating students’ growth as they work to realize their potential. As a whole, Berklee faculty not only excel as educators; they are also intimately connected to the music industry—as music therapists, performers, composers, business leaders and more. All Berklee faculty are experienced and talented professionals in their field—and bring this experience to the classroom. They inspire students

to push their talents and thinking beyond what they thought were the limits. This is especially true for the faculty who teach music therapy. They excel as educators, musicians, music therapists and scholars.

The faculty-student ratio at the college as a whole averages 8 to 1. This ratio ensures that Berklee students receive a great deal of individual attention.

The faculty-student ratio for the graduate programs at Berklee also averages 8 to 1. The proformas used to plan for the master of arts in music therapy have used this ratio in all budgeting.

From the faculty lists above, it is evident that Berklee has a sufficient number of qualified faculty adequate to administer this new curriculum as well as the other curricular in place at the institution, and has planned and budgeted appropriately to hire the additional faculty required.

There is an open and orderly system for recruitment and appointment of new faculty at the college and this system will be used in hiring new faculty for the master of arts in music therapy. **See Appendix E, Faculty Hiring Process.**

All faculty hires are overseen by the Office of the Provost, which provides guidance on all searches.

A selection committee for new faculty hires for the master of arts in music therapy program will be led by the chair of the music therapy department and will include participation of appropriate faculty. The chair will conduct an international search, placing appropriate ads. After candidate review and evaluation, the chair will recommend the appropriate candidates for hire. This recommendation will be reviewed for approval by the appropriate deans and the provost.

Each new faculty member is provided a written contract that states the nature and term of his or her teaching assignment. Faculty also receive information about promotion, reappointment, and development opportunities. All new faculty also participate in a required faculty orientation. The orientation reviews many Berklee practices and requirements, as well as strategies for excellence in teaching and learning.

Faculty assignments and workloads are consistent with the institution's mission and purposes and are equitably determined. The workload is specified in the faculty union contract and is negotiated between management and faculty. It is designed to ensure faculty have adequate time to teach, advise and evaluate students, and contribute to college and professional service. Likewise, faculty are expected to continue their scholarly and creative work as they engage in their institutional duties.

Faculty workloads are reappraised periodically and adjusted as institutional conditions change. This reappraisal occurs as a regular part of the negotiations between the college and the faculty union.

See Appendix F for the Faculty Contract Agreement 2013-2016.

5. Fiscal Resources

Berklee College of Music is a financially stable institution with adequate financial resources to sustain the quality of its educational programs, and to invest in new programs. The college has strong application/enrollment statistics, good fiscal discipline through the annual operating and capital budgeting process, effective fundraising, and clear guidance from a

strategic vision and plan that were developed with broad consensus. The college's endowment, at over \$290.6 million, has fully recovered from the 2008 economic downturn.

The launching of the master of arts in music therapy program was carefully planned and budgeted, with a comprehensive cost evaluation that includes faculty, staff, marketing, travel, space and other operating expenses; as well as a conservative approach to revenue predictions.

Key assumptions:

- Enrollment, tuition and scholarships
 - there will be a cohort of 20 students per year, beginning in fall 2015
 - tuition per student will be a competitive \$40,000 per student for the entire program
 - a discount or scholarship assumption for the master's program of 20.6% matches the current college rate of discounting
 - \$25,000 is included each year to offer pay to graduate students for special assignments

- New faculty costs
 - 2.5 FTE faculty members were added for the program (the equivalent of 1 FTE per 8 students)
 - Faculty members will be paid an additional stipend per student for thesis advising

- Staff costs
 - Existing staff in the Graduate Studies office will be leveraged. These include
 - dean
 - executive assistant
 - project manager
 - New staff in the Graduate Studies office will be added. This includes
 - part-time technology support person
 - New staff in the Enrollment division will be added. These include
 - financial aid member
 - admissions member

- Marketing costs
 - \$150,000 for ramp-up costs in the first year
 - \$90,000 a year thereafter

- Admissions travel for recruitment
 - Additional \$50,000 per year for recruitment trips

- Additional classroom space
 - \$9,000 per year, if needed, for every 40 new students

Music Therapy Proforma

Category	FY 2015	FY 2016	FY 2017	FY 2018	FY 2019	FY 2020
Enrollment	0	20	20	20	20	20
Tuition	0	337,104	851,052	878,711	907,269	936,755
Fees	0	10,950	22,558	23,234	23,931	24,649
Tuition Discount	0	(69,443)	(175,317)	(181,014)	(186,897)	(192,972)
%	0.0%	20.6%	20.6%	20.6%	20.6%	20.6%
TOTAL REVENUE	0	278,611	698,293	720,931	744,303	768,433
<i>Existing Costs</i>						
Salary related	47,288	48,457	49,655	50,883	52,141	53,430
Non-Salary related	21,068	21,653	22,254	22,872	23,507	24,160
Total	68,356	70,110	71,909	73,755	75,648	77,591
<i>New Costs</i>						
Salary related	75,543	389,410	482,067	494,119	506,472	519,134
Non-Salary related	202,500	158,050	164,216	168,198	172,282	176,468
Total	278,043	547,460	646,283	662,318	678,754	695,602
TOTAL EXPENSES	346,399	617,570	718,193	736,072	754,402	773,192
MARGIN - EXCLUDING EXISTING COSTS	(278,043)	(268,849)	52,009	58,613	65,549	72,831
%	0.0%	-96.5%	7.4%	8.1%	8.8%	9.5%
MARGIN	(346,399)	(338,959)	(19,900)	(15,142)	(10,099)	(4,759)
%	0.0%	-121.7%	-2.8%	-2.1%	-1.4%	-0.6%

The proforma for the master of arts in music therapy program shows that the program breaks even after two years.

6. Facilities

Berklee College of Music's classrooms, studios, labs and performance spaces emulate the conditions found in professional environments. Just as undergraduate students in Boston learn the fundamental and enduring qualities shared by great music and explore music technology applications in the most up-to-date educational facilities possible in contemporary music education, so will graduate students in Boston. Through continual upgrading of music technology applications, equipment and facilities, the college ensures that students have access to the most effective resources to support their education.

The college has a very effective space planning process. A Board of Trustees campus planning committee is focused on supporting curricular initiatives and student services primarily through property acquisition, major new construction, and significant modernization efforts. At the operational level, the space planning committee, a subset of the president's cabinet, the college's senior leadership, focuses on optimizing the current building inventory as individual programs and organizational units evolve and as new inventory (owned or leased) becomes available. Each member is responsible for working with his or her respective departments and leadership to ensure that space needs and requests are represented and prioritized.

In early 2011, the college submitted an institutional master plan to the city of Boston. This outlined Berklee's intention to improve academic facilities, increase college owned residential space, and increase space overall to meet other demands of the Berklee community. The campus needs guiding the institutional master plan include:

- create more student housing
- improve the campus life experience for students
- upgrade academic facilities and enhance technology spaces
- reduce overcrowding in academic and administrative spaces
- accommodate prior growth in undergraduate student enrollment
- accommodate launching of graduate programs

- create a unique contemporary campus building that signifies Berklee's stature
- improve performance facilities to serve today's music
- improve the Berklee Performance Center

As part of the institutional master plan, the college proposed three significant projects, totaling approximately 500,000 net square feet of new space: 160 Massachusetts Ave (now complete); 161-171 Massachusetts Avenue, and the Berklee Crossroads (corner of Massachusetts Avenue and Boylston Street). The first project was completed in January 2014. The second project involves renovation, creation of new faculty offices and classrooms and will be completed by fall 2015. The final project, Berklee Crossroads, is a significant undertaking that is expected to be completed within the next 10 years.

Berklee in Boston is an urban enterprise with 16 owned buildings and leased spaces in 11 other buildings. It is an organization that has experienced dramatic growth in space, as well as in enrollment, faculty, staff and programming in the past 10 years. The college has expanded by approximately 148,000 square feet in the past 10 years, with 95,000 square feet allocated to programmatic use and 53,000 square feet pending redevelopment and funding planning.

Recent improvements and expansions with a direct impact on the music therapy program include the acquisition and renovation of the new building at 7 Haviland in 2009—where the Music Therapy department is now located; and expansion of the Graduate Studies office to a new space at 155 Massachusetts Ave in fall 2011.

To prepare for graduate programs, the college recently erected its first purpose-built building at 160 Massachusetts Ave. This 16-story, 170,000 square foot building, was designed by William Rawn Associates, Architects of Boston, those responsible for a number of award-winning performing arts buildings including the Seiji Ozawa Hall at Tanglewood, the Williams College '62 Center for Theater and Dance, and the new Cambridge Public Library and Northeastern University Buildings G and H.

The building at 160 Massachusetts Ave houses 369 dorm beds; has a two story dining hall that can seat 400; and includes state of the art recording studios, practice and ensemble rooms, as well as a fitness room.

The addition of the new building at 160 Massachusetts Avenue frees up other spaces—including the former dining hall, approximately 13,000 square feet, for other uses, such as support of graduate programs.

The Music Therapy Department includes a department office suite for the chair and her staff, faculty offices, the Music Therapy Institute Office, a Resource Center and a dedicated classroom. Additionally, two conference rooms are available in the building for meetings of faculty and for faculty meetings with students. The Graduate Studies suite includes offices for the dean and her staff, as well as a conference room available for meetings of faculty and for students and faculty.

The Music Therapy classroom includes state-of-the-art technology to support instruction (including a smartboard, document reader, audio system, ipad and ipod launchpads and other assistive technology). It also includes an extensive collection of instruments, including a harp, piano, hand chimes, guitars, drums and other hand percussion instruments, and adaptive devices to support teaching and learning.

Berklee's other classrooms are similarly equipped.

The Boston campus encompasses, in part:

- 62 general classrooms, 18 specialized classrooms, 28 ensemble rooms; and 316 practice rooms
- five performance halls that host more than 1000 concerts a year
- 34 dedicated music technology facilities
- a library and media center with 34,000+ CDs; 5,800+ DVDs and videotapes; and 47,000+ music scores and lead sheets
- 1150 dorm beds

The college has assessed the additional space needs required of the master of arts in music therapy program as minimal. To be as conservative as possible, it was determined that one new general classroom is needed for every 40 students added to campus. Funding for leasing of a new classroom was added to the master of arts in music therapy budget in case this is needed.

7. Maintenance of physical plant and equipment; replacement of equipment; updating technology; security

Space Expansion

Berklee initiated an extensive facility expansion and renovation effort in 2003 focused on increasing space to support a growing enrollment. Over the past ten years, Berklee has acquired seven properties and maintains leases in 11 other buildings. Newly owned facilities or leased spaces added to the college's inventory since 2003 include 7 Haviland Street, 155 Massachusetts Avenue, 160 Massachusetts Avenue (first purpose-built building), 161 Massachusetts Avenue, 171 Massachusetts Avenue, 186 Massachusetts Avenue, 855 Boylston Street, 939 Boylston Street, 1080 Boylston Street, 1090 Boylston Street, 1096 Boylston Street, 1100 Boylston Street, 1108 Boylston Street, 1126 Boylston Street, and 18 Belvidere Street.

Facility Improvements

To maintain a desired sense of campus in an urban neighborhood context, Berklee has been restricted to meeting its space needs by acquiring adjacent properties in an older Boston neighborhood—the Back Bay. As a result, properties acquired are typically a century old.

Beginning in 2003, all existing properties and each new acquisition has been assessed with a focus on potential risk implications. In 2005, Berklee implemented contemporary management systems, maintenance practices, and an upgraded responsive service culture, including the installation of a web-based work order system, preventive maintenance procedures, and energy management systems. This has allowed for enhanced planning, expedient field decisions about design and construction details, avoidance of costly change orders, resource allocation, and better service, all at a net cost savings.

Additionally, since 2003, the college identified and prioritized an extensive list of major deferred maintenance and code compliance projects, examined the fiscal impact of the projects, and developed a long-term plan to complete the projects.

Ongoing renewal efforts have also provided Berklee with opportunities to achieve significant energy consumption and efficiency improvements as core systems are upgraded in each building. Berklee actively takes advantage of the PowerOptions energy contract efficiencies to drive rate savings.

Over the past nine years, the college has spent \$30,000,000 to complete deferred maintenance, code compliance remediation, and facility improvements that have significantly

enhanced facilities for teaching, learning, working, and living, as well as adding value in the neighboring community.

Illustrative of the college's commitment to improve facilities is the list of projects below:

- 186 Massachusetts Avenue – construction of new centralized Information Technology and Training & Support Services Center (completed 2006)
- 150 Massachusetts Avenue – creation of three project production studios and a teaching studio for Electronic Production & Design Department (completed 2006)
- 1140 Boylston Street Basement – creation of suite of Percussion Studios (completed 2006)
- 1140 Boylston Street 4th floor – construction of new percussion, piano, and ensemble rooms (completed 2007)
- 939 Boylston Street – creation of internet radio (BIRN) studios (completed 2007)
- 150 Massachusetts Avenue – Library & Learning Resources expansion (completed 2007)
- 130 Massachusetts Avenue – construction of new Ensemble Department chair and faculty office space (completed 2007)
- 25-39 Fordham Road – construction of seven ensemble rooms (completed 2008)
- 939 Boylston Street – construction of Student Activities Center and Café 939 & Red Room (completed 2008)
- 939 Boylston Street – construction of new Counseling & Advising Center (completed 2008)
- 7 Haviland Street – renovation of what previously was a community health center into academic space, including 8 new classrooms, office space for 3 departments—including the Music Therapy Department—and student program facilities (completed 2010)
- 921 Boylston Street – facility expansion of Office of Admissions (completed 2010)
- 1090 Boylston Street – relocation/expansion of bookstore (completed 2010)
- 155 Massachusetts Avenue – interior renovations, creation of two new technology classrooms and additional faculty and administration office space, including the space for the Graduate Studies office (completed 2010)
- 136 Massachusetts Avenue – renovation of Recording Studio C (completed 2011)
- 22 The Fenway – renovation and construction of three new classrooms and expansion of faculty office space; installation of new windows, upgraded air conditioning system, and new third floor bathroom; several infrastructure improvements (electrical, network wiring, public safety (completed 2011)
- Boylston Street frontage between Massachusetts Ave. and Hemenway St. – in cooperation with other property owners and City of Boston, oversaw reconstructed sidewalks, added patio areas and street furniture, planted new trees (completed 2010)
- 150 Massachusetts Avenue – replaced heating and ventilation system in the first floor Film Scoring Department facilities (completed 2011)
- 18 Belvidere Street (St. Cecelia's Church)– construction of four new classrooms (completed 2011)
- 155 Massachusetts Avenue – installation of a new elevator; complete gut and renovation of the basement for new Public Safety facilities, including a control center that allows offices constantly to view over 200 cameras around the campus; sprinklers installed (completed January 2012)
- 150 Massachusetts Avenue – roof replacement (completed June 2012)
- 161 Massachusetts Avenue – renovated entrance to be accessible and ADA compliant (completed July 2012)
- 150 Massachusetts Avenue – Belvidere Street facade repointed and structural issues repaired (completed July 2012)
- 150 Massachusetts Avenue – new domestic hot water system installed (completed

August 2012)

- 130 Massachusetts Avenue (Berklee Performance Center) – bathroom expansion (completed August 2012)
- 136 Massachusetts Avenue, Davis Room overhaul – expanded bathrooms that are accessible, reconfiguration of the stairway leading to the BPC (completed September 2012)
- 1140 Boylston Street – facade repointed (completed September 2012)
- Saint Cecilia Street – construction of new electrical vault for increased power in 130/136/150 Massachusetts Avenue buildings (expected completion-November 2012)
- 136 Massachusetts Avenue – renovation of Recording Studio A (January-February 2013)
- 130/136/150 Massachusetts Avenue – replace outdated HVAC system with new cooling tower (on the roof) and chiller unit (in the boiler room) that will significantly decrease utility costs (completed 2013)
- 150 Massachusetts Avenue – new lobby and open space for student lounge; new elevator and connecting ramps convenient to both the 142 and 150 Massachusetts Avenue entries to the building to afford improved access to the four public floors of the building, i.e., level 1 (the ground floor, including media center, classrooms, and labs), level 2 (faculty offices and additional classrooms), level A (teaching labs, classrooms, and faculty offices), and level B (former dining hall, ensemble rooms, practice rooms, and connection to music recording studios in the adjacent 136 Massachusetts Avenue building) (completed 2014)
- 160 Massachusetts Avenue – Berklee’s first, ground up, purpose-build facility; 155,000 square foot building; increases Berklee space by 23%; 16 story building plus 2 underground floors; 369 dormitory beds; 6 double-height student lounges; 400-seat dining hall; 20 practice rooms; 3 rehearsal rooms; fitness facility; roof terrace; 14,000 square feet of music technology space (completed 2014)

The above projects involved leading design professionals and/or construction management firms in the Boston area, as well as direct participation by the appropriate campus user representatives.

In addition to the major projects enumerated above, the college has undertaken numerous smaller projects that upgrade and improve facilities. At this time, deferred maintenance projects have either been completed or planned for completion in the near future.

Accessibility Challenges and Improvements

Over the past ten years, the college has been diligent in identifying and remediating accessibility impediments throughout the campus. As an ancillary critical component of the facility condition assessment mentioned above, Berklee modified its ADA and accessibility assessment to occur at five-year intervals and recently completed a code-compliance inventory as required by the most recent building code revision. These studies have been incorporated into Berklee’s space planning process as related scope, logistics, and cost factors influencing the college’s resource allocation decisions.

In addition, the college established its ADA Management Committee that has developed policies on accommodations (including signage, information technology, and Web access policies) in the Berklee workplace, as well as at off-site events; provides education and outreach throughout the college; and conducts regular campus access and academic space assessments. Consideration of accessibility constitutes an ongoing and integral imperative of large and small renovation and modernization projects and is guided by regular discussions with an accessibility consultant, as well as staff, faculty, and students who have disabilities.

Information Security

The college developed formal policies in 2007 that clarified the roles and responsibilities of users, departments, and IT in regards to security, storage, and backups of personal information on college computers. In May of 2010, Berklee hired a full time compliance officer to establish and aid in the adoption of formal information security practices and to monitor and ensure the compliance of federal and state requirements.

Under the guidance of the compliance officer, Berklee revised its information-access policy in 2010 to restrict access to personally identifiable information (such as social security numbers) only to those need-to-know personnel. Additionally, the college initiated encryption of laptop computers containing personally identifiable information and modified Colleague (the college's master database) to mask personally identifiable information contained on student and employee accounts from unauthorized users. Personal data in other databases and information repositories around the college have also been limited only to those individuals who have compelling reason for access.

To increase protection from external threats, Berklee's firewalls were upgraded in 2011. College firewalls are constantly evaluated for security-threat capability, bandwidth management, maintainability, operational performance, and usage capacity with a cyclical upgrade forecast of every two years.

Equipment

The college has a complete inventory of equipment for use in the study of contemporary music. Acquired or upgraded on a regular basis in the last ten years at a total cost of approximately \$25 million, the inventory includes a broad array of electronic and acoustic items, including professional large- and small-scale format music recording and production equipment; hundreds of guitar, bass, and keyboard amplifiers; audio/visual equipment; concert sound reinforcement, lighting, and video equipment; electronic and acoustic pianos; a multitude of percussion instruments; and an extensive array of other teaching and performance equipment.

The college has a wide range of computing equipment for administrative, instructional, and student use. The college's master administrative computing is performed using Ellucian Corporation's Colleague platform. The administrative systems support all financial, payroll, academic, student, and alumni functions.

Berklee has more than 1,100 personal computers for faculty and staff use. All faculty and staff members have ready access to a personal computer, most often one that is assigned to the individual. All students own laptops through the Berklee Laptop Purchase Program, which is described below and there are many computers available for shared student use in the Learning Resources area of the library.

Maintenance and Security

Facilities are maintained by the college's Physical Plant Department using internal staff members, contracted services of a professional custodial firm, a small team of contracted maintenance professionals, and a variety of independent contractors, all under the overall direction of the college's director of physical plant. Building and custodial maintenance expenditures are recorded by trade for each building in the accounting system.

In addition to building maintenance, the college maintains an in-house piano maintenance staff, separate in-house computer support and maintenance areas for staff and students, expert staff computer support and maintenance in each division for faculty members, an in-house repair program staffed by professional technicians and assisted by student

employees that handles equipment repair for the technology facilities in the Professional Writing and Music Technology Division, as well as repair service agreements with independent vendors for electronic and classroom equipment.

The college maintains an in-house Office of Public Safety and also contracts with an outside firm for supportive security service. The Public Safety Office also works with other neighborhood groups, as well as the Boston Police Department, in training and information sharing. The college is equipped with an interconnected alarm system for both fire and access control, which is linked to a control room in the Public Safety Office. The total security budget is approximately 1.6 percent of the operating budget, comparable with that of similar institutions. The college is in compliance with the requirements of the Campus Security Act.

Residence Halls

For many years, housing space has been limited to only 780 students. The college recognized the need for additional student housing several years ago and initiated planning that resulted in the completion of the 160 Massachusetts Avenue building in 2014. This increased housing capacity to 1,149 students. Discussions focused on long-range planning have identified further increasing the student housing capacity as a priority and goal.

Office Needs

As student enrollment and services have increased over the past 10 years, the need for increased faculty and office space has commensurately risen. With acquisition of several new buildings and additional leased space, substantial advances have been made in recent years in meeting space needs by providing increased faculty and staff office space:

- Creation of new Ear Training Department faculty and staff offices in 899 Boylston Street
- Creation of new Ensemble Department faculty and staff offices in 130 Massachusetts Avenue
- Expansion of the Professional Writing and Music Technology Division faculty and staff offices in 155 Massachusetts Avenue
- Creation of new faculty and staff offices for the Electronic Production and Design Department and new staff offices for Alumni Affairs in 161 Massachusetts Avenue
- Creation of new faculty and staff offices for the Music Production and Engineering Department and new staff offices for Communications and Media Relations in 1126 Boylston Street
- Creation of new faculty and staff offices for the Liberal Arts Department, Music Business/Management Department, and **Music Therapy Department** in 7 Haviland Street
- Expansion of faculty and staff office space for Music Education Department and Professional Music Department in 22 The Fenway
- Creation of new staff offices for the Office of Admissions and Career Development Center in 921 Boylston Street
- Creation of new staff offices for the Counseling and Advising Center and Student Activities in 939 Boylston Street
- Expansion of staff offices for Office of Experiential Learning in 1140 Boylston Street
- Expansion of staff offices for Special Programs, Concert Operations, Faculty Development, **Graduate Studies** in 155 Massachusetts Avenue
- Creation of expanded staff offices for Global Initiatives and International Programs in 855 Boylston Street
- Creation of expanded staff offices for City Music in 899 Boylston Street
- Creation of new staff offices for Office of Real Estate in 1096 Boylston Street
- Creation of new staff offices for Office of Diversity and Inclusion in 855 Boylston

- Street, as well as a Center for Outreach in 150 Massachusetts Avenue
- Expanded Mail Service operations at 1108 Boylston Street
- Creation of expanded staff offices for Institutional Advancement in 1140 Boylston Street and 161 Massachusetts Avenue

Overall, the office space needs of most areas have been met, though a few areas could benefit from more expanded conditions.

Technological Resources

The Technology Resources area provides the best available technologies for teaching, learning, and music making, a stable technology infrastructure, and the right data, tools, and services to support the educational enterprise. The principals at the heart of Technology Resources' mission are to build mutually empowering partnerships, provide innovative leadership, and deliver exemplary service. Over the past 10 years as the college has grown, Technology Resources has reorganized and expanded services and support provided to Berklee operations and constituencies.

Technology Resources is comprised of the Information Technology and Academic Technology divisions. The Information Technology division currently encompasses four areas:

- Enterprise Systems Development – technical analysis, development, and operational support to the college's primary business systems
- IT Operations, comprised of Systems Administration (enterprise services support, user account management and information security, data center operations, network maintenance, new technology services) and Network and Telecommunications (communications infrastructure of the college)
- Training and Support Services – support for all aspects of personal computing, training, and repair services for faculty and staff
- Solutions Consulting and Information Management – Project Portfolio coordination, project management, reporting services, and data governance for enterprise business systems.

Academic Technology encompasses the following operations:

- CTMI (Center for Technology in Music Instruction) lab – a faculty resource center dedicated to helping faculty integrate technology into their teaching and classroom curriculum. The CTMI offers training and support specifically for faculty.
- Student Computer Support Center – service and support for students
- Planning and budget allocation for most music and non-music technology capital equipment in academic areas

During its reorganization, Technology Resources expanded the committees and groups used to support and enhance planning and operations.

The College Technology Council (CTC), which is comprised of vice presidents from various areas and the academic deans, oversees and recommends pan-college technology policies and procedures. The CTC works with various college constituencies to ensure that college technology policies and procedures are effectively designed, implemented, and support the mission and long-range plan of the college. In 2010, the CTC adopted Berklee's first strategic technology plan, the main focus points of which being:

- Planning: picking the right systems and doing the right projects
- Data: making the data right and keeping the data right
- Process: working smarter

- People: ensuring the right people are doing the right jobs
- Tools: adopting modern tools that meet college needs

This strategic plan spawned eleven strategic projects and numerous operational projects that have fundamentally changed Berklee's technology service offerings.

In 2008, the Administrative Systems Advisory Committee was reformed into the Project Portfolio Committee (PPC) with its goals being to establish a consistent method for handling technology projects and promote the role of areas external to Information Technology in the project lifecycle. The PPC, which consists of major computer service users at the college, is responsible for the shared use and development of all administrative systems and communications technologies (voice and data) used by the College. It coordinates capital technology budgets for all administrative areas, recommends which technologies will be used, and how they will be supported. The PPC was enhanced in 2011 and played a leading role in implementing the strategic technology plan.

The Academic Technology Advisory Committee (ATAC), consisting of representatives from each instructional division and the central administration, coordinates planning and budget allocation for most music and non-music technology capital equipment in academic areas, recommends which technologies will be used, and how they will be supported. The annual and two-year cyclic planning and budgeting processes are managed by the assistant vice president for academic technology in collaboration with ATAC.

The CORE Committee focuses on data maintained on the CORE module in Colleague (the master college database)—person demographics and biographical data and organization data (i.e., name, address, date of birth, email, etc.). Comprised of individuals from around the college who manage or rely on CORE data, the committee initiates projects in support of college data integrity and standards goals, oversees annual college-wide data integrity audits, drafts data standards policies for approval, and oversees the college's data integrity planning.

The Peer Advisory Colleague Team was created in 2008 and consists of a team of Colleague super-users that regularly meets to share information, ideas, and support.

Network Improvements

Berklee's wired network was significantly upgraded during late 2006 through early 2007, bringing best-of-class speed and bandwidth from the data center to the desktop. Additionally, the wireless network received a substantial upgrade in late 2009, which greatly improved wireless performance and expanded wireless coverage to 98% of the college facilities. Berklee also more than doubled its connection speed to the Internet in 2009. Since 2009, wireless coverage of the campus has achieved 100%.

Berklee joined the Internet 2 consortium in 2010. Internet 2 represents a prime method of supporting real-time educational interactions with superior audio and video between Boston and Berklee's new campus in Valencia, Spain, as well as means to connect with other institutions that belong to the Internet 2 consortium.

As part of the college's overall facility improvements, general classrooms over the past few years have received technology upgrades that include complete new audio-visual systems and provide access to the cloud in many instances. In addition, the technology equipment (music and non-music) in ensemble rooms, technology labs, instrumental labs, private instruction spaces, and recording studios is regularly upgraded to support the ongoing needs of the various teaching and learning spaces.

Berklee Laptop Purchase Program and Major Bundles

For over a half a century, Berklee College of Music has been committed to preparing its students for the musical, technological, and business necessities of the world they will be entering. Ten years ago, it became increasingly clear that, to continue this commitment, Berklee students must be well versed in computer technology, specifically music technology.

As a result, beginning in Fall 2003 semester, Berklee established the Berklee Laptop Purchase Program (BLPP) and required all entering students—undergraduate and graduate—to purchase a laptop package specified by the college, or to provide evidence that they own an equivalent laptop.

The BLPP ensured that all entering students possessed an Apple Macintosh laptop computer that met certain minimum standards and was outfitted with a software and hardware package designed to effectively support their coursework and career preparation.

As mentioned above, students in the master of arts in music therapy program will also be required to attain a laptop that meets minimum specifications. They will have the option to purchase a laptop through Berklee or to use one they already own, so long as it is sufficient. They may also opt for a PC or Apple Macintosh computer.

To support the BLPP requirements, Berklee has established special arrangements with Apple Computer and music hardware and software manufacturers to provide the specific items that support the curriculum at exclusive discount prices to Berklee students and included software upgrades.

Prices are set each summer for the upcoming academic year and the computer and software purchases qualify for inclusion in federal student loan and financing packages.

Lifecycle Replacement Plan for Berklee-owned Computers

In 2009, a computer lifecycle replacement policy was instituted by the College Technology Council in which computers for staff and faculty are replaced based on a minimum specification, instead of a fixed amount of years in service (as was previously done). The results of the new policy have been significant annual savings and more accurate forecasting of present and future computing needs, all while ensuring that Berklee continues to meet the technology needs of its faculty and staff.

Berklee has sufficient and appropriate physical and technological resources necessary for the achievement of its purposes and manages and maintains those resources in a manner to sustain and enhance the realization of institutional purposes. Berklee's ongoing evaluation of its physical and technological resources in light of its mission, vision, and current needs and plans for the future is a basis of realistic planning and budget allocation.

8. Library

Berklee College of Music provides high-level library and information resources to support instruction at the graduate and undergraduate level at the campus in Boston; in Valencia, Spain; and in the online extension school. The Stan Getz Library, the college's main library, is located on the Boston campus at 150 Massachusetts Avenue. Resources are accessible through the library website: <http://library.berklee.edu>. This site provides a wealth of educational resources for all Berklee students, faculty, staff and alumni, and will be the site of resources for the graduate students working towards their master of arts in music therapy.

The mission of the library articulates the college's vision of the level and breadth of information resources and services appropriate for the institution. The library is committed to

collecting and providing guaranteed access to electronic, print, audio, and video resources, and providing bibliographic, reference, and instructional support to the Berklee community of students, faculty, staff, and alumni for their research and scholarly and creative pursuits.

The collections of the Stan Getz Library in Boston and the library located on the Valencia campus have been, and continue to be, developed with a focus on supporting Berklee's on-ground and online undergraduate, graduate, and special academic programs, as well as supporting the personal and professional development of students, faculty, staff, and alumni. The library collects extensively in the areas of instrumental music and methods, instrumental literature, full scores, 20th and 21st century music history and criticism, and all forms (books, scores, audio, video, eBooks, e-scores) of American contemporary music (jazz, rock, gospel, etc.). Additionally, collections focus on traditional European music and literature as well as world music resources to support current programs and faculty research. In the past 10 years, as the college has increased its emphasis on liberal arts and holistic education at the undergraduate level, the library has also correspondingly built its collection in the multiple disciplines of liberal arts and sciences.

Additionally, as Berklee has added master's degrees in Boston and Valencia, the library has directed the collection to support this higher level of study. Special attention has been given to developing further the liberal arts and sciences collection, as well as the collections in music business and management, music education, music therapy, film studies, music technology, and the recording arts and sciences to correspond to the master's degree offerings: master of arts in global entertainment and music business (Valencia, Spain); master of music in music technology innovation (Valencia, Spain); master of music in scoring for film, television and video games (Valencia, Spain); master of music in contemporary performance (Boston and Valencia, Spain); master of arts in music therapy (Boston); master of music in contemporary music education (Boston).

In its collection development, the library works closely with academic deans and chairs/program directors, as well as faculty, to determine what is most needed. Faculty have the opportunity to request that the library purchase resources to support course and other academic work. The library welcomes these requests and nearly all of them are met.

The Berklee College of Music library currently uses Evergreen Integrated Library System to catalog and maintain circulation records for all Stan Getz, satellite and Valencia library holdings, including MARC records for scores and recordings available via online subscription services, and is searchable through the library's web site at library.berklee.edu. Also available at this site are more than 52 electronic databases. These include encyclopedias such as Britannica and Grove's, an index to more than 70 fake books, magazine indexes—two of which are exclusive to music—a collection of printable classical music, and a shared collection of electronic books. A special website for searching the music therapy and health care databases was created to assist music therapy students and faculty in their research. This valuable resource includes medical and psychological research databases, in addition to those devoted to music and more general scholarship. Details are available at http://library.berklee.edu/research/Music_Therapy.

The library's media services staff maintain the department's website and databases. They work directly with faculty to develop online resources (scores, text, and streamed audio and video) that support and enrich classroom material and are accessible throughout the college network. Access to these materials is integrated within the faculty reserve module of the library online catalog.

The library's collection is stored in more than 3,250 linear feet of shelf space in Boston and 60 linear meters of shelf space in Valencia.

Library Services

Berklee College of Music provides a variety of library services to the Berklee community—including undergraduate and graduate students, faculty, administrators, staff, alumni and guests—whether online or in person in Boston or Valencia, Spain. These include

- Circulation of materials, including borrowing, renewing, and placing holds; in-house use for research and reference collections; and maintenance of confidentiality of library records
- Interlibrary loan and document delivery, including requesting and borrowing from other institutions, and borrowing reciprocity through the institutions of the Pro Arts Consortium, of which Berklee is a member; other members are Emerson College, Boston Conservatory, Massachusetts College of Arts, and the Boston Architectural College
- Ask a Librarian reference interviews via email, chat, phone and, of course, in-person

The library also provides extensive course reserve materials. The library works with faculty to create, for each course, as requested, hard copy reserves, as well as electronic reserves that include streamed audio and video.

The library sponsors many educational events throughout the year, in Boston and in Valencia. These include guest lectures, film screenings, educational forums and clinics.

The library provides copying and printing, available and compliant with U.S. copyright law (Title 17, U.S. Code), as well as study space. In Boston, there are two quiet reading rooms and one group study area. In Valencia, there is a large group study area.

The library provides research guides in a variety of areas including instruments, undergraduate majors, master's programs, and courses.

Through the library website (library.berklee.edu), the college provides:

- access to holdings in the library, either hard or electronic copies
- subscription databases
- college archives
- research guides
- class reserves
- library blog
- facebook
- policies
- events
- hours
- contact information

Library Instruction

Berklee is particularly proud of the way library and information literacy instruction is well integrated into the Berklee curriculum at the undergraduate and graduate level. This instruction, by design, ensures that students use information resources and technology as an integral part of their education, and that they attain levels of proficiency appropriate to their degree and field of study. It also ensures students acquire increasingly sophisticated skills in evaluating the quality of information sources appropriate to their field of study and degree program.

For all courses, faculty may partner with the library to provide subject and course specific library sessions. The library also offers a range of online tutorials as well.

For undergraduate majors with a strong research component, especially the music therapy program, students in advanced seminars also work closely with the library to refine research skills.

At the graduate level, students are provided support from the library as they work on their culminating experience or thesis projects. The library runs a series of workshops on research methods, including basics of conducting research and documenting sources. All graduate students are also able to enroll in GS-510 Principles of Research Methods; graduate students in the master of arts in music therapy program will be required to complete a research methods course specific to their program; the research track in the master of arts in music therapy program requires two additional research courses. These courses are MTH-510 Essential Research Methods (required of all master of arts in music therapy students; MTH-550 Advanced Research Methods and MTH-551 Advanced Research Seminar (required of students who opt for the master of arts in music therapy research track option).

Additionally, the learning center at the library provides technical support, training and tutoring to students, faculty and staff. The programs of information literacy instruction are assessed through library tools and all have received positive feedback. Improvements to programs are made based on feedback from faculty and students.

Staffing

Berklee provides professionally qualified and adequate staff to administer the institution's library, information resources and services, as well as instructional and information technology support functions.

The Stan Getz Library is under the leadership of the Senior Vice President of Academic Affairs and Provost Dr. Lawrence Simpson, and more specifically under the Dean of Learning Resources, Gary Haggerty. Reporting to Gary Haggerty are Ernie Gillis, Manager of Learning Resources Web Development, and Paul Engle, the Director of Library Services. Jaesung Song, Digital Media Assistant, assists the Manager of Learning Resources Web Development.

The Director of Library Services oversees, directly, the Stan Getz Library as well as, functionally, the library in Valencia, Spain. Reporting to the Director of the library are three reference librarians, one outreach librarian, two catalog librarians, the archivist, as well as the systems administrator, the manager of the media center, the web developer, two library assistants, and student assistants.

There are eight M.L.S. degrees represented in the library staff and one M.S. in Computer Science (Systems Administrator); one M.M. (Manager of the Media Center); and one M.S. in Archival Management/M.A. in Ethnomusicology (College Archivist).

The reference librarian in Valencia, Spain, reports directly to the academic dean of the Valencia campus and functionally to the Director of Library Services. Coordination between the Boston and Valencia libraries is strong, with Boston providing as much support as possible to the Valencia library to ensure its integration into the Berklee system.

Institutional Planning and Resource Allocation

The college's resources allocation and planning support the development of the library and information resources. Library resource needs were considered carefully in the development of the Valencia campus as well as in the initiative to launch master's degrees.

The table below provides information about the size of the collection.

Table showing number of titles/items in the collection

Category	
Books	26,368
Books (electronic)	9,079
Scores	26,590
Stream recordings	147,426
Recordings	44,165
Streamed videos	290
CDs	5,060
Videos/DVDs	8,392
Databases	52
Journals	321
E-journals	159

Note that the 52 database subscriptions range from large academic (Academic Search Premier) to streaming audio (NAXOS). Specific to Music Therapy, the library subscribes to Health and Wellness Resource Center, International Index of Music Periodicals, and Medline.

The library budget for the year before last, fiscal year 2013 (FY13); last year, fiscal year 2014 (FY14); and this year, fiscal year 2015 (FY15), is below. This includes the budget for the library in Valencia, Spain, as well as the library in Boston.

**Berklee College of Music
Library and Valencia Library Budgets FY2013, FY2014, FY2015
April 1, 2014**

	FY 13 Adjusted Budget	FY 14 Adjusted Budget	FY15 DRAFT Budget
Staff Expense	-	57,703	53,713
Faculty Expense	-	135,448	167,676
Work Study	-	-	20,124
Travel	12,000	-	4,000
Materials, Supplies & Equipment	-	27,295	14,500
Other	-	794	1,500
	12,000	221,240	261,513
Staff Expense	1,066,161	1,115,828	1,208,529
Faculty Expense	6,550	6,579	6,519
Work Study	215,628	215,628	211,000
Travel	19,274	19,224	19,224
Materials, Supplies & Equipment	65,972	53,863	51,840
Archival	11,400	11,400	11,400
Electronic Resources	68,073	71,253	71,253
Other	23,126	17,130	17,130
	1,476,184	1,510,905	1,596,895

Strengths

There are a number of strengths regarding Berklee's library and information services. These include:

- Uniqueness and currency of the collection
- Research guides
- High levels of collection usage
- Extensive online reserves in a variety of formats
- Media center collection and its facilities
- Library website, including ILS and locally-generated content
- Quality of the library and learning center staff
- Online resource sharing for all Berklee students, faculty and staff—whether in Boston, Valencia, or online
- Rapid growth in and technical support for the digital library collection
- Technical knowledge of the staff
- Relationships between library staff and faculty
- Information literacy instruction and integration into the curriculum at both the undergraduate and graduate levels
- A specialized webpage in the library includes significant contributions to music therapy literature (http://library.berklee.edu/research/Music_Therapy)

Berklee provides a very high level of library and information resources. The collection is a rich and unique one with special strength in its digital offerings. The collection supports all of Berklee's academic offerings and integrates services in Boston, Valencia and online. Library and information resources are evaluated regularly and a commitment to continuous improvement is clear among all of the library's staff.

9. A rationale for the new curriculum

Key to Berklee College of Music's vision to "be the world's leading institute of contemporary music," and key to the strategic initiative to inspire "the creation of new ideas," is the commitment that the college needs to be the place not only where students begin their higher education and earn their undergraduate degrees, but also the place where students develop as music professionals by earning master's degrees.

For most of its history, Berklee has offered just one degree: the bachelor of music. Institutional planning for the initiative to add master of arts and master of music degrees has been comprehensive, with a thorough examination of risks and benefits. After extensive deliberation from 2006-9, the Board of Trustees, in 2009, amended Berklee's articles of organization to allow the offering of master's degrees. A comprehensive survey of Berklee students in fall 2010 (a survey of 4,269 students with 1,300 or 41.5 percent responding) showed overwhelming support for Berklee's adding graduate programs of study. A 2012 Academic Development Survey to Berklee alumni, with 677 respondents, found that 27 percent of alums are attending graduate school elsewhere in business, music therapy, music education, performance and composition, as well as non-music areas such as law. Twenty percent of alumni said that would have attended graduate programs at Berklee had such programs been available.

In response to this support, and to realize the strategic initiative of offering master's programs, Berklee applied for and received accreditation from the New England Association of Schools and Colleges to offer master of arts and master of music degrees on both campus; likewise, Berklee applied for and received authorization from the Commonwealth of Massachusetts Department of Higher Education to offer master of music and master of art degrees on the Boston campus. Berklee has likewise applied for and received authorization

from the Office of Homeland Security to issue US visas for international master's students studying on the Boston campus.

Berklee understands that, regardless of the industry or occupation that students choose, having an advanced degree consistently leads to higher salary and lower unemployment. Between 2002-11, salaries for those with advanced degrees were an average of 46 percent higher than those with bachelor's degrees. The attainment of a master's degree results in a \$234 increase in median weekly earning and a full one percent decrease in the unemployment rate. The career outlook for graduates of the master of arts in music therapy program is very strong.

Berklee's master of arts in music therapy is a unique offering and one that will provide music therapy students an important option not currently available. Berklee is a world leader in the field of music therapy, offering an undergraduate program that focuses on contemporary music and improvisation, music technology, and a global music therapy perspective. The profession of music therapy is currently investigating the feasibility of offering the master's degree as the entry level credential for practicing music therapists. Preparing for this development is important to assuring that graduating students will be qualified for the available jobs.

As mentioned, the Berklee master of arts in music therapy program will be delivered both as a part-time, two-year (five semester) program, offered in a hybrid online/on-ground setting; and as a full-time, one-year (three semester) on-ground program. The former will be launched in fall 2015. The latter in fall 2017 or 2018.

The target student for the hybrid program will be practicing and board certified music therapists looking to further their careers through advanced study. Students will complete 33 credit hours of coursework and complete a culminating experience that is either research or practice-based.

The program is cohort based, with all students beginning in the fall semester of year one, and completing in spring semester of year two. The cohort will be highly selective and will be composed of an enrollment of 20 students each year.

A survey of other music therapy master's degree programs offered at NASM affiliated, accredited institutions illustrates how Berklee's proposed program provides the standard elements of an accepted music therapy master's degree, with a focus that is uniquely Berklee. Berklee's coursework requirement of 33 credits is in line with many of the other programs available.

There are three aspects of the Berklee music therapy program that make it stand apart from other programs. The first is that it is designed as a part-time cohort-based program that is completed in two years or five semesters; or a full-time cohort-based program completed in one year or three semesters on campus. Of the many programs reviewed, including the widely recognized program at Appalachian State University, the program at Saint Mary-of-the-Woods, and the program at New York University's Steinhardt School, most are designed to take a minimum of two years of full-time study to complete. The Berklee part-time hybrid program allows practicing music therapists to complete their degree while also working in the field. The full-time on-ground program, when it is launched, will also require music therapists to complete their degree quickly, in just one year or three semesters.

The second feature—as with all of Berklee's educational programs—is the emphasis on contemporary music. Most other programs required that students have a basic ability to perform on the piano or guitar. Berklee's program includes an improvisational element in its

curriculum, as well as emphasis on contemporary and global music.

The third strength of the Berklee master of arts in music therapy program resides in its leadership and faculty. Music therapy department chair Dr. Suzanne Hanser is a widely recognized leader in the field of music therapy. Dr. Hanser is an active leader in education, research, and clinical work. Beyond Berklee, she has affiliations with Harvard University and the Dana Farber Cancer Institute. She has over 40 years of experience in the field of music therapy, and is a widely recognized published researcher. Her contributions to the field have led to recognition from the American Music Therapy Association, including the Arthur Flagler Fultz Award and the 2011 AMTA lifetime achievement award. She is also past president of the AMTA, the World Federation of Music Therapy, and a founding member of the International Society for Music and Medicine. A glance through the included faculty curriculum vitae shows that all of them are strong educators, musicians, music therapists and scholars, truly experts in the field.

These strengths and special features make the program unique and one that will provide additional options to student applicants and to the music therapy field.

All students will have access to the Berklee Career Development Center, may participate in regular workshops about career planning and development and will have, as required components of their curriculum, as described above, education in administration, leadership and career development.

Due to the unique aspects of the program, as well as to the expectations of growth in the job market, the increase in credentials needed for practicing music therapists, and the strong connections of the department chair and the faculty, it is expected that program completion and job placement of graduates will be high.

Berklee has been offering master's programs for two years at its Valencia, Spain, campus. These are small cohort based full-time programs in master of music in contemporary performance, master of music in scoring for film, television and video games; master of music in music technology innovation, and master of arts in global entertainment and music business. The year one cohort, 74 students, had a 100 percent completion rate and a 90 percent placement or employment rate, keeping in mind that employment for performers is not in a traditional job. The year two cohort, 111, students, is expected to have a 96 percent completion rate and a similar placement or employment rate, with the same caveat regarding graduates who are launching performance careers.

10. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

Berklee College of Music is in an excellent position with regarding to academic, financial and physical resources to launch the master of arts in music therapy program. The college has strong application/enrollment statistics, good fiscal discipline through the annual budget process, effective fundraising and clear guidance from a strategic vision and plan that were developed with broad consensus.

As mentioned, the Board of Trustees and college executive leadership gave extensive consideration to planning, including financial planning, for the graduate program. The general revenues of the college support the launching of graduate programming. General revenues refer to undergraduate and summer workshop tuition and fees, and other income, including income from Berkleeonline.com programming as well as, to a small degree, a draw from the endowment.

The Music Therapy Department is well supported through college budgeting. All new costs are well-budgeted. The Department has sufficient technology, musical, and other equipment to support the instruction, and advance research and practice. Likewise, the college has created new infrastructure to support this graduate program and others—a new Dean of Institutional Assessment and Graduate Studies, with appropriate support personnel to facilitate the work.

The master of arts in music therapy program will be part of Berklee's Graduate Studies offerings. In that sense, it will have a relationship to existing master's programs. Below are all the master's programs offered, or planned to be offered, at Berklee College of Music:

- Master of Music – Scoring for Film, Television and Video Games: launched in fall 2012
- Master of Music – Music Innovation Technology: launched in fall 2013
- Master of Music – Contemporary Performance: launched in fall 2012
- Master of Arts – Global Entertainment and Music Business: launched in fall 2012
- Master of Arts – Music Therapy: to be launched in fall 2015
- Master of Music – Contemporary Music Education: to be launched in fall 2016

Each of these programs is highly selective and cohort-based, with cohorts of 20-35 students. All programs begin in a fall semester and all are either full-time for three semesters (or one year) or part-time for five semesters (or two years). Each program is led by its program director, who reports functionally to the Dean, Institutional Assessment and Graduate Studies. Students in all programs complete a culminating experience that is research or practice based, a year-long project that takes the place of the thesis. All programs are led and administered through Graduate Studies. There are some shared courses among various programs, especially regarding electives, when appropriate. There are also shared resources in the library, in the career center, in the college's advising area, and in other areas of Berklee, with a focus on the special needs of graduate students.

The master of arts in music therapy also has a relationship to the undergraduate bachelor of music in music therapy. The Music Therapy Department will oversee both programs. Dr. Suzanne Hanser, Music Therapy Department Chair, will direct both programs. Many faculty will teach in both programs. The master of arts in music therapy curriculum, designed under the oversight of Dr. Hanser with the music therapy faculty, builds on the undergraduate program, taking students to deeper levels of understanding and exploration. As mentioned, the master of arts in music therapy provides advanced instruction for practicing music therapists who wish to enhance their knowledge and skills. With specialties in both conventional/integrative medicine and in research, students focus on contemporary music in clinical settings, improvisation, applied music technology, global perspectives, as well as other special advanced courses. Students also deepen their knowledge of practicing music therapy within different cultural contexts and with diverse populations. Through a contemporary approach to music therapy, students strengthen written, oral, and musical skills, as well as clinical skills, as they excel as music therapists. Students also grow as leaders of the music therapy profession.

As mentioned earlier in the discussion about financial planning, multiple proformas were completed in collaboration between the Office of Finance and the Academic Affairs Office to ensure that the new program makes sound financial success. Revenues will exceed costs in year two, even with a very competitive tuition. Additional faculty, in the ratio of 8 students to 1 faculty member, have been budgeted. Thus, there is an expectation that a cohort of 20 students will require the hiring of 2.5 full-time equivalent faculty.

Also as mentioned, the master of arts in music therapy program will have minimum impact on facilities. The enrollment is small—20 students per cohort—and the initial launch is designed to be low-residence—a hybrid program with most of the education online, with residential components of four days per semester. As mentioned, the Music Therapy Department includes a department office suite for the chair and her staff, faculty office, the Music Therapy Institute, a Resource Center, and a dedicated classroom. The program can be accommodated in Boston using existing spaces. However, should additional space be required for the residence portions each semester, the budget includes fees for leasing additional classrooms.

Through Berklee's thorough planning process, careful attention has been given to resource needs and allocations. The master of arts in music therapy does not replace a program. This is a deliberate and planned expansion on the part of the college.

11. Explain how and by whom the new graduate degree is controlled, administered, and evaluated, including any distribution of responsibility between the music unit and an institution-wide graduate structure, with special attention to: (a) admission, (b) retention, (c) degree programs and requirements, and (d) graduation requirements.

The master of arts in music therapy program will, like all Berklee academic programs, be overseen by Provost Lawrence J. Simpson, PhD; Vice President for Curriculum and Program Innovation Jeanine Cowen; and Vice President for Academics/Vice Provost S. Jay Kennedy, PhD. The master of arts degree will, like all graduate degrees, be administered by the Dean of Institutional Assessment and Graduate Studies, held by Camille Colatosti, PhD. Dean Colatosti reports directly to Vice President Cowen. Direct supervisor of the master of arts in music therapy program is the Music Therapy Chair, Dr. Suzanne Hanser, who will serve as program director.

As program director, Dr. Hanser will, in working through appropriate college governance structures, have direct responsibility for all aspects of the master of arts in music therapy program.

The master of arts in music therapy program, as part of the college's Graduate Studies area, is governed through the Graduate Studies Committee, which reports to the Provost and has responsibility for overseeing degree programs and requirements, as well as graduation requirements for all graduate programs.

The Dean of Institutional Assessment and Graduate Studies works closely with each program director as well as the college registrar to ensure that all students have met program and graduation requirements. The registrar has ultimate responsibility for graduating students. Admission to all master's programs is a collaborate effort by the Office of Admissions and the Graduate Studies Office. Admission requirements, as established by each program, under the supervision of the Graduate Studies Office, are incorporated into the application process. Master's degree candidates are assessed for admission by the program director and program faculty to determine recommendation for admission.

Student retention and student success are the responsibilities of all faculty and staff at Berklee. Specifically, each master of arts in music therapy student will be assigned a faculty advisor who works with him/her throughout the entire program, meeting regularly to ensure progress on the culminating experience and in the coursework. Additionally, the Dean of Institutional Assessment and Graduate Studies oversees the "Early Alert System" for graduate students. In an effort to support student success, a Graduate Student Early Alert Form provides a tool for staff and faculty to report individuals who are experiencing academic or other challenges. The system facilitates the appropriate sharing of information with key

personnel who will, where necessary, take coordinated action to assist students. The entire community is encouraged to share information about any student who appears to be struggling. Information is collected and coordinated, to consider what, if any, intervention, seems appropriate. Intervention may involve an extra effort by the faculty advisor to reach out to a student struggling in a particular course, or the recommendation of additional services for a student, such as additional counseling from financial aid or personal counseling, as appropriate.

As mentioned earlier, the master of arts in music therapy program, like every program in the college, will undergo a complete review every three years. Additionally, as a new program, it will undergo a fast-track review after one year to determine if revisions need to be made. The focus of the review is to improve student learning, with a goal of identifying gaps and making revisions. The effort is on closing the loop and ensuring that assessment is connected to improvement. The review assesses the effectiveness of student learning; graduate and retention rates; as well as student support issues, financial issues, facility issues and more. This process, led by the Music Therapy Department, is designed to review and ensure academic quality.

12. If the institution already offers graduate degrees in music, indicate the context for the proposed new graduate degree.

As mentioned, offering graduate degrees is a new initiative for Berklee College of Music. After careful planning, the college began offering master of music and master of arts programs in fall 2012. The first four programs offered are full-time, residential programs at the Berklee College of Music in Valencia, Spain. These programs are

- Master of Music – Scoring for Film, Television and Video Games – launched in fall 2012
- Master of Music – Music Innovation Technology – launched in fall 2013
- Master of Music – Contemporary Performance – launched in fall 2012
- Master of Arts – Global Entertainment and Music Business – launched in fall 2012

Additionally, the following programs are planned to be launched at the Boston campus:

- Master of Arts – Music Therapy – to be launched in fall 2015
- Master of Music – Contemporary Performance – to be launched in fall 2015
- Master of Music – Contemporary Music Education – to be launched in fall 2016

Each of these programs is highly selective and cohort-based, with cohorts of 20-35 students. All programs begin in a fall semester and all are either full-time for three semesters (or one year) or part-time for five semesters (or two years). Each program is led by its program director, who reports functionally to the Dean of Institutional Assessment and Graduate Studies. Students in all programs complete a culminating experience that is research or practice based, a year-long project that serves as the thesis. All programs are led and administered through the Graduate Studies office. There are some shared courses among various programs, especially regarding electives, when appropriate. There are also shared resources in the library, in the career center, in the college's advising area, and in other areas of Berklee, with a focus on the special needs of graduate students.

Graduate students are part of a traditional, face-to-face and virtual community of students and faculty who share experiences, ideas and knowledge. Students who are in residence interact with students in their program and in other programs formally through courses, and informally in social interactions on the campus. Opportunities for sharing include participation in workshops, visiting artist seminars, events at the international career center, as well as opportunities for collaboration on each other's projects. Students in the master of music in contemporary performance program may work with students in the master of music in music technology innovation program, for example, with the latter producing recordings of the

former.

The students in the hybrid offering of the master of arts in music therapy program will have a virtual community, through their courses and through faculty advising. In addition, students will join together physically each semester for four-day residential events. When students are in residence, they will have the opportunity to interact formally and informally, through workshops, seminars and social events, with each other and with graduate students who are in residence on campus and are participating in other programs.

There are no courses at Berklee for which both graduate and undergraduate credit is granted. Graduate students are, however, able to enroll in undergraduate courses that are supplementary to their program requirements if such courses are approved by their faculty advisor and are deemed as helpful to their studies and to facilitating their success. For instance, students in the master of music in scoring for film, television, and video games program may enroll in undergraduate conducting courses if they lack conducting expertise. Such courses are supplemental to their studies and do not grant graduate credit, nor apply towards the completion of their master's program.

In the preceding twelve months, Berklee has granted 74 master's degrees:

- 24 graduates in the master of music in contemporary performance program
- 20 graduates in the master of music for film, television, and video games program
- 30 graduates in the master of arts in global entertainment and music business program

Note that this is the total number of students enrolled in the first master's class at Berklee College of Music.

Conclusion

Launching the master of arts in music therapy program at Berklee College of Music in fall 2015 is well-planned and well-conceived. The college is ready for this endeavor and will achieve great success in doing it. The success will benefit the students enrolled as well as the world at large, which will benefit from well-educated music therapists who will lead as therapists, musician, health care providers, and innovators.

Appendices:

Appendix A: Organizational Chart

Appendix B: Program Review Timeline

Appendix C: Course Syllabi

Appendix D: All faculty CVs plus faculty job description for open positions in music therapy

Appendix E: Faculty Hiring Process

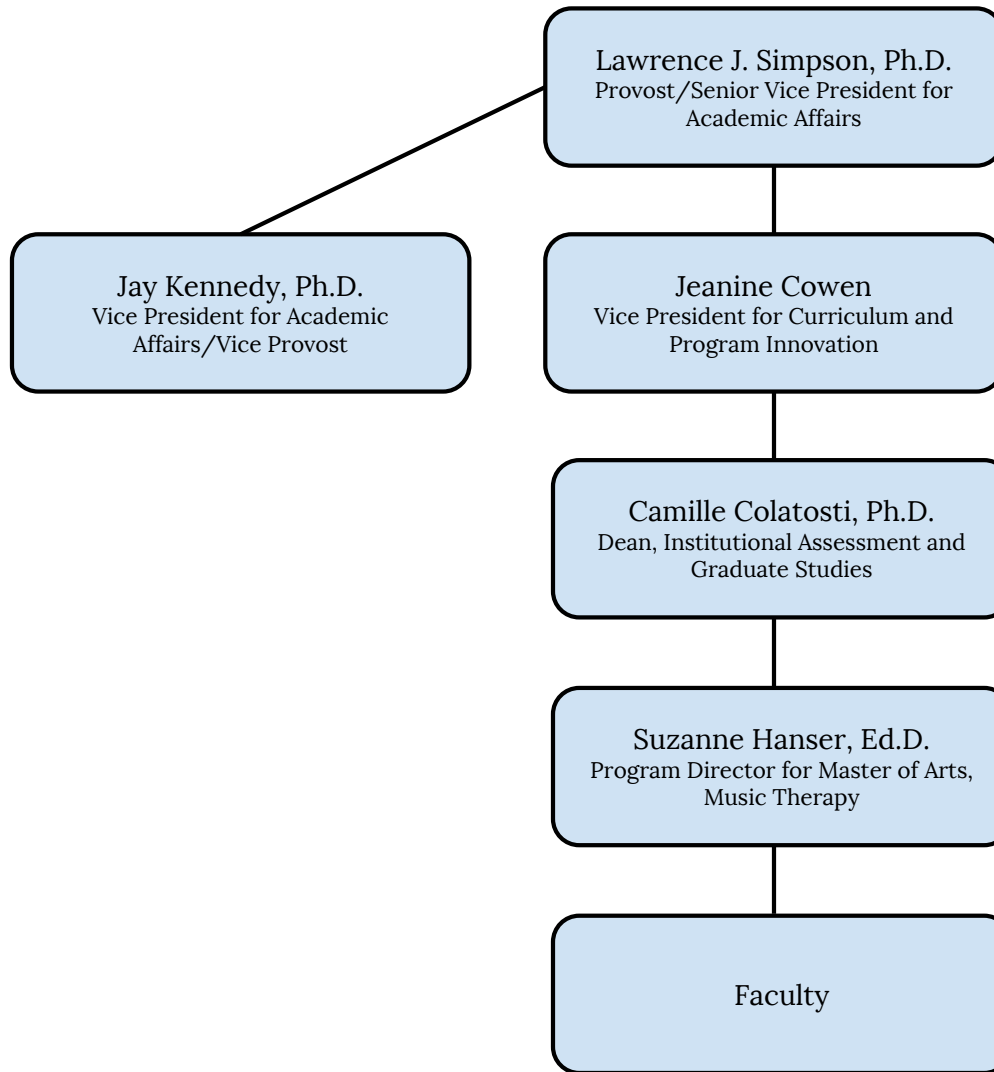
Appendix F: Faculty Union Contract

Appendix A: Organizational Chart

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

Berklee
college *of*
music

Organization Chart for the Administration of the Master of Arts in
Music Therapy Program
April 2014



Appendix B: Program Review Template & Timeline

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

Berklee
college *of*
music

Date _____

Ongoing Program Review, Assessment, and Improvement Plan

Part 1: Program Learning Outcomes and Assessment Overview

1. Program Title:

2. Program Entrance Requirements or Pre-requisites:

List program entrance requirements, if any.

3. Program Requirements and Courses:

List requirements in the program; and list courses in the program, by number and title.

4. Program Faculty:

List faculty and brief biography – no more than one paragraph – for each.

5. Program Description:

Write (or review and revise) a one-paragraph description of the program with a focus on student learning. The paragraph will begin: "This program prepares students for..." Or "This program is designed to..."

6. Program Learning Outcomes:

What are the goals of the program? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the program? List statements regarding what students need to be able to DO and KNOW "out there" that we're responsible for "in here." (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning (feel free to use Bloom's Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning. Number them below.)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

7. Program Assessment Evidence:

Date _____

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Capstone Assessment Task: If there is a capstone assessment task or tasks, describe:

8. Missing Learning Outcomes and Assessments

Are there Program Learning Outcomes and Assessments that you would like to be including, or need to be including, but that you are not? Are revisions to the Program Learning Outcomes and Assessments planned? Explain.

9. Program Link to External Professionals:

How do you know that the program is current and up-to-date with the standards, innovations and changes within the profession? How is the program linked to professional organizations, external artists or scholars?

10. Program Link to Institutional Outcomes and Goals:

How does this program reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

11. Revisions:

What revisions or recommendations are planned for improving student learning in this Program?

12. Determining and Sharing Results:

How is information about the quality of student learning shared and used for departmental

Date _____

decision-making in areas such as curriculum, pedagogy, and other aspects that affect student learning? What revisions or recommendations are planned for improving student learning?

13. Other?

Please use this space to record additional information, feedback, data, or more.

Date _____

Part 2: Course Learning Outcomes and Assessment Overview

(create a separate sheet for each course in the program)

NOTE: Consult the **Historical Course Information Database** for each course before you begin.

1. Course Title:

2. Course Description:

Write (or review and revise) a one-paragraph description of the course, with a focus on student learning. The paragraph should begin: "In this course, students..."

3. Course Prerequisites:

List prerequisites, if any.

4. Course Learning Outcomes:

What are the goals of the course? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the course? List statements regarding what students need to be able to DO and KNOW "out there" that we're responsible for "in here." (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning (feel free to use Bloom's Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning. Number them below.)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

5. Course Assessment Evidence:

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

6. Course Technology Use:

What technologies are required for the course? As thoroughly as possible, include all needed

Date _____

teaching setups, faculty software and hardware and student hardware and software. Explain how these technologies facilitate student success and help students achieve the course learning outcomes.

7. Course Link to Program and Institutional Outcomes and Goals:

How does this course reflect the program outcomes?

How does this course reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

8. Revisions:

Are you proposing changes to the course? If so, complete the Course Change Proposal form that is part of the College Curriculum process. See department chair for more information.

Date _____

Part 3: Aligning Program and Course Learning Outcomes and Assessment

Alignment Grid: How are program outcomes and course outcomes aligned? Use this worksheet to identify the courses where students learn the various program outcomes. Please note places where the alignment is not clear. This is part of the information you will gather to determine if revisions and improvements are needed.

Program Learning Outcomes	Program course(s) in which outcome is learned	How outcome is assessed

Improvements and revisions: Is there a need to make changes to courses, to the program or both as a result of this alignment grid? Explain what improvements and revisions are needed and what your plans are to make those improvements.

Other? Is there anything else that you would like to share?

Date _____

Part 4: Program Data for Past Three Years
(For New Programs, complete data for only the first year)

Program Name _____

Today's Date _____

Is this a New Program? _____

If so, identify the academic year in which the program started. 20__ - 20__

Academic Years Reviewed:

Year 1 = 20__ - 20__

Year 2 = 20__ - 20__

Year 3 = 20__ - 20__

Enrollment

Year 1	Year 2	Year 3	% Change

4-year Graduation Rate

Year 1	Year 2	Year 3	% Change

6-year Graduation Rate

Year 1	Year 2	Year 3	% Change

Program Review and Assessment Timeline and Process

2010-12: Baseline Years – Develop Outcomes and Assessment Methods (COMPLETE)

2013-16: Ongoing 3-year Program Review Cycle

2013-14 (YEAR 1)

Group 1:

Undergraduate programs

- Contemporary Writing and Production
- Music Education
- Music Production & Engineering and minor
- Music Therapy
- CRI/Entering student block (ALL as program)
- Artist's Diploma Program
- Digital Learning
- Music Technology Innovation minor

Graduate programs

- MM-Music Technology Innovation

2014-15 (YEAR 2)

Group 2:

Undergraduate programs

- Electronic Production & Design
- Jazz Composition
- Liberal Arts and minors
- Ear Training required of all
- Harmony required of all
- ARR-111
- Tonal Harmony, Counterpoint required of all
- Conducting required of all, and minor
- Performance Core required of all
- Songwriting

2015-16 (YEAR 3)

Group 3:

Undergraduate programs

- Composition
- Film Scoring, and minor
- Music Business/Management
- Performance Major, 8 individual departments, and minor
- Professional Music
- Summer Programs

Graduate programs

- MM-Scoring for Film, Television and Video Games
- MM-Contemporary Performance (Valencia campus version)
- MA-Global Entertainment and Music Business

2016-19: Ongoing 3-year Program Review Cycle
2016-17 (YEAR 1)

Group 1:

Undergraduate programs

- Contemporary Writing and Production
- Music Education
- Music Production & Engineering and minor
- Music Therapy
- CRI/Entering student block (ALL as program)
- Artist's Diploma Program
- Digital Learning
- Music Technology Innovation minor

Graduate programs

- MA-Music Therapy
- MM-Contemporary Performance (Boston campus version)

2017-18 (YEAR 2)

Group 2:

Undergraduate programs

- Electronic Production & Design
- Jazz Composition
- Liberal Arts and minors
- Ear Training required of all
- Harmony required of all
- ARR-111
- Tonal Harmony, Counterpoint required of all
- Conducting required of all, and minor
- Performance Core required of all
- Songwriting

Graduate programs

- MM-Contemporary Music Education

2018-19 (YEAR 3)

Group 3:

Undergraduate programs

- Composition
- Film Scoring, and minor
- Music Business/Management
- Performance Major, 8 individual departments, and minor
- Professional Music
- Summer Programs

Graduate programs

- MM-Scoring for Film, Television and Video Games
- MM-Contemporary Performance
- MA-Global Entertainment and Music Business

**2019-22: Ongoing 3-year Program Review Cycle
2019-20 (YEAR 1)**

Group 1:

Undergraduate programs

- Contemporary Writing and Production
- Music Education
- Music Production & Engineering and minor
- Music Therapy
- CRI/Entering student block (ALL as program)
- Artist's Diploma Program
- Digital Learning
- Music Technology Innovation minor

Graduate programs

- MA-Music Therapy
- MM-Contemporary Performance (Boston campus version)

2020-21 (YEAR 2)

Group 2:

Undergraduate programs

- Electronic Production & Design
- Jazz Composition
- Liberal Arts and minors
- Ear Training required of all
- Harmony required of all
- ARR-111
- Tonal Harmony, Counterpoint required of all
- Conducting required of all, and minor
- Performance Core required of all
- Songwriting

Graduate programs

- MM-Contemporary Music Education

2021-22 (YEAR 3)

Group 3:

Undergraduate programs

- Composition
- Film Scoring, and minor
- Music Business/Management
- Performance Major, 8 individual departments, and minor
- Professional Music
- Summer Programs

Graduate programs

- MM-Scoring for Film, Television and Video Games
- MM-Contemporary Performance
- MA-Global Entertainment and Music Business

ONGOING DUE DATES

1. November of each year -- Review of Program Review group for the year
2. July 31 of each year -- Chairs and program directors complete documents and submit Dean, Institutional Assessment and Graduate Studies (who shares with Division Dean and Vice President for Curriculum and Program Innovation).
3. Chairs present program and course revisions, based on Program Review, through the normal Curriculum Committee (for undergraduate programs) and Graduate Studies Committee (for graduate programs) process.

NOTES FOR NEW PROGRAMS

1. New programs undergo a fast-track review, with data from the first year, to assess progress and make adjustments to improve student learning.
2. After completion of the fast-track review, new programs are incorporated into the 3-year review cycle. **NOTE: The MA-Music Therapy program will undergo a 1-year review in 2016-17; it will then join the 3-year cycle and be reviewed again in 2019-20.**
3. New Bachelor of Professional Studies programs and new graduate programs will be incorporated into the cycle, after completing their one-year fast-track review.

Appendix C: Course Syllabi

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

Berklee
college *of*
music

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

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description

In this course, students develop skills supportive of original research and scholarship, specifically the understanding of various research methods—qualitative, quantitative, and mixed—and how to evaluate and disseminate existing research literature. Students examine the connections between the scientific method and music therapy research, as well as the current state of music therapy research. They also learn how to connect music therapy research to music therapy practice and design ethically sound research projects that advance the field of music therapy. Students read many studies, which is one of the most effective ways to understand research. This careful review of music therapy literature enables students to develop competencies in research and to develop critical thinking skills that deepen their understanding of research and clinical applications. By the end of this course, students will have generated an initial outline for their culminating experience project, which will be further developed in MTH-690, and completed in MTH-695. Students opting for the research track will further develop their research through MTH-550 and MTH-551.

Learning Outcomes

Upon completion of this course, students will be able to

1. Apply the rigor of the scientific method to clinical inquiry
2. Analyze the connections between music therapy research and practice
3. Evaluate the current state of music therapy research
4. Evaluate different methods of music therapy research, including qualitative, quantitative, and mixed
5. Summarize and analyze existing literature
6. Assess the best research design (qualitative, quantitative, mixed) to meet specific clinical questions and needs
7. Assess inclusion/exclusion criteria for subjects
8. Analyze the costs to run the proposed study and create a funding strategy
9. Formulate a research problem by constructing a clinical inquiry as a research hypothesis
10. Write a specific, ethically sound outline or draft for their culminating experience

AMTA Advanced Competencies for Research

1. Perform comprehensive literature searches using various indices to identify gaps in knowledge
2. Translate theories, issues and problems in clinical practice, supervision, administration and higher education into meaningful research hypothesis or guiding questions
3. Apply quantitative and qualitative research designs according to their indicated uses
4. Conduct advanced research using one or more research approaches (historical, philosophical, qualitative, quantitative)
5. Acknowledge one's biases and personal limitations related to research
6. Write grant proposals for funding research
7. Conduct research according to ethical principles for protection of human participants, including informed consent, assessment of risk and benefit, and participant selection
8. Collect and analyze data using appropriate procedures to avoid or minimize potential confounds
9. Collaborate with others in conducting research
10. Use various methods of data analysis
11. Interpret and disseminate research results consistent with established standards of inquiry
12. Evaluate scholarly and student research regarding research questions or problems (<http://www.musictherapy.org/members/advancedcomp/>)

Course Materials

Texts

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

Grading Criteria

A (93-100)

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

A- (90-92)

The student has demonstrated superior achievement. The student appears to have a superior

level of understanding of course material and the methodology associated with each task. However, some errors are present in select assignments.

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements and Grading

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

Policy for Submitting Late Assignments

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

Attendance/Participation

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

Berklee Definition of a Credit Hour

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

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

Course Outline

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

Topics:

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

Reading and assignments due for this class:

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

Lesson 2 – Scientific Theories

Topic:

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

Reading and assignments due for this class:

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

Lesson 3 – Literature Reviews

Topics:

- database searches
- forward searches

Reading and assignments due for this class:

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

Lesson 4 – Formulating a Research Problem

Topics:

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

Reading and assignments due for this class:

1. Kumar, Chapter 4
 - a. use example 1 to formulate your research objective and post for peer comments
2. Halwani GF, Loui P, Ruber T, Schlaug G. Effects of practice and experience on the arcuate fasciculus: comparing singers, instrumentalists, and non-musicians *Front Psychology* 2011; doi:10.3389/fpsyg.2011.00156.
3. Wheeler Unit 4, chapters 2 & 3
 - a. Post a definition of the musical responses that you will be observing and measuring for your proposed inquiry.
4. Read the article 'Predictive factors in sedative music: a tool to identify sedative music for receptive music therapy'
http://www.thefreelibrary.com/_/print/PrintArticle.aspx?id=352752707
5. Tan, X., Yowler, CI, Super, D. & Frattianne (2012). The interplay of preference, familiarity and psychophysical properties in defining relaxation music. *Journal of Music Therapy*, 49(2), 150-1799

Lesson 5 – Research Design

Topics:

- Research designs
- Validity and reliability

Reading and assignments due for this class:

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

Lesson 6 – The Relationship between Research and Practice

Topics:

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

Reading and assignments due for this class:

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

The **abstracts** of the following articles:

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

The **full articles**:

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

Lesson 7 – Qualitative Methods

Topics:

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

Reading and assignments due for this class:

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

Lesson 8 – Quantitative Methods

Topics:

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

Reading and assignments due for this class:

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

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

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

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

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

Read the **full article**:

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

Lesson 9 – Mixed Methods

Topics:

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

Reading and assignments due for this class:

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

Lesson 10-11 – Pilot Studies

Topics:

- benefits of pilot studies
- planning pilot studies

Reading and assignments due for this class:

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

Lesson 12-13 – Systematic Reviews

Topics:

- analyzing systematic reviews

Reading and assignments due for this class:

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

Lesson 14 – Advancing Your Literature Search and Ethics

Topics:

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

Reading and assignments due for this class:

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

Lesson 15 – Culminating Project Proposal

- Students will post initial outline or draft proposal, duly noting that this is an organic process that may change in big ways and/or small ways. This is the evolution of a clinical inspiration at this moment in time. Be prepared to continue to nurture it in your future studies here at Berklee.

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

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description:

In this experiential course, music therapy students develop and improve the musical and psychological skills needed to use music improvisation in facilitating healing within the therapeutic relationship. Students expand and synthesize their understanding of different approaches including various modes, effective use of musical elements, and Nordoff-Robbins Clinical improvisation. Students also survey important literature on clinical improvisation. In addition, students develop clinical music improvisation skills and their own musicianship—both of which are indispensable for successful use of clinical improvisation in therapy.

Learning Outcomes

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

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

Course Materials

Textbooks & Required Readings

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

Related Articles & Books

1. Austin, D. (2009). *The theory and practice of vocal psychotherapy: Songs of the self*. London: Jessica Kingsley Publishers.
2. Montello, L. (2002). *Essential Musical Intelligence*. (pp.64-67). Wheaton, IL: The Theosophical Publishing House.
3. Scheiby, B. (2006). Mia's Fourteenth - The symphony of fate: Psychodynamic improvisation therapy with a music therapy student in training. In K. E. Bruscia (Ed.), *Case Studies in Music Therapy* (pp.271-290). Glisum, NH: Barcelona Publishers.
4. Scheiby, B. B. (2013): Analytical Music Therapy. In: Wheeler, B. I. (Ed.)

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of course material and the

methodology associated with each task. Most assignments contain flaws.

F (0-59)

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

Course Requirements and Grading

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

- o Combining styles (wk12)
- o Colouring technique (wk12)
- o Architectural Tonic and Atonality (wk13)
- Mid-term Projects 25%
 1. Plan your session
 2. Compose a song for therapy
 3. Self-reflection on mindful improvisation
- Final Projects 25%
 1. Your own style in clinical music improvisation
 2. Summary and a composition for therapy
 3. Self-reflection of mindful improvisation practice

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

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

Course Outline:

Week 1

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

Assignments:

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

Week 2

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

Assignments:

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

time. Write reflections, 5. 1 page essay about mindful improvisation

Week 3

Students describe and analyze how improvised music is used in Analytical Music Therapy (AMT). Students learn and improvise using the Japanese pentatonic scale and apply it to clinical settings. Students self-assess and learn to cope with their inner-critic and fear of improvising through mindful improvisation

Assignment:

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

Week 4

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

Assignment:

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

Week 5

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

Assignment:

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

Week 6

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

Assignment:

1. Forum: Post the reaction to the article. Read others' and comment on at least one of your classmates' postings, 2. Forum2: Post answers to the forum questions about chord

progressions in minor keys, 3. Create chord progressions: Submit the recording, lead sheet, and narrative, 4. Mindful improvisation: Music journal focusing on expressing your feelings through improvisation

Week 7:

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

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

Week 8: Mid-term project

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

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

Week 9: Blues

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

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

Week 10:

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

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

Week 11:

Students analyze different musical interventions depending on different phases of the therapeutic process analyze clinical use of Middle Eastern idioms. Students also improvise using Middle Eastern musical idioms and apply this to clinical intervention. Furthermore, Students process and analyze their responses to their partner's feedback on their own improvisation and the entire process of musical exchange.

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

Week 12: Finding Your Own Voice

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

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

Week 13: Finding Your Own Voice and Beyond

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

Assignment:

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

Week 14: Final Project

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

Assignment:

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

Berklee College of Music
Master of Arts – Music Therapy
MTH-550
Advanced Research Methods
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description

This course builds on the research methodology foundation introduced in MTH-510 Essential Research Methods, with an emphasis on quantitative statistical testing and data analysis.

In addition to in-depth coverage of all aspects of the research process, particular emphasis is placed on reviewing and critiquing examples of the varied research approaches from the music therapy research literature. Students are led through procedures for organizing and cleaning data and performing descriptive statistics such as measures of variability, central tendency and managing data through tables and graphical displays. Students also learn basic probability theory and its connection to hypothesis testing. Students learn the appropriate statistical tests for comparing two groups, multiple groups, frequency tables and correlational relationships. These tests are explained both computationally as well as theoretically. Students identify what assumptions need to be met to perform parametric tests and selected nonparametric alternatives that are available if assumptions are not met.

Students have hands-on practice using SPSS student software for analyzing sample data sets. The clinical implications of research are explored throughout the course.

Learning Outcomes

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

1. Apply concepts associated with qualitative, quantitative and mixed methods research approaches
2. State the comparative benefits of research designs and make a preliminary selection
3. Apply descriptive and inferential parametric and nonparametric statistics
4. Enter and analyze data in SPSS and interpret outputs
5. Interpret research terminology in verbal and written forms
6. Design a complete research proposal with emphasis on writing the following: introduction, purpose statement, research questions, hypotheses, methods section, and results section including proposed data analyses

Required Course Materials

1. Creswell, J. *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. (4th Edition). 2014. Sage.
2. Levin, J, Fox, J.A., Forde, D.R. *Elementary Statistics in Social Research*. (12th Edition). 2014. Boston, MA: Pearson
3. APA. (5th Edition). *Publication Manual of the American Psychological Association*. Washington, DC. www.apa.org/books/

Additional Materials:

4. Online Resources such as: Expanded Academic ASAP, Academic Search Premier, Health Reference Center, International Index to Music Periodicals, MEDLINE, Music Index, PsychFIRST, Research Guide for Music Therapy, Wilson Select Plus, Health and Wellness Resource Center, ERIC, Education Research Complete, Educator's Reference Complete
5. Periodicals such as: *The Journal of Music Therapy, Music Therapy Perspectives, British Journal of Music Therapy, British Society for Music Therapy/Bulletin, International Journal of Arts Medicine, Music and Medicine, Nordic Journal of Music Therapy, Australian Journal of Music Therapy, Canadian Journal of Music Therapy*.
6. Databases such as: Social & Behavioral Sciences Journals Collection, Health & Life Sciences Journals Collection, Social & Behavioral Sciences Reference Works Collection, Web of Science (Thompson Scientific) Ovid (Silver Platter).
7. Madsen, C.K. & Madsen, C.H. Jr. (3rd Edition) *Experimental Research in Music*. Raleigh, NC: Contemporary Publishing.
8. Wheeler, B.L. (Ed.). (2nd Edition) *Music Therapy Research*. Gilsum, NH: Barcelona Publishers.

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

achievement.

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements

- To promote student interest in the subject matter and also confidence building in a challenging topic area, assessment in this course will be competency-based. “Competency-based” means that each assignment submitted is expected to be of very high quality at submission. When the criteria for a given assignment is met at a high level of quality and the student has submitted the assignment on time, then the student has achieved “competency” level for that assignment. When the student is below competency, s/he will have one immediate (timed) opportunity to repeat the competency (assignment) for credit. A component of each assignment is “on time completion.” Late submission of assignments will be reflected in the final grade.
- Students will :
 - read and evaluate research
 - prepare a bibliography
 - complete experiments
 - write a proposal
 - complete a project with data to include statistical analysis
 - complete a final proposal with emphasis on writing the following: introduction, purpose statement, research questions, hypotheses, methods section, and results section including proposed data analyses

Grade Determination

- Weekly Assignments (includes reading and analysis, bibliography, experiments, and statistical analyses and applications): 60%
- Discussion Questions and Participation: 15%
- Final Proposal: 25%

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC

located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

Berklee Definition of a Credit Hour

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

Course Outline

This course is designed in three parts:

Part I: Preliminary Considerations of Research

1. The Selection of a Research Approach & The Review of Literature

Identify a topic of research interest; Identify your philosophical worldview as a researcher, according to Creswell's suggested categories; Frame and write a preliminary research question; Formulate an initial research design approach (qualitative, quantitative, or mixed, based on your proposed topic of research); Conduct a preliminary literature search; Write abstracts of 15 studies or resources that appear to be most important to your proposed area of research

Reading Assignment: Creswell, Chapters 1 & 2

2. The Use of Theory & Writing Strategies and Ethical Considerations

Write a theoretical perspective for a chosen topic of research; evaluate several music therapy research papers for theoretical perspective; create a topical outline for a quantitative, qualitative, or mixed methods research proposal, using Creswell's suggested topical model; discuss potential ethical concerns in music therapy research

Reading Assignment: Creswell, Chapters 3 & 4

Part II: Designing Research

3. The Introduction, Purpose Statement

Identify effective introductions, abstracts, purpose statements, research questions and hypothesis in refereed music journals in English using quantitative, qualitative and mixed methods approaches to research; write an introduction to a proposed study; identify research by research view, that is, qualitative, quantitative or mixed method; write an effective qualitative purpose statement; write an effective quantitative purpose statement; write an effective

mixed-methods purpose statement; referring to the specified website of an Internal Review Board, demonstrate clarity of the role and function of the Internal Review Board (IRB) to research by completing the website posttest

Reading Assignment: Creswell, Chapters 5 & 6

4. Research Questions & Hypotheses

Demonstrate (at an introductory level) the standard use of language in posing research questions; Write a statement of “belief” about a topic of research then, using typical scripts provided by Creswell, translate the statement into related research questions that demonstrate the characteristics of qualitative (ethnographic or case study), descriptive and quantitative research models Write a research question using language consistent with the descriptive model of research - ethnography; Write a research question and hypotheses consistent with the mixed methods model of research; Write a research question considering the independent and dependent variable(s) for a quantitative study; Write a null hypothesis and two- and one-tailed hypotheses consistent with the standards of experimental research; write one specific research question and “hypothesis” suitable for a qualitative study in an established form. Write 5 sub-questions; write a specific research question, null hypothesis, a non-directional (two-tailed) and a directional (one-tailed) hypothesis for a quantitative study in the established form beginning with a belief statement; write a specific research question in an established mixed methods form; write a hypothesis in the established style, including both the methods of a study and the content

Reading Assignment: Creswell, Chapter 7

5. Quantitative Methods

Identify and describe in detail at an introductory level, the development of the (descriptive) survey method to include considerations for population and sample, instrumentation, variables, data analysis and interpretation; Identify and describe in detail at an introductory level, the components of an experimental methods plan to include considerations for participants, variables, instrumentation and materials, experimental procedures and specified designs, validity and reliability, threats to internal and external validity; recognize these components in an assigned research study; After reading the “Advanced Learning and Materials” work, identify designs consistent with applied behavioral analysis; After having written a belief statement, quantitative null hypothesis and alternative hypotheses (chapter 7), write a corresponding experimental methods section in the style of a sample presented in the chapter.

Reading Assignment: Creswell, Chapter 8

6. Qualitative Procedures

Describe the characteristics of a qualitative proposal and differentiate differences from a quantitative approach to proposal writing; Using the belief statement identified in the Lesson #4, Chapter 7 assignment, write a plan for a procedure section in the qualitative approach to be used in a music therapy study; Using the topic, belief statement, and plan written for prior lessons, write a plan for the analysis of qualitative data to be achieved through the study; Describe and

demonstrate the use of strategies for determining qualitative validity in a study; Define the term “qualitative reliability”

Reading Assignment: Creswell, Chapter 9

7. Mixed Methods

Design a combined qualitative and quantitative study that gives emphasis to qualitative data collection and less emphasis to quantitative data collection. Discuss the approach to be taken in writing the introduction, the purpose statement, the research questions, and the specific forms of data collection. Use the chapter references as a guide. Use the study idea you proposed in lesson 6 as a starting point for this study, if it can be utilized.

Reading Assignment: Creswell, Chapter 10

Part III: Analyzing Research

8. Introduction to Data Analysis: Descriptive Statistics

How to systematically describe your data through categorizing various types and levels of measurement, organizing data in clear fashion, identifying unusual data points or patterns, calculating and comparing three measures of central tendency and calculating and interpreting variability and comparing variabilities.

Reading Assignment: Levin, et al, Chapters 1-4, pp. 1-134.

9. Introduction to Inferential Statistics: The Basis of Decision Making Research

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

Reading Assignment Levin, et al Review pp. 21- 23 on “Decision Making” and read Chapters 5-6, pp. 137-216.

10. Inferential Statistics: Comparing Differences Between Two Groups with T-tests

How to compare two randomly selected groups to determine if there is a significant difference between their means through use of the statistic known as the *t* test. What to do if the groups are not independent of each other. Explanation of the concept of the null hypothesis and Type I and Type II errors. Understanding the difference between statistical significance and effect size.

Reading Assignment Levin et. al , Ch. 7 pp. 217-275

11. Comparing More than Two Groups: Analysis of Variance (ANOVA) and the F ratio

Calculating and interpreting one way and two way Analysis of Variance (ANOVA) and its related statistic, the *F* ratio, for multiple group design comparisons. Performing Tukey’s post hoc test on omnibus *F*’s and interpreting interactions.

Reading Assignment Levin, et al. ch. 8.

12. Describing Relationships: Correlation Coefficients

The statistic of correlation is presented to examine the relationship between two variables in terms of its strength and direction. Particular attention is paid to the Pearson correlation coefficient r , for use with interval data with an overview of nonparametric alternatives. The use of correlations in many parts of research design such as test construction, reliability, and validity is demonstrated.

Reading Assignment Levin et al., Chapters 10 and 12, pp. 367-399, 444-475.

13. More on Nonparametrics: Chi-Square

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

Reading Assignment Levin, et al, re-read pp. 54-51 and Chapter 9, pp. 319-341 only.

14. Review of Final Assignment

Assignment. Submit a Mini-Prospectus for an original project – Include an introduction with a complete review of literature , hypothesis, design and a complete procedures section. This is a paper in APA format.

Berklee College of Music
Master of Arts – Music Therapy
MTH-551
Advanced Research Seminar
3 credits

Instructor:

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description

In this advanced seminar, students present, discuss, and review each others' projects at each step of the process of proposing, designing, executing and reporting a pilot study in preparation for their culminating experience/master's thesis. Students learn how to maintain both the integrity of their ideas and their creativity, while navigating through the complexities inherent in conducting research. They learn to engage with their readership so that the thesis is relevant and interesting not only to themselves, but also to colleagues and related professionals. Each lesson guides the student in a thinking process surrounding the planning and implementation of clinical music therapy research. Students develop annotated bibliographies, conduct meta-analyses, and evaluate evidence for arguments and claims in formation of their hypotheses. They design methods of collecting data including selecting appropriate measurement tools or crafting their own measurements. They submit proposals to the College's Institutional Review Board for approval, and may be involved in submission to IRBs at the institutions of research partners. They learn advanced methodological topics such as statistical strategies for small sample research, and about subject and experimenter artifacts. They analyze the data they collect, write a complete report, and act as a reviewer for a fellow student.

The format of the course enables students to

- transfer research knowledge to in vivo research practice
- support each other in the research process
- learn creative problem solving in a supportive environment
- practice the skills required for completing a Master's Thesis.

Learning Outcomes

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

1. Design and execute a pilot study for their research and be prepared to embark on their final research project
2. Conduct literature reviews and meta analytic reviews of their topic of interest
3. Write an annotated bibliography for sources related to their hypothesis
4. Articulate a research question from their topic of interest and formulate an appropriate methodology to test the research question

5. Write an IRB application
6. Analyze and report the results of their study
7. Incorporate formal, technical language and clinical vocabulary in writing and reviewing projects.

Course Materials

1. Booth, W.C., Colomb, G.G., & Williams, J.M. (2008). *The Craft of Research (3rd Edition)*. Chicago: University of Chicago Press.
2. Phillips, Kenneth H. (2008). *Exploring research in music education and music therapy*. Oxford: Oxford University Press.
3. Rosnow, R. and Rosenthal R. (1997) *People Studying People: Artifacts and Ethics in Behavioral Research*. Worth Publications.
4. Dileo, C. and Bradt, J., *Meta Analysis*, pp. 282-292 in Wheeler, B.L. (2005) *Music Therapy Research, Second Edition*.
5. Bonde, L. O., *Approaches to Researching Music*, pp. 489-525 in Wheeler, B.L. (2005) *Music Therapy Research, Second Edition*.
6. APA (5th Edition). *Publication Manual of the American Psychological Association*. Washington, DC. www.apa.org/books/

Selected articles from the professional music therapy literature

Course Requirements

- Complete weekly assignments and discussion forums including:
 - writing an annotated bibliography for sources related to an hypothesis
 - conducting a meta analytic synthesis
 - articulating a research question and formulating a methodology to test the question
 - submitting an IRB application
 - posting reports on data collection process and reviewing others' reports
 - computing appropriate statistical analyses on data collected and writing results section
- Final paper on pilot study conducted

Grading Criteria

1. Weekly assignments (including discussion forums, annotated bibliography, meta analytic reviews, articulation of research question, formulation of methodology, data collection postings, reviews of classmates work) earn 65% of the final grade based on the following criteria:
 - Timely and thorough posting of assignments.
 - Thoughtful participation in discussion forums
 - Integration of peer and instructor suggestions in next step of the projects
 - Synthesizing reading assignments into postings.
 - Quality of thought
2. Final paper earns 35% of the grade based on:
 - Adherence to APA style and professional writing format
 - Integration of relevant research reviews into arguments

Clarity and consistency of writing
Comprehensiveness
Rigor of data analysis
Quality of thought
Originality

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies,

testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit: <http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

Berklee Definition of a Credit Hour

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

Course Outline

Lesson 1 - Introduction

Overview of the format of the course, expectations for assignments, projects, and final paper. Emphasis on the collaborative nature of the course is explained.

Assignment: Students post and view introductory videos.

Lesson 2 - The Annotated Bibliography

This lesson will cover the purpose and execution of an annotated bibliography as preparation for a research project. It will show why writing an annotated bibliography forces the researcher to read each source more carefully and critically. It allows students to see what has been done in the literature; helps them formulate their research idea; and show to other researchers what their scholarship can add to the field. A recent example will be presented and analyzed. APA format will be reviewed.

Assignment: (a) Students will draw from the research previously conducted on their topic of interest in MTH-510 and MTH- 550 to write an annotated bibliography of at least 10 sources. (b) Students will post a preliminary draft of the hypothesis(es) that they plan to test for their research thesis.

Lesson 3 - Meta-Analytic Research Synthesis

This lesson will present the history, methodology, and importance of conducting a meta-analysis to quantitatively summarize and synthesize the studies that were narratively described in the student's literature reviews of their topics. Some examples will be presented from the music therapy literature,

Assignment: Using a minimum of five studies relating to their research topic, students will complete a meta-analysis of their subject area, presenting and interpreting the overall effect size. (If a meta-analysis has been previously published in a student's research area, he/she will explore how his/her effect size compares and why.)

Lesson 4 - Reviewing the Meta-Analyses and Refining Hypotheses

This lesson focuses on whether the results of the student's meta-analysis confirm or suggest changes to the research hypotheses up to this point.

Assignment Based on findings and others' critiques, students will now post their hypothesis and the alternative null hypothesis. What are their variables? They will explain any changes they have made. They will also review the other students' postings on their meta-analysis results together with their original hypotheses, and they will suggest changes or refinements to fellow students.

Lesson 5 - Evaluating and Finalizing Hypothesis

Students and the instructor will review each of the hypotheses according to the following criteria: Are they clear and concise? Are they relevant and interesting? Can the variables be operationalized? How will this research contribute to the larger body of music therapy research? Which populations can the results generalize to?

Lesson 6 - Operationalizing Variables/ Proposals for Methodologies

Students present their proposed methodologies for their pilot studies. They will address these questions: Are they using existing measures/assessment tools or are they designing their own? How will validity and reliability of these measurements be established? How will qualitative data be treated? Is it necessary to develop coding manuals or other coding systems? Students will detail all materials and technology being used.

Assignment: Following APA format, students write up the methods section for their research project.

Lesson 7 - Ethical concerns and preparing IRB submissions

Building on the ethics lessons introduced in MTH-510, this lesson will focus on special concerns of conducting research in music therapy, such as working with vulnerable populations, ethics relating to publication, and possible "gray areas." The lesson reviews how to prepare an IRB submission. Students also complete the NIH Protecting Human Research Participants training at <http://phrp.nihtraining.com/users/login.php>.

Assignment: Complete the required IRB Application.

Lesson 8 - "People studying people": Controlling for Subject and Experimenter Effects in Human Subjects Research

Whenever people (such as researchers) interact with other people (such as experimental subjects), they involuntarily affect each other in multiple ways. This lesson examines the unwanted artifacts that can unintentionally affect research and threaten the validity of the results when human subjects and experimenters are involved and how to control for them. Problems such as "experimenter expectancy effects," the "good subject effect," and the power of nonverbal cues are presented. The lesson presents ways to control for these unwanted sources of bias such as through standardization of procedures, using experimenters who are blind to the hypothesis and other recommended procedures.

Assignment: Post a short paragraph answering the following: Re-examine your methods section for possible experimenter and subject effects. How could you improve your design to control for these artifacts or conduct additional analysis post hoc to examine if there was a source of bias?

Pending IRB approval, students could now **begin pilot data collection. They will collect data from a minimum of 20 subjects (if there is a multiple group design, they will collect from at least 5

subjects per group). Students will post weekly updates on data collection progress and difficulties and/or helpful suggestions. They will comment and answer questions on their peers' posting. Two weeks are provided in the syllabus for data collection, with the option of extending to three weeks if needed.

Lesson 9 - Issues of Small Sample Research

This lesson focuses on problems that arise when conducting small sample research such as when conducting a pilot study (as in this course) and often in music therapy in general. Topics covered include the importance of consideration of effect sizes rather than standard measures of statistical significance, the relationship between the two, and how to maximize power.

Lesson 10 Data Collection Discussion

This lesson scrutinizes the weekly postings that students submitted during the data collection period on their progress and difficulties they encountered.

Assignment: Students will read classmates' postings and offer suggestions and critiques. How might you change data collection processes for your next research study?

Lesson 11 and 12 - Data Analysis Presentations and Support

Each student will present his/her proposed data analysis strategies and receive individual feedback from the instructor/statistical consultant.

Assignment: Using the results of your data analysis, draft a comprehensive Results section of the paper. Include tables and figures, such as graphical displays as needed.

Lesson 13 - Writing the Report

There are two papers you could write: the paper you planned to write when you designed your study OR the paper that makes the most sense now that how have seen the results. We discuss why the second option is the correct choice. We also review the different sections of the report with particular emphasis on the conclusion section.

Assignment: Add an Abstract and Conclusion section to the parts already written. Address limitations due to pilot nature of the study. Include suggestions for changes when full study is carried out next semester.

Lesson 14 - From Researcher to Reviewer

Students will be paired and act as reviewers of others' reports. Students may incorporate final changes to their reports based on this process.

Final Assignment: Submit full report with all sections completed in APA format.

Berklee College of Music
Master of Arts in Music Therapy
MTH-552
Music Therapy Practice in Conventional Medicine
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair: Dr. Suzanne Hanser

Course Description

This course enhances students' ability to practice music therapy in conventional medical settings. Students apply neurologic music therapy protocols in their clinical practice. They explore key needs of various medical populations and select appropriate clinical interventions. Students analyze music therapy in medicine literature as they cultivate the ability to communicate about the music therapy profession with medical colleagues. Students synthesize knowledge of medical terminology and constructs as they analyze situations and apply ethical choices in their clinical practice.

Learning Outcomes

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

1. Evaluate key features and needs of various medical populations
2. Assess the need for theoretical models for music
3. Perform neurologic music therapy protocols
4. Synthesize knowledge of medical terminology and constructs
5. Select appropriate clinical interventions based on presenting symptoms
6. Analyze published articles in the field both in music therapy journals as well as other prominent medical journals
7. Present an in-service for medical professionals
8. Analyze and make ethical choices in clinical practice

Course Materials

1. Thaut, M. (2005). *Rhythm, music and the brain: scientific foundations and clinical applications*. New York: Routledge
2. Baker, F. & Tamplin, J. (2006). *Music therapy methods in neurorehabilitation*. London: Jessica Kingsley Publishers.
3. Robertson, A. (2009). *Music, medicine and miracles*. Orlando, FL: Florida Hospital
4. Dileo, C. & Bradt, J. (2005). *Medical music therapy: a meta-analysis and agenda for future research*. Cherry Hill, NJ: Jeffrey Books
5. Allen, J., Ed. (2013). *Guidelines for music therapy practice in adult medical care*. Gilsum, NH: Barcelona

6. Bradt, J. (2013). *Guidelines for music therapy practice in pediatric care*. Gilsum, NH: Barcelona
7. Thaut, M. (2005). *Rhythm, music and the brain: scientific foundations and clinical applications*. New York: Routledge
8. Robertson, A. (2009). *Music, medicine and miracles*. Orlando, FL: Florida Hospital
9. Dileo, C. & Bradt J. (2005). *Medical music therapy: a meta-analysis and agenda for future research*. Cherry Hill, NJ: Jeffrey Books
10. Dileo, C. (2000). *Ethical thinking in music therapy*. Cherry Hill, NJ: Jeffrey Books
11. Dileo & Loewy (Eds) (2006). *Music therapy at the end of life*. Cherry Hill, NJ: Jeffrey Books
12. Standley, J., & Walworth, D. (2010). *Music therapy with premature infants: research and developmental interventions* (2nd edition). Silver Spring, MD: AMTA

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements and Grade Determination

Activity	Grade %
1. in-service presentation	20%
2. review of films	5%
3. article reviews	30%
4. terminology list plus coloring plates	10%
5. demonstration of Neurologic Music Therapy protocols	15%
6. final exam	20%

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

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

Course Outline

Lesson 1: Outline of Class & Historical Perspectives of Music and Medicine

Topics:

- anthropology and modern music therapy
- social science vs. neuroscience
- identify three strategies for critically reviewing articles

Readings and assignments to prepare for this class:

1. review AMTA fact sheet on MT and medicine (www.musictherapy.org)
2. Clair, A. A. In Darrow, A. (Ed.). Neurologic music therapy. *Introduction to approaches in*

music therapy (pp. 143-157). Silver Spring, MD: American Music Therapy Assn. (pp. 153-172 in the 2nd edition, 2008)

3. Chemali, K.R. (2010). *The science of rehumanizing medicine: scientists and musicians discover the importance of their collaboration*. *Music and Medicine*, 2 (2), pp. 73-77
4. Thaut, M. (2005) Chapter 6: Music in Therapy and Medicine: From Social Science to Neuroscience. *Rhythm, Music, and the Brain* (pp. 113-136).

Week 2: Surgical and Procedural Support

Topics:

- music therapy intervention in surgery
- common surgical and medical procedures

Readings and assignments to prepare for this class:

1. Allen chapters 1 & 2
2. Bradt chapter 6
3. Cochrane Review on music therapy interventions for preoperative anxiety
4. Huddleston, P. (1996). *Prepare for surgery, heal faster*. <http://www.healfaster.com/>

Week 3: Pain Management

Topics:

- Neuromatrix Theory of pain
- biological foundations of stress and anxiety

Readings and assignments to prepare for this class:

1. Allen chapter 3
2. Bradt chapter 2
3. Cedpeda Cochran Review on music and pain
4. AMTA fact sheet on pain http://www.musictherapy.org/assets/1/7/MT_Pain_2010.pdf
5. White, J.M. (2000). State of the science of music interventions: critical care and perioperative practice. *Critical Care Nursing Units North America*, 12(2), pp. 219-225
6. students to be assigned to look up and categorize side effects of commonly used pain medications <http://www.webmd.com/drugs/condition-3079-Pain.aspx>
7. <http://www.brainfacts.org/Sensing-Thinking-Behaving/Senses-and-Perception/Articles/2013/A-Dose-of-Music-for-Pain-Relief>

Week 4: Critical and Intensive Care

Topics:

- equipment and interventions common in ICU/CCU units
- music therapy interventions for people who are generally unresponsive/minimally responsive and seriously ill

Readings and assignments to prepare for this class:

1. Allen chapter 4
2. Bradt chapter 5

Week 5: Cancer

Topics:

- psychosocial issues related to a cancer diagnosis
- music therapy interventions for cancer patients

Readings and assignments to prepare for this class:

1. Go to the American Cancer Society website and read 5 or more 'Stories of Hope' (<http://www.cancer.org/treatment/survivorshipduringandaftertreatment/storiesofhope/index>).
2. Allen Chapter 11
3. Bradt Chapter 8

Week 6: Palliative/Hospice Care

Topics:

- distinguish the terms palliative and hospice
- physical and psycho/social/spiritual needs of the patient vs. family
- identify the physical and psycho/social/spiritual needs of the family
- music therapy activities specific to the needs of this population

Readings and assignments to prepare for this class:

1. Allen chapter 12
2. Bradt chapter 9
3. Dileo & Loewy Chapter 22

Week 7: Traumatic Brain Injuries

Topics:

- anatomy and physiology of traumatic brain injuries
- attention and cognition
- memory

Readings and assignments to prepare for this class:

1. Allen Chapter 7
2. Bradt Chapter 10
3. Cochrane review
4. Thaut, Chapter 9, plus Appendices

Week 8: Disorders of Consciousness

Topics:

- neurologic profile of disorders of consciousness
- comas

Readings and assignments to prepare for this class:

1. Bradt chapter 12
2. Cochrane review: <http://www.ncbi.nlm.nih.gov/pubmed/12194617>

Video to watch:

Coma: <http://comadocumentary.org/>

Week 9: Communication Disorders

Topics:

- aphasia
- dysarthria
- apraxia

Readings and assignments to prepare for this class:

1. Allen chapters 6 and 8
2. Cochrane review for apraxia: <http://www.ncbi.nlm.nih.gov/pubmed/16235357>
3. Thaut Chapter 8
4. Schlaug G, Norton A, Marchina S, Zipse L, Wan CY. From singing to speaking: facilitating recovery from nonfluent aphasia. *Future Neurol.* 2010;5(5):657-665. [PDF] and watch the film demonstration of Melodic Intonation Therapy and discussion of the arcuate fasciculus
5. Wan CY, Rueber T, Hohmann A, Schlaug G. The Therapeutic Effects of Singing in Neurological Disorders. *Music Perception* 2010;27(4):287-295. [PDF] and watch the film on Therapeutic singing and watch the film on 'Therapeutic Singing' to include Parkinson's choirs
6. adult apraxia, differential diagnosis of dysarthria, and apraxia: <http://www.csuchico.edu/~pmccaffrey/syllabi/SPPA342/342unit15.html>

Video to watch:

Texas Voice Project film of Earl's story. Post your descriptions of his speech characteristics before and after the treatment. Identify your hypothesis as to what the interventions would have been to create these notable changes

Week 10: Sensorimotor Rehabilitation

Topics:

- neurology of movement
- neurological foundations of movement disorders
- entrainment in movement
- clinical partnerships with physical therapists

Readings and assignments to prepare for this class:

1. Thaut, Chapter 7
2. Baker, Chapter 3
3. Review the website of the American Physical Therapy Assn. (www.apta.org)
4. l'Etoile, S.K. (2010). Neurologic music therapy: a scientific paradigm for clinical practice. *Music and Medicine*, 2 (2), pp. 78-84

Videos to Watch:

1. Watch the films posted at <http://cf.hum.uva.nl/mmm/newborns/index.html#paper> and post 3 learning points from this study and the films. Identify how they inform the work of music therapy and music education with young children
2. Watch the film 'You can be me' on careers in physical therapists (<http://www.apta.org/YouCanBeMe/>)

Week 11: Neurologic Music Therapy Protocols

Topics:

- sensorimotor rehabilitation
- speech and language rehabilitation
- cognitive rehabilitation

Readings and assignments to prepare for this class:

1. Thaut, Chapters 7, 8 & 9

Week 12: Newborns and the NICU

Topics:

- neurological development in the third trimester
- implications of premature infant development in the NICU
- medical care of the premature infant

Readings and assignments to prepare for this class:

1. Standley, Chapters 1-3

Videos to Watch:

Secret Life of the Brain: The Baby's Brain and observe Geidelise Als' developmental suites

Week 13: Ethics and Reimbursement

Topics:

- ethical dilemmas in medical practice
- reimbursement for music therapy services in medical settings
- professional code of ethics

Readings and assignments to prepare for this class:

1. Dileo, C. (2000). *Ethical Thinking in Music Therapy*. Cherry Hill, NJ: Jeffrey Books
2. *Medical Coding and Records Manual: Neurologic Music Therapy*:
<http://www.colostate.edu/depts/cbrm/>

Week 14: Inservice Presentations

Topics:

- demonstrate your capacity to provide a music therapy inservice to medical professionals
- distinguish best practices of music therapy for a specific medical population
- demonstrate a high capacity to effectively advocate for music therapy in medical settings
- demonstrate competencies with medical terminology
- identify, describe and present the theoretical foundations for music therapy in this medical setting

Reading and assignments to prepare for this class:

- Inservice presentation: choose a specific medical group to address (physicians, nurses, therapists, patients) and a specific topic in our curriculum (surgical preparation, oncology, rehabilitation). Your inservice should address a description of music therapy services (rationale, theoretical foundation, criteria for referrals) and include a demonstration of an intervention. You will have 30 minutes to present your ideas. Peers will post suggestions.

Berklee College of Music
Master of Arts – Music Therapy
MTH-553
Music Therapy Practice in Integrative Medicine
3 credits

Instructor:
Email:
Phone:
Office:
Office Hours:
Course Chair Dr. Suzanne Hanser

Course Description

This course is designed to prepare students for specialized music therapy practice within integrative medical centers. Throughout the course, students learn integrative strategies and music therapy techniques for building a healthy mind, body, and spirit. Students learn how music therapy interfaces with traditional Chinese medicine and Ayurvedic medicine. Students encounter a variety of teachings designed to enhance the relationship among body, mind and spirit. These include yogic teachings, breath work, chant, meditation, and more traditional approaches like cognitive-behavioral therapy. In the course, students begin with an exploration of traditional Chinese medicine and Ayurveda medicine. Then students investigate how music can accompany individuals on their healing journeys by accessing the body, mind, and spirit. Next, students take this journey themselves, discovering their needs at each step. In their personal journey, students move from illness to optimal health, in order to understand the needs of individuals. In doing so, students encounter five steps:

1. first signs of imbalance or discomfort
2. diagnosis
3. treatment
4. recovery
5. optimal health and prevention

Students also learn ways to prepare themselves for meeting clients, and then observe music and music therapy approaches for the steps from illness to health. Students learn about the theories underlying the psychoneuroimmunology of health, and review the current literature to identify how music therapy addresses people's needs as they take this healing journey.

Learning Outcomes

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

1. Synthesize basic principles of traditional Chinese and integrative medicine, determining how music and music therapy may be applied in a complementary way to help achieve desired outcomes
2. Evaluate psychological stages of living with illness, applying strategies to address each stage
3. Analyze underlying theories and current research supporting music therapy in one medical specialty
4. Write a proposal to establish a music therapy service within a medical or integrative

medical center

Course Materials

1. Hanser, S.B. (in press). *Integrative health through music therapy*. London: Palgrave-MacMillan.
2. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.
3. Hanson-Abromeit, D., & Colwell, C. (2010). *Medical music therapy for adults in hospital settings: Using music to support medical interventions*. Silver Spring: AMTA.
4. Koopsen, C., & Young, C. (2009). *Integrative health: A holistic approach for health professionals*. Boston: Jones & Bartlett.
5. Also recommended:
6. Abrams, D., & Weil, A. (2009). *Integrative oncology*. Oxford: Oxford Univ. Press.
7. Dileo, C., & Bradt, J. (2007). *Music and medicine*. NJ: Jeffery Press.

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of course material and the methodology associated with each task.

Few assignments are without problems.

D (60-69)

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

F (0-59)

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

Course Requirements and Grade Determination

- | | |
|---|-----|
| 1. Weekly assignments | 20% |
| 2. Participation in Discussion Forum | 20% |
| 3. Article reviews | 20% |
| 4. Proposal to establish a music therapy service within a medical or integrative medical center | 20% |
| 5. Final exam | 20% |

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

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

Course Outline

Week 1

Topics:

- review of syllabus
- history of music in integrative medical practice
- discuss impact of Cartesian models on arts and medicine
- characteristics of complementary and alternative medicine
- translation from conventional medicine
- issues in integrative medicine

Readings to prepare for this class

1. Micozzi, chapters 1, 2, 3, 12 and 13
2. introduction to CAM: <http://nccam.nih.gov/health/whatiscam/>

Assignment due next class

1. write a 3-4 page paper that summarizes distinctions between conventional and

alternative medical practices and the opportunities for music therapy practice in both

Week 2

Topics:

- social and cultural factors in medicine
- discussion of assigned papers distinguishing conventional medicine and
- CAM
- research strategies in CAM

Readings to prepare for this class

1. Micozzi, chapter 5
2. research strategies: <http://nccam.nih.gov/about/plans/2011/objective1.htm>

Week 3

Topics:

- the immune, nervous and endocrine systems
- the hypothalamic-pituitary-adrenal axis

Week 4

Topics:

- overview of mind body interactions
- NIH/CAM sponsored studies

Film: 'The science of healing: understanding the mind/body connection'

Readings to prepare for this class

1. Micozzi, chapter 9
2. NIH/CAM studies: <http://nccam.nih.gov/research/>

Assignment due for next class

1. write a film review on 'The science of healing' giving an overview of the mind/body connection and opportunities for music therapy to provide clinical services for measurable outcomes as described in the film

Week 5

Topics:

- psychoneuroimmunology
- MT research

Readings to prepare for this class

1. Micozzi, chapter 8
2. Dileo & Bradt, pp. 42-43
3. Goff, L.C., Pratt, R.R. & Madrigal, J.L. (1997). Music listening and S-IgA levels in patients undergoing a dental procedure. *International Journal of Arts Medicine*, 5(2), 22-26
4. Kumar, A.M., Tims, F., Cruess, D.G., Mintzer, M.J. et al. (1999). Music therapy increases serum melatonin levels in patients with Alzheimer's disease. *Alternative Therapies in Health & Medicine*, 5(6), 49-57
5. Lane, D. (1991). The effect of a single music therapy session on hospitalized children as

measured by salivary Immunoglobulin A, speech pause time and a patient opinion Likert scale. *Pediatric Research*, 29(4, part 2), 11A

6. McKinney, C.H., Antonin, M.H., Kumar, M., Tims, F.C., & McCabe, P.M. (1997). Effects of guided imagery and music (GIM) therapy on mood and cortisol in healthy adults. *Health Psychology*, 16(4), pp. 390-400.

Week 6

Topics:

- biology of stress

Film: 'Killer stress'

Readings and video to prepare for this class

1. watch Elizabeth Blackburn's video on telomeres and telomerase a. http://ibioseminars.org/index.php?option=com_content&view=article&id=104&Itemid=101
2. Write a paper on the stress of caregivers of children with special needs and your ideas for programs and protocols to address stress measures and quality of life (3-4 pages)

Week 7

Topics:

- the relaxation response

Film: 'My stroke of insight'

Readings to prepare for this class

1. Samuelson, M., Foret, M., Baim, M., Lerner, J., Fricchione, GL, Benson, H., Dusek, J., Yeung, A. (2010). Exploring the effectiveness of a comprehensive mind body intervention for medical symptom relief. *Journal of Alternative and Complementary Medicine*, 16(2), pp. 1-6
2. Nelson, A., Hartl, W., Jauch, K-W, Fricchione, GL, Benson, H., Warshaw, AL, Conrad, C. (2008). The impact of music on hypermetabolism in critical illness. *Current Opinion in Clinical Nutrition and Metabolic Care*, 11, pp. 790-794
3. Dusek, JA, Chang, BH, Zaki, J., Lazar, S., Deykin, A., Stefano, GB., Wohlhueter, AL, Hibberd, PL, Benson, H. (2006). Association between oxygen consumption and nitric oxide production during the relaxation response. *Medical Science Monitor*, 12, CR1-10
4. Salmore, R.G. and Nelson, J.P. (2000). The effect of preprocedure teaching, relaxation instruction, and music on anxiety as measured by blood pressures in an outpatient gastrointestinal endoscopy laboratory. *Gastroenterology Nursing*, 23(3), pp. 102-110

Week 8

Topics:

- music therapy protocol for stress/anxiety reduction
- music therapy research on stress/anxiety self-assessment

Readings to prepare for this class

1. Hanser & Mandel, p. 25-41
2. Hanser & Mandel, stress assessment log, p. 27 and musical plan worksheet, p. 42
3. Pelletier, C.L. (2004). The effect of music on decreasing arousal due to stress: a

meta-analysis. *Journal of Music Therapy*, 41, 192-214 Benson, part 2

Assignments to prepare for next class

1. Identify a colleague, friend or family member to practice the MT protocol with. Write a 3-4 page paper summarizing the assessment process, the rationale for your music choices, the success of the session, reflections on your role and responses from the 'subject'
2. Write an article review on a study of music therapy and stress

Week 9

Topic: Guest lecture with Suzanne Hanser
Reflections on the Zakim model

Week 10

Topic:

- pain
- social and cultural perspectives on CAM in pain
- music therapy in integrative care practices with pain

Readings to prepare for this class

1. Weintraub, chapter 3

Week 11

Topics:

- guided imagery
- Bonny Method

Readings to prepare for this class

1. Hammer, Susan E. (1996). The effects of guided imagery through music on state and trait anxiety. *Journal of Music Therapy*, vol. 33(1), pp. 47-70
2. Tusek, D.L., Church, J.M., Strong, S.A., Grass, J.A., & Fazio, V.W. (1997). Guided imagery: a significant advance in care of patients undergoing elective colorectal surgery. *Diseases of the Colon and Rectum*, 40, pp. 172-178.
3. McKinney, C.H., Antonin, M.H., Kumar, M., Tims, F.C., & McCabe, P.M. (1997). Effects of guided imagery and music (GIM) therapy on mood and cortisol in healthy adults. *Health Psychology*, 16(4), pp. 390-400.

Week 12

Topic:

- experientials with biofeedback equipment
- Standley technique VI: music and biofeedback

Readings to prepare for this class

1. Standley technique VI (see handout)

Assignments to prepare for this class

1. create a 20 minute relaxation playlist following the protocol presented in week 8
2. write an overview of the biofeedback experiential describing the music therapy intervention, changes in physiological measures and subjective reports

Week 13

Topic:

- other sound based therapeutic modalities
- Tomatis, toning, Medical Resonance Therapy Music
- commercial recordings

Readings to prepare for this class

1. Sollier, P. (2005). Listening for wellness: an introduction to the Tomatis method. Walnut Creek, CA: Mozart Press, parts 1 and 2

Assignments due for this class

1. Choose a commercial recording that advertises a positive effect on stress reduction, peacefulness, sleep induction. Describe the quality of the experience that you had in listening to it. Note the quality and appropriateness of the music selections and any narrative that is employed. Distinguish therapeutic music from music therapy (3-4 pages).

Week 14

Topics:

- colleagues in integrative medicine
- mechanical energy

Readings to prepare for this class

1. Micozzi, chapters 15 - 20

Assignment due for this class

1. Write a proposal to establish a music therapy service within a medical or integrative medical center. Note how music therapy can interact with mechanical energy practitioners, focusing on specific measurable outcomes. If you have experience with this service, please include your personal reflections as they inform the proposal.

Week 15

Final exam

Berklee College of Music
Master of Arts – Music Therapy
MTH-615
Advances in Neuroscience
3 credits

Instructor's Name:

Mailbox:

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description

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

Course Learning Outcomes

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

1. Apply terminology and constructs of neuroscience and neuropsychology
2. Distinguish the brains of musicians from those of non-musicians
3. Analyze how the arts impact neural development across the lifespan
4. Synthesize qualitative observations of music therapy patients/clients with quantitative research revealing the neurological foundations of music perception and production (responses)
5. Analyze a case study from a neural perspective
6. Apply clinical experience to the case study

Course Materials

1. Diamond, M.C. & Elson, L.M. (1985). *The human brain coloring book*. Oakville, CA: Harper Perennial
2. Coyle, D. (2009). *The talent code*. New York: Bantam Books
3. Levitin, D. (2006). *This is your brain on music*. New York: Penguin Books
4. Mason, M.P. (2008). *Head cases*. New York: Farrar, Straus & Giroux
5. Ogden, J. (2012). *Trouble in mind*. London: Oxford Publishing
6. Sacks, O. (2007). *Musicophilia*. New York: Alfred A. Knopf

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

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

Course Requirements and Grading

Activity	Grade %
quizzes	20%
review of films (see attached guidelines) <i>Don't Forget!</i> <i>Secret Life of the Brain: The Baby's Brain</i> <i>Secret Life of the Brain: The Child's Brain</i>	30%
case study presentation (see attached guidelines)	20%
terminology list plus coloring plates	10%
final exam	20%

Case Study Guidelines

Explore the assigned case study from Dr. Sacks in the following ways

1. Describe the pathological condition (i.e. stroke, agnosia, color blindness, etc.)
2. Note the anatomy and physiology
3. Present salient features of the story (i.e. abilities (particularly artistic abilities), disabilities, descriptions by the patient or author)
4. Propose music therapy activities that address the patient's symptoms from a neurological perspective
 - a. Prepare a presentation for class
 - b. Prepare a presentation on the anatomy/physiology of the pathology
 - c. Apply as many representations of the case as possible, i.e. artwork, music
 - d. Apply neuroscience constructs and terminology to describe the case
 - e. Include visual aids for your peers, noting salient features of the case, terminology related to the pathology and books/articles that you found to be helpful and of interest

Grades based on

1. Anatomy (descriptions, illustrations)

2. Physiology (systems descriptions, i.e. memory, sensation, etc.)
3. Salient features of case study
4. Artwork, music of the patient
5. Terminology
6. Visual aids

Film Responses

Choose an issue, disorder or construct from the film and describe it, for example:

- a pathology (stroke)
- disease (Parkinson's disease),
- a neurological system (memory)
- construct (plasticity)

Use the appropriate terminology to describe it, for example:

- stroke (cerebrovascular accident, aphasia, apraxia, anomia, paralysis)
- Parkinson's disease (bradykinesia)
- memory (short term, working, long term)
- plasticity (critical period)

Your papers should note what you learned specifically from the film viewing and integrate information from our discussions and readings for a comprehensive review of the topic. Propose three music therapy activities that would be appropriate for the topic.

Please contact instructor for any questions you may have.

Papers to be 3-5 pages long using APA format

Course Outline

Week 1: Introduction, Rationale, and History

Topics:

- review of syllabus
- discussion on how to complete coloring plates
- discussion of ongoing lexicon assignment
- history of neurology and neuroscience
- the scientific method
- structure of the nervous system
- relevancy of studying neuroscience in the clinical practice of music therapy

Week 2: Gross Neural Anatomy, Physiology, and Major Constructs in Neuroscience

Topics:

- gross neural anatomy
- major constructs in neuroscience
- how neuroscience studies a complex skill such as music

Film: *'Secret life of the baby's brain'*

Readings and assignments due for this class:

1. Levitin's introduction
2. Coloring plates 1-1, 1-2 (reading accompany text for specifics on coloring directives as well as information about the anatomy)

Assignment due: week four

1. Film review (see attached description)

Week 3: Subcortical and Cellular Structures of the Brain

Topics:

- Subcortical structures; cellular level of the brain
- Importance of music in the healthy life of the brain

Readings and assignments due for this class:

1. Coloring plates 1-5, 2-1 as well as accompanying text
2. Levitin chapter 3: "Behind the Curtain: Music and the Mind Machine,"
3. Levitin Appendix A

Assignment due next class:

Film review of *The Secret Life of the Brain: The Baby's Brain*

Week 4: Constructs in Neurobiology

Topics:

- Neural constructs and terminology
- Sensitive periods, use-it-or-lose-it, pruning
- Music in the lives of children (nature versus nurture)

Readings and assignments due for this class:

1. Review of *Secret Life of the Brain: The Baby's Brain*
2. *Secret Life of the Brain: The Baby's Brain* text xvii-xx
3. Coloring plate 5-44

Week 5: Neuroimaging

Topics:

- EEG, MEG, MRI, fMIR and PET scans and the data derived from each
- Neuroimaging terminology

Quiz on neural anatomy, constructs and terminology plus content from *Secret Life of the Brain: The Baby's Brain*

Readings and assignments due for this class:

1. Sacks chapter 19: "Keeping time: rhythm and movement"
2. Coloring plate 3-3
3. *Musophilia*, chapter 20 "Kinetic melody: Parkinson's disease and music therapy"
4. Submit first draft of lexicon

Week 6: Movement and Movement Disorders

Topics:

- Brain control of movement
- Movement disorders (Parkinson's disease, stroke, cerebral palsy)

Readings and assignments due for this class:

1. Sacks chapters 18, 19 and 20
2. Coloring plate 3-3

Week 7: The Emotional Brain

Topics:

- Brain mechanisms of emotion
- Affective disorders (schizophrenia, depression, manic depression)

Film: relevant segments of *Secret Life of the Brain: Teen Brain* (schizophrenia) and *The Brain*

Readings and assignments due for this class:

1. Jay Rayfield Jameson "Touched by fire", pp. 1-49, 239-260
2. Scientific American, pp.33-40
3. Sacks chapter 25: "Lamentations: music and depression"

Week 8: Speech and Language

Topics:

- Mechanisms of speech and language
- Speech and language disorders

Film: *Secret Life of the Brain: The Child's Brain*

Readings and assignments due for this class:

1. Sacks chapter 16: Speech and song: aphasia and music therapy"
2. Coloring plate 3-5

Assignment due next class:

Film review of the *Secret Life of the Brain: The Child's Brain*

Week 8: Speech and Language

Topics:

- Differences between speech and language
- Speech disorders vs. language disorders

Readings and assignments due for this class:

1. Sacks, chapter 16
2. Film review of the *Secret Life of the Brain: The Child's Brain*

Week 9: Sensory Systems: Auditory and Visual

Topics:

- The auditory system
- Auditory disorders
- History of music with the Deaf population

Readings and assignments due for this class:

1. "How to Read an Audiogram" handout
2. Sacks chapter 11: "In living stereo: why we have two ears"
3. Watch the deaf percussionist Evelyn Glennie's presentation on www.ted.com ("How to Listen")

Film: *Hearing*

Week 10: Memory and Memory Disorders

Topics:

- Memory systems
- Memory disorders (amnesia, dementia)

Film: *Don't Forget*, film segments of the 2 case studies described by Sacks

Readings and assignments due for this class:

1. *Musicophilia* chapter 15: "In the moment: music and amnesia:
2. *Musicophilia* chapter 29: "Music and identity: dementia and music therapy"

Assignment due next class:

Film review of *Don't Forget*

Week 11: Executive Functions

Topic:

- executive functions

Film: *Secret Life of the Brain: The Teen's Brain*

Readings and assignments due for this class:

1. Secret life of the brain text, pp. 71-108
2. Scientific American, pp. 65-71
3. submit second draft of lexicon

Week 12: Sensation

Topics:

- affective pathways from the peripheral to the central nervous system
- sensory input
- nociception
- pain

Readings and assignments due for this class:

1. Read the case study of Sacks called 'The disembodied lady' (in the book *The man who mistook his wife*)
2. Watch the film of a person who lost his proprioception to fully appreciate this inner sense (<http://www.youtube.com/watch?v=FKxyJfE831Q>). There are 4 parts.

Full documentary in 4 parts:

<https://www.youtube.com/watch?v=bGIZpZgwnAc>

<https://www.youtube.com/watch?v=wtBFDkqBlpM>
https://www.youtube.com/watch?v=F_bGgGFGoCs
<https://www.youtube.com/watch?v=K77hYskldSk>

Week 13: Neural Processing of Music, Part 1

Topics:

- why neuroscience is studying music so vigorously
- various elements of musical stimuli that are processed by the brain
- amusia

Demonstration: the power of music

Readings and assignments due for this class:

1. Scientific American, pp. 124-133
2. Sacks chapter 7: "Sense and sensibility: a range of musicality"
3. Sacks chapter 8: "Things fall apart: amusia and dysharmonia"
4. Levitin chapter 7: "What make a musician: expertise dissected"

Week 14

Neural Processing of Music, Part 2

Topics:

- musician's brain vs. nonmusician's brain

Readings and assignments due for this class:

1. Levitin chapter 8: "My favorite things: why do we like the music we like?"
2. Sacks chapter 5: "Brainworms, sticky music and catchy tunes"
3. Notebooks

Week 15

Final exam

Submit final lexicon

Berklee College of Music
Master of Music – Music Therapy
MTH-616
Contemporary Music in Clinical Treatment
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description:

This course explores contemporary music in music therapy practice. Students analyze genres, trends, composers, artists and resources, especially in relationship to their application in music therapy. Students also evaluate music and lyric styles as they apply these styles to existing music therapy models, including Guided Imagery in Music, Nordoff Robbins, Neurologic Music Therapy, and more. Additionally, students evaluate themes and styles of contemporary music as appropriate clinical tools. They design music therapy treatment plans, using contemporary music. Students also learn to compose basic pieces and songs for music therapy, applying improvisation techniques in a clinical setting, and applying guitar, piano, voice, and/or percussion. Students explore and develop new models of integrating contemporary music in clinical treatment.

Specific Learning Outcomes

Upon completing this course, students will be able to:

1. Classify genres and resources of contemporary music
2. Analyze critical influences of contemporary music across age and socioeconomic demographics
3. Synthesize existing uses of contemporary music in major music therapy methods
4. Evaluate themes and styles of contemporary music as appropriate clinical tools
5. Apply contemporary music as they design music therapy treatment plans, including goals, objectives and session plans for several specialty populations
6. Compose basic pieces for music therapy in several contemporary styles
7. Apply contemporary music styles to clinical treatment
8. Assess the purpose, intent, and function of clinical music for a wide spectrum of clinical experiences
9. Apply clinical songwriting and improvisation techniques, as well guitar, piano, voice, and/or percussion instruments in clinical work

Course Materials:

Selections from the following books:

1. Lee, C., & Houde, M. (2010). *Improvising in styles: a workbook for music therapists, educators, and musicians*. Barcelona Publishers. ISBN: 1891278584
2. Aigen, K. (2005). *Playin' in the Band: A Qualitative Study of Popular Music Styles as Clinical Improvisation*. Gilsum, NH: Barcelona Publishers. [includes DVD]
3. Hadley, S., & George, Y. (2012). *Therapeutic uses of rap and hip-hop*. New York, NY: Routledge.
4. Baker, F. & Wigram, T. (2005). *Songwriting: Methods, techniques and clinical applications for music therapy clinicians, educators and students*. London: Jessica Kingsley Publishing.
5. Ruud, E. (1998). *Music therapy: Improvisation, communication, and culture*. Gilsum, NH: Barcelona Publishers.

The following articles will be assigned:

1. Turry & Marcus - "Teamwork: therapist and cotherapist in the Nordoff-Robbins Approach to Music Therapy," pp. 53 - 68

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements and Grading

1. **20% Final Project**
2. **10% Midterm**
3. **70% Clinical Tool Box (Weekly Assignments)**
 - **20% Cataloging Music**
 - **playlists, listening examples, discussion, lyric, music analysis,**
 - **25% Creating Music**
 - **recording live music, songwriting, arranging, discussion**
 - **25% Clinical Application**
 - **reflection papers, article reviews, discussion**

Assignments:

1. **Final Project:**
 - Clinical Treatment Plan Assignment
 - For your final assignment you will write 5 detailed treatment plans, 3 for your specialty population and 2 for other populations. Include rationale, methods, and critical clinical considerations for determining qualitative and data-based evaluation. Include resources from the Contemporary Music Toolbox.
2. **Midterm:**
 - Written analysis of *Playin' in the Band: A Qualitative Study of Popular Music Styles as Clinical Improvisation*.
3. **Clinical Tool Box**
 - Students will be given weekly assignments that fall into the three categories of *Cataloging Music*, *Creating Music*, and *Clinical Application*. All assignments will be compiled into an electronic database known as the *Clinical Music Tool Box*, which will contain various resources for the contemporary clinical musician.
 - *Cataloging Music*
 - Students will be asked to research and provide information on various contemporary styles of music. Students will list songs, artists, and other resources that facilitate the exploration of the weekly topics. Students will break styles and genres down into their various music elements.

- *Creating Music*
 - Students will create and submit live recordings of their music. This portfolio of recording will include versions of cover songs as well original songwriting in contemporary styles.
- *Clinical Application*
 - Student will connect the topics of the course to their own clinical practice and discuss possibilities for enhancing classmates and their own clinical practice.

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

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

Course Outline:

Week 1: Introduction

Topics: distribution of syllabus; discussion of assignments and policies

- definition of contemporary music
- *discussion:* students' life experiences in relation to contemporary music;
- identification and broad overview of contemporary music genres
- *discussion:* current inclusion of contemporary music in MT, categorizing music to address specific affective states

Reading:

- Ruud, E. (1998). *Music therapy: Improvisation, communication, and culture*. Gilsum, NH: Barcelona Publishers. Chapter 6: Popular Music and the Aesthetics of Everyday Life pp. 85 - 100
- Lee, C, & Houde, M. (2010). *Improvising in styles: a workbook for music therapists, educators, and musicians*. Barcelona Publishers. ISBN: 1891278584. Introduction - pp. 3 - 18

Assignments:

- Introductions, short paper, music sharing

Week 2: Blues - The Music

Topics:

- Blues and music therapy
- Form, harmony, melody and phrasing, rhythm
- Ornamental and stylistic devices

- History, culture
- Major figures

Reading:

- Lee and Houde - "Improvising in Styles", pp. 251 - 275 - Blues
- Turry & Marcus - "Teamwork: therapist and cotherapist in the Nordoff-Robbins Approach to Music Therapy", pp. 53 - 68 - (clinical blues improvisation)

Assignments:

- major players, *Improvising in Styles* exercises, discussion, quiz

Week 3: Blues - Clinical Application

Topics:

- Clinical application continued

Reading:

- Wigram and Baker - "Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students", pp. 11 - 23 - Introduction: Songwriting as Therapy/blues song form, pp. 235 - 237 - Blues song form, pp. 206 - 223 (Krout) - The Music Therapist as Singer-Songwriter

Assignments:

- original blues song, reflective paper, discussion

Week 4: Jazz - The Music

Topics:

- Jazz and music therapy
- Form, harmony, melody and phrasing, rhythm
- Modern modes
- Major figures
- History, culture

Reading:

- Lee and Houde - "Improvising in Styles," pp. 277 - 312 - Jazz

Assignments:

- major players, *Improvising in Styles* exercises, discussion, quiz

Week 5: Jazz - Clinical Application

Topics:

- Clinical applications continued

Reading:

- Aigen, K. (2002). *Playin' in the band: A qualitative study of popular music styles as clinical improvisation*. (pp. 1 - 68) New York: Nordoff-Robbins Center for Music Therapy, New York University.

Assignments:

- reflective paper, discussion

Week 6: Midterm

Topics:

- Case Study Analysis
- Music Resource Toolbox

Week 7: Song - The Music

Topics:

- Popular song and music therapy
- History, culture
- Major figures
- Form, harmony, melody and phrasing, rhythm

Reading:

- Lee and Houde - "Improvising in Styles", pp. 214 - 245 - Song

Assignments:

- Major players, *Improvising in Styles* exercises, discussion, quiz

Week 8: Song - Clinical Application

Topics:

- Clinical applications continued

Reading:

- Choose one chapter from Wigram and Baker - "Songwriting: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students" and lead a discussion about your chosen chapter.

Assignments:

- *Not the Same Old Song* writing and song exercises

Week 9: Hip-Hop/Rap

Topics:

- Rap and music therapy
- Origins of rap
- Rap repertoire

Assignments:

- Sadnovik, Nir - "The Birth of the Therapeutic Recording Studio: Addressing the Needs of the Hip-Hop Generation on an Adult Inpatient Psychiatric Unit" (in *Music Technology in Therapeutic and Health Settings* edited by Wendy Magee) 2013
- Susan Hadley and George Yancy - "Therapeutic Uses of Rap and Hip-Hop" 2012

Week 10: Hip-Hop/Rap

Topics:

- Melody, Rhythm, Scales

- Folk songs

Assignments:

- Sadnovik, Nir - "The Birth of the Therapeutic Recording Studio: Addressing the Needs of the Hip-Hop Generation on an Adult Inpatient Psychiatric Unit" (in *Music Technology in Therapeutic and Health Settings* edited by Wendy Magee) 2013
- Don Elligan - "Rap Therapy: A Practical Guide for Communicating with Youth and Young Adults through Rap Music" 2004
- Susan Hadley and George Yancy - "Therapeutic Uses of Rap and Hip-Hop" 2012

Week 11:

Topics:

- Lyric analysis
- Using technology and creating "beats"

Week 12: Recap & Review

Week 13: Finding Your Own Voice - Integrating Styles

Topics:

- Combining styles
- Reharmonizing, unique scales

Assignments:

- Lee and Houde - "Improvising in Styles," pp. 387 - 403 - Finding Your Own Voice

Week 14: Final Projects Due

Berklee College of Music
Master of Arts – Music Therapy
MTH-617
Music Therapy Technology
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description:

This course focuses on the application of technology in music therapy. Students learn technology skills that enable them to develop new ways to help patients and support their research interests. The lessons in this course are divided into three sections:

- Overview of the history, function, and applicability of electronic, computer, and telecommunication technology. Several of these lessons focus on the use of these technology tools to record, play, and compose music.
- Specific “secondary” technology topics with application to the practice and research activities in music therapy including administrative software, Internet, social media and social networking websites, smartphones and tablet computers, and video/imaging devices.
- The application of technology within music therapy interventions for specific health scenarios including physical disability, mental disorders, and end of life care.

Learning Outcomes

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

1. Apply basic music technology software programs (e.g., “Audacity”) for digital audio playing, recording, and storing
2. Play, record, and compose music using a digital audio workstation software program (e.g., “Logic Pro”) including the use of MIDI messaging and controllers
3. Apply administrative software
4. Design and develop a website, including a blog or podcast
5. Apply smartphone or tablet applications (“apps”) for music therapy clinical and/or research intervention
6. Apply images and video as part of music therapy interventions
7. Recognize opportunities for incorporating technology in clinical care scenarios such as with patients with physical disabilities, mental disorders, or as part of a palliative care intervention at the end of life

Course Materials

Required Texts:

1. McGee, W. L., ed., (2014). *Music Technology in Therapeutic and Health Settings*. Philadelphia: Jessica Kingsley Publishers.
2. Hanser, S. B., (2000). *The New Music Therapist's Handbook*. Boston: Berklee Press.

Technology equipment:

1. A smartphone and/or tablet

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements

Students complete assignments associated with each of the weekly lessons. The assignments vary in their complexity, and, depending on the student's experience and skills with technology, vary in their difficulty. The tasks to be completed include:

- Short essays or reflections
- Clinical music therapy intervention plans
- Digital audio musical works (mp3) such as songs or similar pieces
- Design plans for websites, social networking blogs, and software applications ("apps")
- A music video project

These weekly assignments are submitted to the instructor for grading and feedback as well as posted on the class blog for sharing and commentary by fellow students.

Grade Determination

1. **60%** weekly assignments and projects, other than final music video project
2. **20%** Final music video project
3. **20%** Participation in class discussions

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

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

Course Outline:

Lessons 1-5: General and Music Technology

Lesson 1:

Introduction and Overview of Technology and Music Technology – Part 1: Electronic and Computer Technology, including Music Technology overview

Topics:

- History and general function of electronic, information, and computer technology
- History and foundational concepts of music technology, i.e., technology used in recording, playing, and composing music
- Electroacoustic music is and its relationship to technology

Assignments:

1. Magee - Chapter 1: "Setting the Scene: An Overview of the Use of Music Technology in Practice" - pp 25-43
2. Magee - Chapter 17: "Gender-Technology Relations in the Training and Practice of Music Therapy in Therapeutic Settings" pp 311-326
3. Technology survey questionnaire

Lesson 2:

**Introduction and Overview of Technology and Music Technology – Part 2:
Telecommunications Technology and Leveraging of Technology Applications**

Topics:

- History and general function of telecommunications technology
- "Leveraging" technology for music therapists

Assignments:

1. Technology Reflection Paper
2. Magee - Chapter 4: "Indications and Contraindications for Using Music Technology with Clinical Populations: When to Use and When Not to Use" - pp 83-107
3. Magee - Chapter 19: "Music Aesthetics, Music Technology, and Music Therapy" pp 349-360
4. *Optional* - W&W Viewport II ("Computer and Internet Concepts for Musicians") pp 25-74

Lesson 3:

Music Technology – Part 1 – Digital Audio: Playing, Recording, and Storing

Topics:

- Core concepts related to sound and music technology
- Analog versus digital music synthesis
- Capturing, editing, and storing digital audio
- Digital audio application as a component in a clinical music therapy intervention

Assignments:

Digital Audio project

1. Magee - Chapter 5: "Music Technology in Neonatal Intensive Care Unit" pp 111-131
2. Magee - Chapter 6: "Innovations in Medical Music Therapy: The Use of Electronic Music Technologies in a Pediatric Burn Unit" pp 133-148 (this chapter has examples that are of value for the assignment for this lesson as well as the next lesson on Digital Audio Workstations)
3. Joseph C. Nagler, "Music Therapy Methods With Hand-Held Music Devices in Contemporary Clinical Practice: A Commentary," *Music and Medicine*, July 2011 3: 196-199, first published on May 4, 2011
4. *Optional*: W&W Viewpoint III (Modules 8-10); pages 75-141

Lesson 4:

Music Technology – Part 2 – Digital Audio Workstation

Topics:

- What is a DAW and how does it work
- Key functions of a DAW
- Various types of DAWs and their scopes of functionality

Assignments:

1. Magee - Chapter 11: "Using Garage Band Music Software with Adults with Acquired Brain Injury at Headway East London" pp 217-234
2. Magee - Chapter 13: "The Birth of a Therapeutic Recording Studio: Addressing the Needs of the Hip-Hop Generation on an Adult Inpatient Psychiatric Unit" pp 247-261
3. Magee - Chapter 20: "Models for Roles and Collaborations when Using Music Technology in Music Therapy" pp 361-386
4. *Optional*: W&W - Viewport VI, Module 17 pp 269-310
5. Digital Audio Workstation project

Lesson 5:

Music Technology – Part 3 – MIDI (Music Instrument Digital Interface)

Topics:

- What is MIDI and how does it work
- Using MIDI to create, play, and record a musical composition
- How controllers use MIDI to transmit musical information data
- Designing a music therapy intervention using MIDI and controller devices

Assignments:

1. Magee - Chapter 2: "Music Technology Used in Therapeutic and Health Settings: Definitions of Devices and Resources" pp 45- 62
2. Magee - Chapter 10: "Applications of Music Technology in a Children's Hospice Setting" pp 199 - 213
3. *Optional* W&W: Viewport V (pp 213 - 268); Viewport VI, Module 18 (pp 311-329)
4. MIDI project

Lessons 6-10: Secondary Technology

Lesson 6:

Administrative Technology Tools and Applications for Research and Clinical Care

Topics:

- Administrative technologies
- Applying administrative technologies in a clinical or research setting
- Designing and carrying out a music therapy clinical or clinical research quality improvement study

Assignments:

1. Magee - Chapter 16 - "Therapeutic Songwriting with Clients in an e-Health Environment" pp 295 - 310
2. Hanser - Chapter 9 - "The Music Therapy Treatment Plan" pp 167-199
3. Hanser - Chapter 10 - "Implementation" pp 201-215
4. Hanser - Chapter 11 - "Evaluation" pp 217-235

Recommended: These three chapters are related to this week's lesson, but are actually more directly applicable to Lessons 11-13. They will be included in the Reading Assignment for those lessons in addition to being recommended here.

5. Hanser - Chapter 5 - "Assessment" pp 75-97

6. Hanser - Chapter 6 - "Goals, Objectives, and Target Behaviors" pp 99-117
7. Hanser - Chapter 7 - "Observations" pp 119-133
8. Quality Improvement Study (focused on a group music therapy intervention)

Lesson 7:

The Internet: Creating Websites and Cloud Computing

Topics:

- The major structure and functions of the web, including the cloud
- How technologies of browsers and web hosting are accessed and used to create a website
- Designing the framework, core functions, and other features for a personal music therapy website (or enhancements for an existing personal music therapy website)

Assignment:

1. Website creation

Lesson 8:

Social Media and Social Networking Websites: Communicating, Blogging, and Podcasts

Topics:

- History of Internet-based social networking
- Types of social networking services and identifying how specific types could be of value to music therapists
- Designing the framework, core functions, and other inclusions for a blog, podcast, or similar venue

Assignment:

1. Blog or podcast

Lesson 9:

Portable Devices and Apps: Smartphones and Tablets

Topics:

- History and scope of functionality of portable computer and telecommunication devices
- Functions of portable devices and their values to the clinical practice or research efforts of music therapists
- History and scope of functionality of apps
- Apps that can be incorporated into your professional activities as a music therapist
- Outlining the functions for a new app that can be incorporated into your activities as a music therapist

Assignments:

1. Magee - Chapter 9: "Engaging iPad Applications with Young People with Autism" pp 181-197
2. Tablet or smartphone app

Lesson 10:

Digital Photography and Video: Combining Music with Visuals, Social Networking Through Videos, and Recording Memories

Topics:

- History and core technical aspects of digital imaging
- Digital imaging's value to the clinical practice or research efforts of music therapists
- History and scope of Internet-based digital video websites
- How a music video or visual music project can be of value in the practice of music therapy

Assignment:

1. Magee - Chapter 14: "Creative Adaptation of Music Technology in Adult Cancer Care" pp 263-278
2. Music Video: autobiography of life experience (due as final project at the end of the semester)

Lessons 11-13: Clinically-Focused Technology Music Therapy Treatment Plans

Lesson 11:

Clinical Applications – Part 1: Technology-Based Music Therapy Intervention Case Studies: Patients With Disabilities ("Assistive" Devices)

Topics:

- The scope of physical disabilities for which music therapy has a role
- Technology devices and other tools that are available to assist patients with physical disabilities
- Designing a technology-based music therapy intervention for a patient with one or more physical disabilities

Assignments:

1. Hanser - Chapter 1: "An Introduction to Music Therapy" pp 1-25
2. Hanser - Chapter 2: "A Data-Based Model for Music Therapy" pp 27-38

These three readings are of value for completing the assignment for lessons 11-13

3. Hanser - Chapter 5 - "Assessment" pp 75-97
4. Hanser - Chapter 6 - "Goals, Objectives, and Target Behaviors" pp 99-117
5. Hanser - Chapter 7 - "Observations" pp 119-133
6. Treatment plan using technology for patients with physical disabilities

Lesson 12:

Clinical Applications – Part 2: Technology-Based Music Therapy Intervention Case Studies: Patients With Mental Health Disorders

Topics:

- The scope of mental health disorders, including autism and addiction, for which music therapy has a role
- Technology devices and other tools that are available to assist patients with mental health disabilities and that are used as part of a music therapy intervention
- Designing a technology-based music therapy intervention for a patient with a mental health disorder

Assignments:

1. Magee - Chapter 9 - Engaging iPad Applications with Young People with Autism Spectrum Disorders.
2. Treatment plan using technology for patients with mental disorders

Lesson 13:**Clinical Application – Part 3: Technology-Based Music Therapy Intervention Case Studies: Seniors, Palliative Care, and End-Of-Life**

Topics:

- The scope of care for patients at the end-of-life for which music therapy has a role
- Technology devices and other tools that are available to assist patients at the end of life and that are used as part of a music therapy intervention
- Designing a technology-based music therapy intervention for a patient (and family) as part of palliative health care at the end of life

Assignment:

1. Magee - Chapter 10: "Applications of Music Technology in a Children's Hospice Setting" pp 199-213
2. Treatment plan using technology for patients who are senior citizens and/or at the end of life

Lesson 14:**Course Summary and Closing Statement**

Assignments:

1. Final music video due

Berklee College of Music
Master of Arts – Music Therapy
MTH-618
Global Music Therapy
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description

This course supports the international trends in music therapy research, theory and practice which leads to learning music therapy in a more culturally, socially and sensitive manner. This takes into account contextual understandings of health and illness and focuses on the notion of the social self and social health. Within this framework, students explore world issues that impact health and illness globally and examine the role of music as a medical and social contribution in other cultures. Students build skills to apply music therapy practice and treatment to address major problems that impact the planet. Students learn what it means to provide culturally appropriate care and will understand culturally influenced health behaviors and how music is utilized in those cultures. These skills are transferable and provide a paradigm for building music therapy programs internationally, where there is a need. Students have opportunities for well-planned, thought-provoking experiences in situations that incorporate clinical competencies learned in the classroom.

Learning Outcomes

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

1. Analyze the link between world musics and music therapy practice
2. Synthesize concepts of cultural diversity, understanding the role that culture and ethnicity play, and understanding the interaction of culture, gender, and sexual orientation on behavior and needs
3. Analyze the role of community and family in healing, including community healers
4. Examine a range of social issues related to music therapy services, which are community-based rather than individual, group, or family based.
5. Evaluate the role of the music therapist as an agent for social and personal change
6. Design music therapy programs that address a wide gamut of world issues
7. Develop cultural competency skills that are transferable globally
8. Design a music therapy pilot project that addresses a specific world problem
9. Develop the ability to communicate culturally, effectively and sensitively within the therapeutic relationship.
10. Create a music identity profile, considering how music contributes to a sense of self.

Course Materials

This course has multiple readings from many texts and journals, including:

Books

1. Koen, Benjamin (2008), *The Oxford Handbook of Medical Ethnomusicology*, NY. Oxford University Press
2. Bakan, Michael (2007) *World Music: Traditions and Transformations*. NY. McGraw Hill
3. Pavlicevic, Mercedes (2003) *Groups in Music: Strategies from Music Therapy*. UK. Jessica Kingsley Publ.
4. DeNora, Tia (2000) *Music in Everyday Life*. UK. Cambridge University Press
5. Pavlicevic, M. & Ansdell, G. (Eds.). (2004). *Community Music Therapy*. London and Philadelphia: Jessica Kingsley Press
6. Stige, B. (2002). *Culture-centered music therapy*. Gilsum, NH: Barcelona Publishers.

Journals

1. Straber G. Integrating African and Western Healing Practices in South Africa, *American Journal of Psychotherapy*, 48:455-467, 1994
2. Dos Santos, A. (2005). The role of culture in group music therapy in South Africa. *Voices*, 5 (2). Retrieved January 20, 2007 from <http://www.voices.no/mainissues/mi40005000180.html>
3. Goodman, L. A., Liang, B., Helms, J.E., Latta, R. E., Sparks, E. & Weintraub, S. R. (2004). Training counseling psychologists as social justice agents: feminist and multicultural principles in action. *The Counseling Psychologist*, 32 (6), 793-838.
4. Lee, C. C. & Walz, G. R. (Eds.) (1998). *Social action: A mandate for counselors*. Alexandria, VA, US: American Counseling Association. (downloadable as pdf from ERIC documents) - http://eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=ED417372&ERICExtSearch_SearchType_0=eric_accno&accno=ED417372

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

advanced level of understanding of course material and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements and Grading

- 30% Class attendance and participation (in-class and community)
- 30% Article and Chapter Reviews and Assignments
- 10% Midterm: World Music Clinical Resources
- 5% Music Identity Profile
- 10% Ethnomusicology Fieldwork Project
- 15% Final Presentation: Proposal for Multi-cultural Pilot Project

Policy for Submitting Late Assignments

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

Policy for Submitting Assignments Electronically

Work may be submitted electronically at the discretion of the instructor.

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

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

Course Outline

Assignments:

Each week, at least 2 chapters/articles/multimedia examples are assigned. A list of study questions will be provided, along with discussion questions and assignments that expand or build upon material presented. Two students will be assigned to provide responses related to the readings for that week. These assignments will provide a way into the discussion of the readings assigned for class. All students are expected to submit written reviews for each class.

Besides the readings, periodically, students will be expected to turn in topic-specific related written and/or oral assignments that are listed within the weekly course outline. Building clinical music resources based on elements of world music will be submitted by students throughout the semester.

Week 1

Class Overview and Definitions: Music, Self, Identity and World Geography

Overview of the course as well as an introduction to class members and faculty. We will review course syllabus and class policies, introduce class members and explore definitions of cultural competency, music and the describe the role of music as a global resource. UN Millenium goals will be introduced. Discussion of world geography and the connections between countries, continents and people.

Week 2

Theories of Multicultural Music Therapy and their relevance in the global society

Overview of theories of global music therapy. Discussion focusing on individual student cultural background. Explore the obstacles that prevent music therapy practice from being integrated into various cultures; Define multicultural music therapy.

Assignment: Music Identity Profile: Draft a music log of songs/pieces of specific kinds of music that you identify with your ethnic, or your cultural or national identity – on the basis of the log, create a profile, taking into account how music in your life contributes to your sense of who you are.

Week 3

Moving beyond theory to action – what does music have to do with it?

Exploration of music therapy and social change in action. Continued discussion of theories and beginning exploration of theories in action. Discussion of specific projects related to the music therapist as an agent for change.

Readings and assignments due for this class

Lee, C. C. (2007). Counselors as agents of social change In Counseling for Social Justice

Stige, B. (2002). Culture-centered music therapy – Chapter 1 (Redefining Music Therapy)

DVD: The Singing Revolution in Estonia www.thesingingrevolution.com.

Week 4

Music Therapy for Sustainable Programs

Exploration of how music therapy programs can achieve sustainability in developing countries, using Uganda as an example. Understanding the music of the culture as well as the obstacles that prevent sustainability. Long term programs will utilize elements of success. Musicians for World Harmony and Musicians Without Borders website and links can serve as reference in this

work.

Readings and assignments due for this class

Meadows, A.N. (Ed). (2011) Chapter 15: Just Don't Do It: A Group's Micro Journey into Music and Life. In *Developments in Music Therapy Practice: Case Study Perspectives* (pp. 268-279). Barcelona Publishers.

Satten, D. B. (2003). Human caring in troubled times

Week 5

Music Therapy for Reintegration after Conflict and War

Discussion of how music therapy programs can be used to help individuals, groups and communities come together for reconciliation and reintegration, using Colombia, South America as an example.

Reading Assignment

<http://www.bbc.co.uk/news/world-latin-america-24331741>

Week 6

Music Therapy to Address Stress Management and Suicide

Discussion of how suicide and depression is seen as one of the major social issues facing the many Asian cultures. Discussion of the trends in mental health and mental illness and how to combat the high number of suicides using music therapy as an intervention.

The melding of music, culture and healing - Medical Ethnomusicology connects with Music Therapy.

Discussion of the confluence of traditional cultural practices of music, spirituality and medicine, including biomedical and ICAM models.

Readings and assignments due for this class

Straber G. Integrating African and Western Healing Practices in South Africa, *American Journal of Psychotherapy*, 48:455-467, 1994

[The Oxford Handbook of Medical Ethnomusicology](#)

Allison, Theresa. Songwriting and Transcending Institutional Boundaries in Nursing Homes

Week 7

Music Therapy and Gender Equity

What is cultural competency and why even bother?

Discussion on the pitfalls of ethnocentrism- looking at the world through the tinted cultural lenses with which we grow up. Exploring privilege and how it simply confers dominance because of one's race, sex or class. How this impacts the work we do.

Readings and assignments due for this class

McIntosh, Peggy. (1988) *White Privilege: Unpacking the Invisible Knapsack*. Wellesley, MA. *Seeing Things as We Are: A Lesson in Ethnocentrism*" (p. 7):

<http://www.matsol.org/assets/documents/currentsv33n2fallwinter2010.pdf>

Week 8

Music Therapy and Community Development and Community Music Therapy

Selected healing traditions will be explored; Discussion on the role of community and family in healing will be analyzed.

Readings and assignments due for this class

Oxford Handbook of Medical Ethnomusicology

Olsen, Dale. Shamanism, Music and Healing in two Contrasting South American Cultural Areas (p331)

During, Jean. Therapeutic Dimensions of Music in of Music in Islamic Culture p. 361

Midterm: Students will submit a sample of themselves singing/playing 10 songs from at least 3 different cultures that could be integrated into a music therapy practice. Recording/s & clinical song narratives will be described in detail.

Week 9

Music Therapy to Address Racism and Oppression

Discussion on the power of music to create health and healing at the individual, community, and societal levels across cultures.

Readings and assignments due for this class

Oxford Handbook of Medical Ethnomusicology

Barz, Gregory. The Performance of HIV/AIDS in Uganda: Medical Ethnomusicology and Cultural Memory (p. 164)

Koen, Benjamin. Music-Prayer-Meditation Dynamics in Healing (p.93)

Written Assignment: Students will access the online international music therapy resource, www.voices.no to select a specific country that provides music therapy and research healing traditions in that country.

Week 10

Music Therapy and Global Poverty

Interdisciplinary Musical Approaches

Multiple disciplines within music research, other than music therapy, often overlap including historical musicology, ethnomusicology, medical, cognitive and applied ethnomusicology, systematic musicology, music cognition, music therapy, music psychology, neuroscience of music, biomusicology, music education, music performance and dance. Analysis of connections between all the disciplines will be discussed.

Readings and assignments due for this class

Oxford Handbook of Medical Ethnomusicology

Koen, Benjamin, et al. Introduction: Confluence of Consciousness in Music, Medicine and Culture

Lipe, Anne. 2002. "Beyond Therapy: Music, Spirituality, and Health in Human Experience: A Review of the Literature. JMT 39 (3): 209-240

Week 11

Music Therapy and Substance Abuse

Designing a Multi-cultural Pilot Project – here and beyond

Reviewing model music therapy programs that integrate cultural competency, world music, and

clinical integrity in a manner that serves the needs of the whole client. Final project presentation: **due at end of semester.**

Assignment: Final Presentation: Proposal for Multicultural Pilot Project - develop a written and oral proposal that expands your current music therapy practice (real or hypothetical) to address cultural competency and music. Recording/s & clinical song narratives are part of the final project. Students will then present their proposal to the class during assigned class meetings. This is meant to be a brief and an informal time to incorporate therapeutic considerations and music.

Readings and assignments due for this class

Music Therapy Community Clinic, Capetown South Africa <http://music-therapy.co.za/>
The Community Music Center of Boston http://cmcb.org/?showing=music_therapy

Week 12

Music Therapy to Improve Mental Health

Ethnomusicological Fieldwork – Following the Musicians Heart

Discussion of how music lives: a musicultural approach of another musician.

Readings and assignments due for this class

Bakan, Michael (2007) *World Music: Traditions and Transformations*. (p. 9-30)

Assignment: Do your own **ethnomusicology fieldwork project**. Get to know some of the musicians in your local community and spend time observing, taking part-in and documenting their musical lives – going to performances, spending time with them socially, engaging in formal and informal conversations and learning about the music they play and why it is important to them. Keep a journal of your observations, impressions and write a brief ethnomusicological report on your findings. **Due at the end of the semester.**

Week 13

How does the global music industry impact the practice of music therapy today?

Discussion on how technology is changing the theory and practice of music therapy; latest developments in music and assistive technology. Discussion on the theory that the future of music is about access to music rather than ownership. Review of search engines that support downloading music.

Readings and assignments due for this class

Kusek, Dave. (2011) The Future of Music Podcast -

<http://itunes.apple.com/us/podcast/the-future-of-music/id80271058>

Magee, Wendy, (2006) Exploring the use of music technology in clinical music therapy: Establishing definitions and scope of practice.

Week 14

The Future of global Music Therapy - where we have been and where we are going

Linking and staying connected. Global music therapy pioneers – spreading the word. Engaging support to build global networks.

Final Projects Presentation

Students are assigned to present their Pilot Projects to the class – approximately 20-30 minutes/project including live music making and facilitation.

Berklee College of Music
Master of Arts – Music Therapy
MTH-690
Culminating Experience in Music Therapy Proposal
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description

In this course, students write a proposal for their final culminating experience. The student, working in consultation with the faculty advisor and by review of a faculty committee, identifies and proposes an original work of professional level research (thesis)/scholarship or clinical project of similar caliber and submit it for faculty review during this course. If the focus is research, this course satisfies the third course in the music therapy research track. If the focus is integrative medicine, this course satisfies the third course in the music therapy conventional/integrative medicine track. In addition, this course includes an advanced clinical practicum. The clinical practicum requires 20 hours of clinical music therapy practice, during which students demonstrate selected music therapy competencies, via Skype/Google hangout or other electronic/ video footage.

Specific Learning Outcomes

Upon completion of this course, students will have:

1. Completed a formal written proposal to criteria for either the thesis or clinical project as a requirement of the culminating experience.
2. Submitted the formal proposal to the faculty advisor for feedback, etc., then submitted the proposal to the advisor, committee for review and final approval (as determined by the department), and Institutional Review Board (IRB).
3. Provided Skype or video footage of clinical music therapy practice demonstrating selected music therapy competencies.

All theses will involve faculty advisor and faculty committee approval to include human subjects review; the committee will include one member from outside the department.

Course Materials and Support

1. Cone, J. D., & Foster, S. L. (2010). Dissertations and theses from start to finish (5th Edition). Washington, DC: American Psychological Association.
2. Ghetti, C.M. (2013). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of*

Music Therapy, 50(2), 93-122. Retrieved from <http://search.proquest.com/docview/1426029114?accountid=8581>

3. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.
4. Van Humbeeck, G., Van Audenhove, C., De Hert, M. et al. (2002). Expressed emotion: A review of assessment instruments. *Clinical Psychology Review*. 22(3), 321-341.
5. Baxter, H., Berghofer, J., MacEwan, L. et al. (2007). *The individualized music therapy assessment profile: IMTAP*. London: Jessica Kingsley.
6. Gordon, E. E. (1979). *Primary Measures of Music Audiation*. Chicago: GIA Publications.
7. http://www.giamusic.com/product_search.cfm?loc=series&criteria=Music%20Testing%20series.

Thesis students will also be assisted by online materials, which will be developed for this course. Competencies from prior courses are designed to promote active and successful supervised research skills. Clinical students will follow established guidelines and will benefit from the mentorship experience in completing the proposal.

Students will study IRB materials and documents including standards of practice.

Course Requirements

There are seven lessons in this course, paced at approximately one lesson every two weeks. Throughout the course, students submit completed sections of the proposal to the instructor, as specified in the online lessons, and they meet with their advisor. At the end of the course, students are expected to have a proposal ready for the project advisor and committee. Additional course requirements are listed below:

1. In consultation with a faculty advisor, the student completes a proposal meeting the guidelines established by the department and graduate programs at Berklee College of Music. After necessary approvals have been received, the student will complete the project (Thesis or Clinical Project – 6 credits), defend it successfully (or present it) and submit it for approval for the College.
2. The student, with assistance, will gather an appropriate faculty committee for review and acceptance of the proposal according to College guidelines.
3. If applicable, the student will complete an application for permission to work with Human Subjects to the Berklee Institutional Review Board (IRB) and complete all documents required for starting, continuing, and completing the project.
4. The student will meet regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal, and ultimately the culminating project. These meetings may be by phone, via the Internet, via email, and/or in person.

Grading Criteria

Students are expected to complete the proposal in one semester as the structure of the program supports this work. Grading provisions are established as if this might not be the case.

1. Pass = Meets project and faculty expectations as agreed to during the semester; Completes proposal, submits to advisor and faculty committee
2. CR = (Credit) If a student does not complete the proposal but makes reasonable

- progress in the term
3. NP = (No Progress) If a student has made minimal or no progress on the proposal during the term
 4. Fail = Fails to meet project and faculty expectations as agreed to during the semester; Fails to make adequate progress on the proposal or project during the semester; course should be repeated.

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting

accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center. Disability Services staff can assist with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment. For more information visit:

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

Berklee Definition of a Credit Hour

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

Course Outline

Note: the student will complete their 20 hours of clinical music therapy practice throughout the duration of MTH-690. This Skype and/or video footage will be reviewed at various times throughout the course as determined by the instructor and the music therapy clinical coordinator.

Lesson 1: Preparation for the Culminating Project/Thesis

Topics:

- writing skills
- methodological preparation
- early preparation
- setting goals/schedules/timelines

Readings and assignments due for this lesson:

1. Cone, Chapters 1, 2 & 3

Lesson 2: Selecting a Topic and Committee

Topics:

- select a topic
- writing a researchable question and hypothesis
- committee selection
- writing an introduction

Readings and assignments due for this lesson:

1. Cone, Chapters 4 & 5

Lesson 3: Reviewing the Literature

Topics:

- review of online resources
- review of on-ground resources

Readings and assignments due for this lesson:

1. Cone, Chapter 6

Lesson 4: Selecting a Design

Topics:

- selecting a design or methodology
- thesis vs. culminating project
- subjects and setting for research hypothesis
- ethical principles
- writing the methodology section

Readings and assignments due for this lesson:

1. Cone, Chapter 7

Lesson 5: The Protocol

Topics:

- defining your protocol

Readings and assignments due for this lesson:

1. Ghatti, C.M. (2013). Effect of music therapy with emotional-approach coping on preprocedural anxiety in cardiac catheterization: A randomized controlled trial. *Journal of Music Therapy*, 50(2), 93-122. Retrieved from <http://search.proquest.com/docview/1426029114?accountid=8581>
2. Hanser, S.B., & Mandel, S.E. (2010). *Manage your stress and pain through music*. Boston: Berklee Press.

Lesson 6: Measurement

Topics:

- select and describe the measurements to evaluate your dependent variable e.t., the effect of your independent variable or protocol of interest

Readings and assignments due for this lesson:

1. Cone, Chapter 8
2. Van Humbeeck, G., Van Audenhove, C., De Hert, M. et al. (2002). Expressed emotion: A review of assessment instruments. *Clinical Psychology Review*. 22(3), 321-341.
3. Baxter, H., Berghofer, J., MacEwan, L. et al. (2007). *The individualized music therapy assessment profile: IMTAP*. London: Jessica Kingsley.
4. Gordon, E. E. (1979). *Primary Measures of Music Audiation*. Chicago: GIA Publications.
5. http://www.giamusic.com/product_search.cfm?loc=series&criteria=Music%20Testing%20series.

Lesson 7: Statistical Decisions

Topics:

- statistics design for proposal
- adding the Statistics part of the Methods Section to your proposal
- completing your proposal

Readings and assignments due for this lesson:

1. Cone, Chapter 9
2. 20 hours of music therapy clinical practice

Berklee College of Music
Master of Arts – Music Therapy
MTH-695
Culminating Experience in Music Therapy
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair Dr. Suzanne Hanser

Course Description

All students in the master of arts in music therapy program are required to complete a culminating experience. This experience may take the form of a thesis or clinical project. The student will work in consultation with his/her faculty advisor to develop his/her unique project. The goal is to complete original work at a professional level. A faculty committee composed of the advisor and two other faculty will evaluate the final project that results from the culminating experience. One of the faculty members will be from outside the music therapy department. The three-person faculty team will serve as the examining committee. This experience is based on the proposal submitted and approved in MTH-690. MTH-695 includes two parts: A: Thesis; and B: Music Therapy Leadership and Administration. Part B of this course includes six modules that must be completed for the degree. These modules may be accomplished at any point during matriculation in the master's program. They include the following topics:

- Ethics
- Administration
- Communication skills
- Entrepreneurship
- HIPPA and Human Subjects Training
- Self-care

Students learn skills to enable them to administer and develop music therapy programs more effectively. In the Ethics module, they identify and respond to complex case scenarios with ethical solutions. In the Administration module, they master skills to assist them in budgeting, program development, career planning, and marketing. These include a variety of business/management skills to maximize professional success. In the Communication Skills module, students demonstrate professional ways of communicating to varied audiences. In the Entrepreneurship module, students express their vision for a new direction of music therapy practice. In the HIPPA and Human Subjects Training, students pass an examination to demonstrate mastery of U. S. healthcare management and research policies. In the Self-care module, they develop a self-care plan of coping strategies and daily practices for personal

development and life satisfaction. Upon completion of each module, students submit a checklist of activities associated with the module, and where relevant, a final reflection or paper. Each module includes a final assessment that demonstrates the unique skills and competencies gained in that module.

Learning Outcomes

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

1. Define and solve a problem that exists in music therapy
2. Synthesize knowledge in chosen topic
3. Design an original project
4. Produce a professional piece of academic work, whether a thesis or a clinical project
5. Evaluate best approaches to current issues in ethics, leadership, health care policies and administration, entrepreneurship, and self-care

Course Materials

1. Cone, J. D., & Foster, S. L. (2006). *Dissertations and theses from start to finish* (2nd Edition, 5th Printing 2010). Washington, DC: American Psychological Association.
2. Wheeler, B. (in press at time of curriculum dev.). *Music Therapy Research*, 3rd Edition. Barcelona Press.
3. Students will also work with their advisor to develop an original reading and materials list.

Grading Criteria

Students are expected to complete the proposal in one semester as the structure of the program supports this work. Grading provisions are established as if this might not be the case.

1. Pass = Meets project and faculty expectations as agreed to during the semester; Completes proposal, submits to advisor and faculty committee
2. CR = (Credit) If a student does not complete the proposal but makes reasonable progress in the term
3. NP = (No Progress) If a student has made minimal or no progress on the proposal during the term
4. Fail = Fails to meet project and faculty expectations as agreed to during the semester; Fails to make adequate progress on the proposal or project during the semester; course should be repeated.

Course Requirements

1. Working with the project approved in MTH-690, Culminating Experience in Music Therapy Proposal, the student has identified and proposed a culminating project.
2. After necessary approvals have been received, the student completes the project, and defends and/or presents it for final approval.
3. If applicable, the student completes IRB (Institutional Review Board) approval for research involving human subjects, and provides materials and documents including standards of practice, for permission to work with human subjects, as well as complete all documents required for starting, continuing, and completing the project.
4. The student meets regularly with the faculty advisor for consultation regarding the work and progress toward completing the proposal.
5. The student completes the leadership and administration modules.

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

<http://www.berklee.edu/counseling/specialservices.html> or the greeting counter in the CAC

located in the 939 Boylston St building (enter through the Uchida Building, 921 Boylston St., 3rd floor), or call 617-747-2310.

Berklee Definition of a Credit Hour

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

Course Outline

Part A: Thesis

Lessons 1-5

Lesson 1: Project/Thesis: From Proposal to Project/Thesis

Topics:

- modify your proposal
- identify a feasible plan/timeline

Readings and assignments due for this lesson:

- Cone, Chapter 10

Lesson 2: Project/Thesis: Presenting Your Results

Topics:

- analyzing your data
- presenting your data
- writing results
- presenting first draft

Readings and assignments due for this lesson:

- Cone, Chapter 10 (cont.)
- Wheeler, Unit 9
- Mandel, S. E., Hanser, S. B., Secic, M., & Davis, B. A. (2007). Effects of music therapy on health-related outcomes in cardiac rehabilitation. *Journal of Music Therapy*, 44(3), 176-197.

Lesson 3: Project/Thesis: Discussing Your Results

Topics:

- revision
- discussion section

Readings and assignments due for this lesson:

- Cone, Chapter 12

Lesson 4: Project/Thesis: Completing the Project/Thesis and Preparing the Oral Defense

Topics:

- completing culminating project/thesis
- defense

Readings and assignments due for this lesson:

- Cone, Chapter 13

Lesson 5: Project/Thesis: Contributing to the Body of Knowledge

Topics:

- presenting work to peers
- creating a journal article

Readings and assignments due for this lesson:

- Cone, Chapter 14

Part B: Music Therapy Leadership and Administration Modules Lessons 6-11

Lesson 6: Ethics

Lesson 7: Administration

Lesson 8: Communication Skills

Lesson 9: Entrepreneurship

Lesson 10: HIPPA and Human Subject Training

Lesson 11: Self-Care

Berklee College of Music
Graduate Studies – Ear Training Department
ET-511
Advanced Ear Training
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair:

Course Description

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

Learning Outcomes

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

1. Analyze their strengths and weaknesses in ear training, and develop and execute short- and long-term plans for personal improvement through disciplined practice
2. Develop faster, more accurate recognition of pitches, melodic and rhythmic patterns and relationships, chords, and chord progressions, including jazz, blues, and popular music harmonic material
3. Advance their sight-singing ability to include more complex pitch and rhythmic patterns and relationships
4. Develop skills in the performance of polyrhythms, and improve accuracy of rhythmic performance in several styles
5. Integrate skills in dictation, recognition, and transcription; sight singing and music reading; and instrumental performance on their primary instrument and/or keyboard
6. Explore non-Western musicianship skills and pedagogies
7. Explore the application of ear training skills to tonally complex and ambiguous music and to atonal music
8. Apply a wide range of methods, techniques, materials, and pedagogical practices

Course Materials

1. A course packet of original and licensed materials assembled by the professor includes sight-singing materials, rhythmic exercises, and practice guides.
2. The following books:
 - a. *Polyrhythms: The Musician's Guide* — Peter Magadini (Hal Leonard)
 - b. *African Bell Ritual or Relating Sound and Time* — Jerry Leake (Rhombus Publishing, Boston)
 - c. *Intervalllic Ear Training* — Steve Prosser (Advance Music)
 - d. *The "Real Easy" Ear Training Book* — Roberta Radley (Sher Music, Petaluma CA) (Volume II if available)
 - e. *Progressive Sight Singing* — Carol Krueger (Oxford University Press)
3. For the multi-track recording projects, students need access to a computer with built-in microphone and audio recording software like Audacity (free) or GarageBand (included with most Macintosh computers).
4. For notation of transcription projects, Finale, Sibelius, or Finale Notepad (free) are required.
5. Students need manuscript paper, regular paper, pencil and eraser in every class.
6. Students need access to a keyboard instrument for practice.

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

level of understanding of course material and the methodology associated with each task. Errors appear in at least half all assigned material.

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements and Grading Criteria:

Quiz 1	10%
Midterm Exam	15%
Quiz 2	10%
Final Exam	15%
Recording Project	10%
Midterm Transcription Project	10%
Recording Project 2	10%
Final Transcription Project	10%
Practice and Homework	10%
<u>Summary:</u>	50% tests, 50% homework and projects

Grading Criteria for Transcriptions:

Right notes, rhythms, and chords (root and basic quality)	70%
Detailed, accurate articulations, inflections, and durations	15%
Exact chord voicings, * inversions, and tensions as played	15%

Policy for Submitting Late Assignments

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

Attendance/Participation

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

Academic Honesty

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

Berklee Definition of a Credit Hour

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

Course Outline

The following outline of topics and dates is subject to change based on the needs and interests of the class. A few small assignments and/or quizzes may be added at the discretion of the instructor.

Week 1: Introduction to the teacher, course, materials, and fellow students. Comprehensive diagnostic dictation and recognition exam. Overview of pitch-naming conventions and systems

(fixed- and moveable-*do* solfege, scale degree numbers), conducting patterns, rhythm counting systems, and other basic techniques. Introduction to web material and textbooks. Interval practice techniques: individual intervals and pitch recognition in a given key context.

Write: Fill out a questionnaire about yourself as a musician and student, and your ear training background, goals, and self-diagnosis. Email the completed questionnaire to the teacher by Friday.

Do: Make and attend a short appointment with the teacher for individual sight-singing assessment.

Practice: Begin practicing from the book and exploring the online and CD dictation practice materials.

Week 2: Review of major and minor melody and harmony. Chord identification by bass note, function, and quality; horizontal and vertical (bottom-up and top-down) approaches. Predicting harmony with knowledge of theory and stylistic context. Rhythmic skills: Introduction to polyrhythms. Transcription techniques and projects.

Write: Based on the results of your diagnostic exam and sight-singing assessment, and your own knowledge of your background, strengths, and weaknesses, draft a personal practice plan for the semester. Detailed information on the requirements will be given in class. Email the completed draft plan to the teacher by Friday.

Practice and Homework: Melodic and rhythmic assignment 1. Online and CD dictation and recognition assignment 1. Rhythm skills handout 1.

Recording Project 1: Due in Week 5

Multi-track singing project with minor-key harmony, including melody, inner voices, bass line, and an improvisation and/or instrumental track. Students may propose a piece or project according to detailed guidelines given in class.

Week 3: Major- and minor-key harmony and melody continued. Major and minor pentatonic scales. Introduction to diatonic tensions in major and minor.

Practice and Homework: Begin using your individual plan, based on the teacher's response to your draft. Melodic and rhythmic assignment 2. Online and CD dictation and recognition assignment 2. Rhythm skills handout 2.

Week 4: Diatonic modal melody and harmony. Basic polyrhythms continued.

Quiz 1 (beginning of week 4): 12 intervals up to an octave, up and down, melodic and harmonic. Identification of single pitches in a given key context. Diatonic major and minor melodic dictation with leaps up to an octave, up and down. Recognition of triads and 7th chords, alone and with one tension in top voice. Diatonic major and minor chord progressions. Diatonic major and minor sight singing with conducting. Performance of basic polyrhythms. Rhythm sight singing with conducting.

Practice and Homework: Melodic and rhythmic assignment 3. Online and CD dictation and recognition assignment 3. Rhythm skills handout 3.

Midterm Transcription Project: Due in Week 8.

- Choose and propose a piece of recorded music to transcribe, following guidelines given in class. The music should not be commonly available in notated score form. The transcription should be approximately 32 bars in length (this may vary depending on the music's complexity)

and difficulty) and should be a score with at least four staves showing melody (exactly as performed), chords or accompaniment, bass line, and percussion (if any).

- After receiving the teacher's approval and any additional guidelines, transcribe the piece. Exact voicings or sonorities (rather than chord symbols) may or may not be required, depending on the piece.

- Turn in the transcription in PDF form, with a recording. See notes on naming electronic files under Class Rules below. Transcriptions will be shared with the class, and may be presented in class if time allows.

Week 5: Inversions and bass lines in relation to chord progressions. Use of inversions in various styles. 6th chords. Diatonic tensions continued. Polyrhythms and movement continued.

Practice and Homework: Melodic and rhythmic assignment 4. Online and CD dictation and recognition assignment 4. Rhythm skills handout 4.

Week 6: Mixolydian, Lydian, Dorian, and Phrygian modes: diatonic melody and characteristic harmony. Polyrhythms and movement continued.

Practice and Homework: Melodic and rhythmic assignment 5. Online and CD dictation and recognition assignment 5. Rhythm skills handout 5.

Week 7: Modal interchange (mixed modes, borrowing from parallel modes) in melody and harmony. Polyrhythms and movement continued.

Practice and Homework: Melodic and rhythmic assignment 6. Online and CD dictation and recognition assignment 6. Rhythm skills handout 6.

Week 8: Midterm Exam: Review of harmonic intervals, with and without a given key context. Review of chord recognition of triads, 6th and 7th chords with and without one tension in top voice. Chord progressions using some modal interchange and inversions. Sing a prepared melody and rhythmic etude as assigned. Sight-sing and conduct modal and modal interchange melodies.

Week 9: Blues melody. Interchange of major and minor pentatonic scales. Blues chords and their melodic implications. Horizontal blues melody and vertical dissonance.

Practice and Homework: Melodic and rhythmic assignment 7. Online and CD dictation and recognition assignment 7. Rhythm skills handout 7.

Recording Project 1: Due in Week 11

- Multi-track singing project with bass lines, melody, inner voices of a song with blues chords and melody, secondary dominants, diminished 7th chord(s), and/or modal interchange, with improvisation and/or an instrumental track. Students may propose a piece or project according to detailed guidelines given in class.

Final Transcription Project: Due in Week 15.

- Choose and propose a piece of recorded music to transcribe, following guidelines given in class. The music should not be commonly available in notated score form. The transcription should be approximately 32 bars in length (this may vary depending on the music's complexity and difficulty) and should be a score with at least four staves showing melody (exactly as performed), chords or accompaniment, bass line, and percussion (if any).

- After receiving the teacher's approval and any additional guidelines, transcribe the piece. Exact voicings or sonorities (rather than chord symbols) may or may not be required, depending on the piece.
- Turn in the transcription in PDF form, with a recording. See notes on naming electronic files under Class Rules below. Transcriptions will be shared with the class, and may be presented in class if time allows.

Week 10: Tonal chromaticism: the chromatic scale, ascending and descending tendencies of pitches in key contexts, chromatic passing and neighbor tones, indirect resolutions, and chromatic chord tones of secondary dominants and diminished chords. Polyrythms and movement continued.

Practice and Homework: Melodic and rhythmic assignment 8. Online and CD dictation and recognition assignment 8. Rhythm skills handout 8.

Week 11: Tonal chromaticism, continued. Polyrythms and movement continued.

Practice and Homework: Melodic and rhythmic assignment 9. Online and CD dictation and recognition assignment 9. Rhythm skills handout 9.

Week 12: Introduction to tonally ambiguous and/or complex melody and harmonic movement. Approaches to hearing and singing atonal melody. Polyrythms and movement continued.

Quiz 2: Prepared singing and rhythm performance etudes. Sight singing of blues, modal interchange, and chromatic melodies with conducting. Recognition of harmonic intervals (two pitches) with and without key context. Recognition of chords with tensions. Harmonic dictation including blues, modal interchange, and secondary dominants. Melodic dictation of blues, modal interchange, and chromatic melodies.

Practice and Homework: Melodic and rhythmic assignment 10. Online and CD dictation and recognition assignment 10. Rhythm skills handout 10.

Week 13: Atonal and tonally ambiguous or complex melody, continued. Polyrythms and movement continued.

Week 14: Instrumental applications of ear training in practicing, ensemble playing and leadership, and teaching. Polyrythms and movement continued.

Week 15: Final Exam: Prepared singing and rhythm performance etudes. Sight singing of blues, modal interchange, and chromatic melodies with conducting. Recognition of harmonic intervals (two pitches) with and without key context. Recognition of chords with tensions. Harmonic dictation including blues, modal interchange, and secondary dominants. Melodic dictation of blues, modal interchange, and chromatic melodies. Atonal melodic dictation example.

Berklee College of Music
Graduate Studies – Harmony Department
HR-511
Contemporary Harmony
3 credits

Instructor's Name

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair:

Course Description

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

Learning Outcomes

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

1. Analyze both diatonic and non-diatonic harmonic progressions. Students will also be able to discuss the non-traditional harmonic choices of the works/composers that employ them, with increased sensitivity to the subjective/emotional effect of these harmonic choices
2. Analyze alternative harmonic systems (including modes) and their respective scales
3. Analyze tensions, both diatonic and non-diatonic
4. Analyze harmonic patterns that exist on a supertonal level
5. Apply all concepts learned in both original compositions and score analysis
6. Analyze music, ranging from simple to more complex harmonic ideas using Roman numerals and, when Roman numerals are no longer appropriate, in paragraph form
7. Evaluate and discuss objectively and subjectively, in detail, the quality of a song/piece of music, commercially-aimed and otherwise

Course Materials

1. Barrie Nettles, Harmony 2 Workbook and Harmony 3 Textbook
2. Steve Rochinski, Harmony 4 Textbook
3. Gary Keller, The Jazz Chord/Scale Handbook
4. Scores: "Sea of Tranquility" and "Hang Gliding" – Maria Schneider

5. Recordings: “Allegresse” – Maria Schneider; “Kind of Blue” – Miles Davis; “North and South” – Luciana Souza; “One Quiet Night” – Pat Metheny

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements and Grade Determination

- Online Introduction Video of Themselves to Share with Other Students 5%

- Participation in Online Discussion Board/Chats 10%
- Worksheets 10%
- Showcase Portfolio (Best Work Portfolio) 15%
- Composition assignments 1, 2 and 3 30%
- Score analysis presentation 10%
- Compare and contrast reharmonization of a standard 10%
- Final examination 10%

Policy for Submitting Late Assignments

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

Policy for Submitting Assignments Electronically

Work may be submitted electronically at the discretion of the instructor.

Attendance/Participation

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

Academic Honesty

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

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

www.wisc.edu/writing/Handbook/Documentation.html

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

Disclosure of Disability

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

Berklee Definition of a Credit Hour

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

Course Outline

- Week 1: *Review of Harmonic Function/Dominant Principles*
Description: Review tonic, subdominant, and dominant functions, resolution down a fifth, Deceptive resolutions, II-V relationships, and secondary dominants
Materials: Excerpted text from “Harmony 2 Textbook” – Barrie Nettles; supplemental songs to be chosen by the instructor
Assignment: Excerpted assignments from “Harmony 1 and 2 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor
- Week 2 *Review of Harmonic Function/Dominant Principles (continued)*
Description: Review of substitute dominants (tritone substitutions), substitute II-V relationships, and deceptive resolutions of dominant chords; supplemental songs to be chosen by the instructor
Materials: Excerpted text from “Harmony 3 and 4 Textbooks” – Barrie Nettles and Steve Rochinski (respectively); supplemental songs to be chosen by the instructor
Assignment: Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; Composition assignment #1: utilizing secondary dominants/II-V and substitute dominants/II-V, demonstrating understanding of deceptive resolutions; other assignments chosen at the discretion of the instructor
- Week 3 *Diatonic Chord Scales*
Description: Constructing Diatonic Chord Scales, Understanding Contextual Applications

Materials: Excerpted text from “Harmony 3 Textbook” – Barrie Nettles; “The Jazz Chord/Scale Handbook” – Gary Keller
Assignment: Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor

Week 4

Dominant Chord Scales

Description: Constructing Dominant Chord Scales, Understanding Contextual Applications

Materials: Excerpted text from “Harmony 3 Textbook” – Barrie Nettles

Assignment: Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor

Week 5

Non-Diatonic Chord Scales/Modal Interchange

Description: Constructing Non-Diatonic Chord Scales, Understanding Contextual Applications

Materials: Excerpted text from “Harmony 3 Textbook” – Barrie Nettles

Assignment: Excerpted assignments from “Harmony 3 and 4 Workbook” – Barbara London; other assignments chosen at the discretion of the instructor

Week 6

Modal Interchange

Description: Understand modal interchange as a function of borrowing from parallel tonal system (modal source) as well as a function of chromatic alteration and voice-leading

Materials: Excerpted text from “Harmony 4 Textbook” – Steve Rochinski

Assignment: Analysis of tunes utilizing modal interchange (chosen at the discretion of the instructor, choosing alternate modal interchange chords that may work according to convention/theoretical guidelines

Week 7

Modal Music

Description: Presentation of modal interchange analysis, understanding tonic modal chord scales/harmonic systems and chord function in modal music

Materials: Excerpted text from “Harmony 4 Textbook” – Steve Rochinski; “Kind of Blue” – Miles Davis; other recordings chosen at the discretion of the instructor

Assignment: Composition assignment #2: simple modal tune

Week 8

Modal Music (continued)

Description: Presentation of simple modal tune, Analysis of modal music

Assignment: Detailed melodic and harmonic analysis of modal tune

Week 9

Patterns In Music

Description: Recognizing non-diatonically related harmonic patterns in music (contiguous motion and constant structure), and understanding melodic relationships to such patterns

Materials: Excerpted text from “Harmony 4 Textbook” – Steve Rochinski; “Sea of Tranquility” – Maria Schneider; supplemental songs utilizing these devices will be chosen by the instructor

Assignment: Composition assignment #3: utilizing contiguous motion and constant structure chords (with presentation)

Week 10

Pivot Chord and Common Tone Modulation/Tonal Centers

Description: Understanding principles of pivot chord and common tone modulation; vertical v. horizontal melodic relationships; Analysis of “Hang Gliding” – Maria Schneider

Materials: “Hang Gliding” – Maria Schneider

Assignment: Analysis of tune with shifting tonal centers with focus on if/how the composer maintains cohesion

Week 11

Pivot Chord and Common Tone Modulation/Tonal Centers

Description: Continued study of shifting tonal centers. Study of aspects of melody that unify constant tonal shifts.

Materials:

Assignment: **Score Analysis Presentation**

Week 12

Score Analysis Presentations

Week 13

Reharmonization

Description: Understanding the thought processes involved in choosing reharmonization

Options through score study and analysis. Reharmonizations will be presented and dissected.

Materials: “All of Me” – Luciana Souza reharmonization; “Don’t Know Why” – Pat Metheny reharmonization.

Assignment: Compare and contrast reharmonization of a standard with its original. Present to class.

Week 14

Reharmonization (continued)

Description: Present reharmonization analysis to the class.

Week 15

Reharmonization Presentations (cont’d), Review, and Final Exam

Berklee College of Music
Liberal Arts
LSOC-565
Advanced Music Cognition
3 credits

Instructor's Name Susan Rogers, PhD

Mailbox

E-mail

Phone

Office Location

Office Hours

Course Website

Course Chair:

Course Description

In this course, students review what research has to say about music and the brain. Students explore the nature of mental activities, and the brain and the neural architecture supporting thoughts and emotions. Students also explore how we perceive pitch, rhythm, tonality, and timbre, and examine distinctions between people who have perfect pitch and those who do not. Students also examine how our perception of rhythm gives rise to musical expectancies, and how certain cognitive factors promote the development of musical systems. Students explore human development with regard to how and when musical behaviors emerge and what methods improve musical practice. They take a close look at musicians' brains and how they process audio signals differently from non-musicians. Students also explore arguments for and against the notion that music-making is an evolutionary adaptation in humans. Students also look at emotion, memory, and personality, including the link between emotional responses and the acoustic cues in musical signals, strategies the brain uses for memorizing thousands of songs, the role music plays in preserving memories, and the significant ties between personality traits and musical preferences.

Learning Outcomes

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

1. Assess the scientific method as applied to experimental psychology
2. Analyze the organization and mechanics of the central nervous system
3. Evaluate the mechanics of human hearing and the auditory pathway
4. Identify the processing stages of sensation, perception, and cognition
5. Identify perceptual processes such as pitch, timbre, duration, and auditory grouping
6. Evaluate the stages of music acquisition
7. Distinguish between innate and acquired differences in musical abilities and in performance effects
8. Synthesize the acoustical correlates of musical expertise
9. Evaluate evidence for the evolution of the music faculty as separate from language
10. Analyze mechanisms of musical emotions
11. Analyze memory systems and how they process music

12. Recognize the links between music preferences and personality
13. Assess how musical training in childhood shapes the brain and auditory pathway

Course Materials

1. Levitin, D.J. (2006). *This Is Your Brain On Music*. NY: Plume.
2. Sacks, O. (2008). *Tales of Music and the Brain*. NY: Vintage.
3. Patel, A. D. (2007). *Music, Language, and the Brain*. NY: Oxford University Press.

select readings from:

4. Dowling, W.J. and Harwood, D.L. (1986). *Music Cognition*. Orlando: Academic Press.
5. Butler, D.M. (1992). *The Musician's Guide to Perception and Cognition*. New York: Schirmer.

Grading Criteria

A (93-100)

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

A- (90-92)

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

B+ (87-89)

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

B (83-86)

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

B- (80-82)

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

C+ (77-79)

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

C (73-76)

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

C- (70-72)

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

D (60-69)

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

F (0-59)

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

Course Requirements and Grade Determination

- 10% Class attendance and participation
- 20% Quizzes (2 quizzes worth 10 points each)
- 20% Debate: written report and virtual presentation
- 20% Midterm Exam
- 30% Final Exam

Note: Students will select a debate topic from the ones below.

- Debate 1 Absolute pitch: Only the chosen few?
a. Baharloo, S. *et al.* (1998)
b. Cuddy, L.L. (1967)
- Debate 2 Tonality: How do we know the key?
a. Butler, D. & Brown, H. (1984)
b. Krumhansl, C.L. (1983)
- Debate 3 Communication: Is music a language?
a. Dalla Bella, S. & Peretz, I. (1999)
b. Nicholson, K.G. *et al.* (2003)
- Debate 4 Emotion: Does music convey it or just represent it?
a. Juslin, P.N. & Sloboda, J.A. (2001)
b. Davies, S. (2001)
- Debate 5 Evolution: Why music?
a. Pinker, S. (1997)
b. Trehub, S.E. (2003)
- Debate 6 Cognition: Does music affect other thought processes?
a. Rauscher, F.H., *et al.* (1993, 1995)
b. Husain, G. *et al.* (2002)

Policy for Submitting Late Assignments

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

Attendance/Participation

Attendance/participation is required in all classes, private instruction, instrumental labs, and

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

Academic Honesty

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

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

Disclosure of Disability

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

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

Berklee Definition of a Credit Hour

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires

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

Course Outline

Lesson 1: Cognitive Psychology and The Scientific Method

- Cognitive Psychology: What is the Nature of Mental Activity?
- Music Cognition: What is Meant by "Musical Behaviors"?
- The Scientific Method
- Experimental Psychology: Research Methods and Statistical Analysis

Lesson 2: Neurophysiology of Hearing

- The Auditory System as an Information Processor
- The Human Brain
- Neural Activity
- The Hearing Mechanism
- Measuring Neural Activity in Humans: EEG, ERP, MEG, MRI, fMRI, GSR

Lesson 3: Pitch Perception

- Physical and Psychological Correlates of Pitch
- Theories of Pitch Perception
- Neurophysiology of Pitch Perception
- Absolute Pitch and Amusia

Lesson 4: Auditory Scene Analysis and Rhythm Perception

- Object Perception: The Gestalt Principles of Organization
- Auditory Scene Analysis
- Rhythm Perception and the Internal Clock
- Rhythm Preferences

Lesson 5-6: Tonality and Timbre Perception

- Implicit Learning and Cognitive Constraints
- Tonality: Foundational Work
- Innate Concepts of Tonality
- The Effect of Spectrum on Timbre
- Psychological Correlates of Timbre

Lesson 7: Musical Development

- Music and Language Development
- Testing Infants
- Some Experimental Findings
- Lullabies and Playsongs
- Experimental Methods

Lesson 8: Musical Expertise and Performance

- Musical Performance
- Acoustic Correlates of Expressivity
- Musical Errors and Learning
- Musical Practice

Lesson 9: Music and Evolution

- Evolutionary Adaptations
- Advantages of Music
- Music and Language
- A Music Module * Williams Syndrome

Lesson 10-11: Music and Emotion

- The Study of Music and Emotion
- Emotions
- Emotional vs. Non-Emotional Music
- Musical Emotions and Physiology

Lesson 12: Music and Memory

- What is Memory?
- Types of Memory Processes
- Memory for Music
- Mental Imagery
- Neural Activity and Musical Memory
- Long- and Short-Term Musical Memory
- STM for Musical Intervals

Lesson 13: Music and Personality

- Communicating Through Music Preferences
- Music Preference Dimensions
- Music Preferences and Personality

Lesson 14: Individual Differences and Outstanding Questions

- The Brain of Musicians

- Morphological Differences
- Differences in Children
- Cognitive Differences
- Outstanding Questions and Challenges

Appendix D: Job Description & Faculty CVs

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

Berklee
college *of*
music

BERKLEE COLLEGE OF MUSIC
Position Description

Job Title Faculty, Music Therapy, Graduate Studies, Boston
Date Prepared March 2014
Department Institutional Assessment and Graduate Studies
Manager's Title Program Director, Graduate Studies

Job Purpose:

Under the supervision of the Program Director, faculty teach courses, advise students, evaluate and make recommendations to revise curriculum, and ensure student success. Faculty participate actively in the work of the graduate program, and serve as members of college and campus committees, as appropriate. Faculty also participate in admissions and fellowship recommendations, as appropriate. Faculty work collaboratively with Berklee colleagues to ensure the highest academic standards.

Essential Duties and Responsibilities:

- Teach courses
- Advise graduate students in the program, ensuring their success
- Participate actively in the work of the graduate program
- Serve as a member of college and campus committees
- Participate in admissions and fellowship recommendations
- Implement, review and evaluate curriculum, recommending revisions as appropriate
- Participate in faculty and professional development
- Participate in graduate studies marketing and recruitment, as appropriate

Experience and Competencies:

- Doctorate in music therapy (or related field)
- Current music therapy board certification
- A minimum of three (3) years of music therapy clinical experience
- A minimum of three (3) years experience in college teaching
- Expertise in advising students
- Excellent technology skills
- Expertise in teaching in various deliveries, including on-line courses
- Aptitude for embracing diversity in individuals, perspectives, musical styles, and curriculum
- Ability to work in both traditional and non-traditional settings
- Ability to navigate in a complex academic setting, and build relationships
- Strong proactive approach to solving problems
- Strong teamwork skills
- Ability to function effectively in a constantly changing environment
- Passion for music and the creative process

Approvals:

Manager _____ **Date** _____

Vice President _____ **Date** _____

Full-Time Faculty

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

Berklee
college of
music

RESUME

DR. SUZANNE B. HANSER

589 Saw Mill Brook Parkway
Newton Centre, MA 02459
(617) 747-2639

EDUCATION: Senior Postdoctoral Fellowship in Clinical Gerontology, Department of Psychiatry, Stanford University School of Medicine, 1988-1990; Ed.D., Center for the Behavioral Analysis of School Learning, Teachers' College, Columbia University, 1974; M. Mus. Therapy, 1972, B. Mus. Therapy, 1971, The Florida State University.

PROFESSIONAL EXPERIENCE:

Chair, Music Therapy Department, Berklee College of Music –
Boston, Massachusetts, 1995- present
*Founded and administered Department of Music Therapy.

**Music Therapist, Zakim Center for Integrated Therapies,
Dana-Farber Cancer Institute –** Boston, Massachusetts, 2000- present
*Established Music Therapy Department.
*Provided clinical music therapy services for inpatients at Brigham and Women's Hospital and outpatients at Dana-Farber Cancer Institute.
*Developed self-care programs for cancer and hospice care providers.

**Research Associate, Cantor Center for Research,
Dana-Farber Cancer Institute –** Boston, Massachusetts, 2000- 2006
*Served as co-investigator of controlled clinical trial to evaluate effects of music therapy in women with metastatic breast cancer.

President, World Federation of Music Therapy –
2002- 2005
*Served as elected official of worldwide confederation of music therapy organizations.
* Also served as Secretary /Treasurer on World Federation of Music Therapy Executive Board, 2000-2002.

Lecturer, Harvard University School of Medicine, Department of Social Medicine -
Cambridge, Massachusetts, 1997- 2000
*Developed music therapy traineeship for geriatric residents and fellows.

**Program Director, Alzheimer's Association,
Greater San Francisco Bay Area Chapter –**
Palo Alto, California, 1992-1995
*Established, administered and researched programs for individuals with dementia and their caregivers.

*Developed and evaluated comprehensive training programs for family caregivers and professionals in long term care settings.

*Created information and referral computer database, a clinically based program for following families and a system for evaluating client use of community referrals and client satisfaction.

*Administered over \$300,000 in grants in 1994 to support innovative programs.

*Collaborated with a variety of community agencies to create conferences and training for diverse professional groups, including "caring for the caregiver."

*Supervised team of professionals, students and volunteers in implementing clinical programs, including music therapy in the community.

**President, National Association for Music Therapy –
1992-1994**

*Led national professional non-profit organization of 3500+ members and 10 national office staff.

*Integrated a comprehensive financial plan, bringing the organization from 5 years of deficit spending to a balanced budget with surplus revenues in 1993.

*Led planning efforts resulting in 5-year strategic plan, 2-year operational plan, and financial plan.

*Was instrumental in procuring \$850,000 in funds earmarked for music and creative arts therapies research, demonstration and training projects.

*Led efforts to establish National Institute of Health's Panel for Alternative Medicine with \$2 million appropriations for research.

**Research Coordinator, Department of Psychiatry and Behavioral Sciences,
Stanford University School of Medicine –
Stanford, California, 1991-1992**

*Administered research laboratory for \$500,000+/annum NIMH project involving psychopathology of chronically ill children and their family caregivers.

*Coordinated all personnel and research activities; trained team and conducted all aspects of research.

**Health Sciences Research Scientist, Department of Veterans Affairs Medical
Center, Domiciliary Service –
Palo Alto, California, 1990-1991**

*Developed databases, performed data analysis for research efforts, and supervised research staff.

*Initiated research on self-efficacy and clinical outcomes of cognitive-behavioral treatment; instituted music therapy program.

*Performed training and development activities (grant-writing).

*Established quality assurance plan for medical records and outpatient services.

**Research Collaborator, Older Adult Research and Resource Center, Stanford
University School of Medicine/VA Medical Center –
Palo Alto, California, 1990-1991**

*Provided assessment, therapy, data-collection/analysis, written documentation for NIMH-funded research on cognitive-behavioral therapy for depressed older adults,

and clinical approaches to family caregivers of individuals with dementia/cognitive impairment.

Adjunct Faculty, College of Notre Dame –

Belmont, California, 1992-1993

Adjunct Faculty, Pacific Graduate School of Psychology –

Palo Alto, California, 1991-1993

Adjunct Faculty, San José State University College of Social Work –

San José, California, 1995

*Taught courses in research methodology, thesis preparation, adult development, gerontology and independent studies to art therapy, social work and psychology students.

Senior Postdoctoral Fellow, (Individual National Research Service Award) - Stanford University School of Medicine –

Stanford, California, 1988-1990

*Received NIA Award to develop and evaluate an original music therapy stress reduction strategy for caregivers of Alzheimer's patients and depressed older adults.

*Developed model program for Alzheimer's patients in community and long-term care settings.

Chairperson and Professor (tenured) (administration, research, teaching), Department of Music Therapy –

University of the Pacific, 1975-1987

*Administered university department with responsibility for faculty, staff, student assistants, undergraduate and graduate advising, budget, policies and procedures, course development and evaluation.

*Developed undergraduate program and founded graduate curricula in music therapy and music in special education.

*Established interdisciplinary clinical and research efforts with cooperation of community facilities using an original model for practicum training which has been replicated nationally e.g., "The Community Music Therapy Project," "Miniature Music Makers" for young children and parents.

*Chaired university-wide committees: Academic Affairs, Graduate Studies, and served as Chair-elect of the Faculty Council for all three campuses.

*Established new and innovative courses e.g., "Women in the Arts," "Senior Seminar," "Creative Arts Therapies," Music in Special Education curriculum.

*Obtained funding for innovative research projects e.g., Music-facilitated stress and pain reduction for women in childbirth, Music-facilitated pain reduction in dental patients, Music programming for handicapped individuals in the community.

*Served on multiple policy-making university-wide committees e.g., Long-range Planning and Budget, Council of Chairmen, President's Council.

Educational Director, Massive Economic Neighborhood Development, Inc. –

New York, New York, 1974-1975

*Developed programs and curricula to train multilingual paraprofessional staff in vocational opportunity and prevocational training centers for retarded adults in the Spanish-speaking community of East Harlem.

*Designed, implemented and obtained funding for program to deinstitutionalize residents of Willowbrook State Hospital in this community-based non-profit agency.

Consultant/Clinician for New York Association for Brain-Injured Children, Reece School, New York, NY; Sharing Parents of San Joaquin County (bereavement network), Stockton, California; Children's Hospital at Stanford, Stanford, California; Community Psychiatric Centers, Belmont, California; Music Therapy Intern - Milwaukee County Mental Health Center

*Served as group and individual music/creative arts therapist and member of interdisciplinary team for a variety of special education and psychiatric populations.

*Received funding from public and private agencies for research efforts, including BEH funding for deinstitutionalization project and UOP University Research Committee funding for developing family programs for preschoolers and creative arts therapy in medical settings.

*Facilitated the development of new programs e.g., Lisem Enterprises - wrote stress reduction handbooks to accompany recordings of music by Daniel Kobialka, Chateau Hutter - music and creative arts program for developmentally disabled.

*Established support network for bereaved parents in San Joaquin County in cooperation with two hospitals, hospice programs and support services through Women's Center and other community agencies.

*Instituted clinical outcome research in a variety of settings, served as evaluator or consultant on numerous research protocols.

Fellow - Center for the Behavioral Analysis of School Learning, Teacher's College, Columbia University, New York, New York, 1972-1974

*One of first graduates of this interdisciplinary program and research center.

*Performed research in music, cognitive functioning and the learning process.

*Served as evaluator on an HEW grant, studying the effect of a steel drum program with disadvantaged New York City youth.

PUBLICATIONS:

Books:

Hanser, S.B. & Mandel, S. (2010). *Manage Your Stress and Pain through Music*. Boston: Berklee Press.

Mayyim Hayyim (contributing author). (2009). *Blessings for the Journey: A Jewish Healing Guide for Women with Cancer*. Newton, MA: Mayyim Hayyim.

Hanser, S.B. (2000). *The New Music Therapist's Handbook*. Boston: Berklee Press.

Hanser, S.B. (1987). *Music Therapist's Handbook*. St. Louis: Warren Green Publ. Inc.

Hanser, S.B. (1976, revised 1980). *Music Therapy Practicum: A Manual for Behavior Change through Music Therapy*. Oakland: Pea Press.

Chapters:

Hanser, S.B., & Mandel, S.E. (2013). Music therapy for pain management. In J.F. Mondanaro & G.A. Sara (Eds.), *Music and medicine: Integrative models in the treatment of pain*. New York: Satchnote Press.

- Hanser, S.B. (2010). Music, health, and well-being. In P.N. Juslin & J.A. Sloboda (Eds.), *Handbook of music and emotion: Theory, research, applications*. Oxford, UK: Oxford Univ. Press.
- Hanser, S.B. (2009). At first and last breath: Breathing with music in childbirth and near the end of life. In R. Azoulay & J.V. Loewy (Eds.). *Music, the breath and health: Advances in integrative music therapy*. New York: Satchnote Press.
- Hanser, S.B. (2008). Music and Alzheimer's disease. In Z.A. Lewis. *I hope they know: The essential handbook on Alzheimer's disease and care*. Virtualbookworm.com.
- Hanser, S.B. & Coddling, P. (2008). Music Therapy. In M.I. Weintraub, R. Mamtani, & M.S. Micozzi (Eds.), *Complementary and Integrative Medicine in Pain Management*. New York: Springer Publishing Company, pp. 41-68.
- Hanser, S.B. (2005). Music therapy to enhance coping in terminally ill adult cancer patients. In C. Dileo & J.V. Loewy, (Eds.), *Music Therapy at the End of Life*. Cherry Hill, NJ: Jeffrey Books, pp. 33-42.
- Hanser, S.B. & Mandel, S.E. (2004). The effects of music therapy in cardiac healthcare. In W.H. Frishman, M.I. Weintraub, & M.S. Micozzi, (Eds.), *Complementary and Integrative Therapies for Cardiovascular Disease*. New York: Elsevier, Mosby, 320-330.
- Hanser, S.B. (2004). Childbirth, Childdeath. In J.J.G. Byers & M. Forinash (Eds.), *Educators, Therapists, and Artists on Reflective Practice*. New York: Peter Lang, pp. 129-138.
- Hanser, S.B., Coddling, P., & Eslinger, P. (2001). Music Therapy. In M.I. Weintraub. (Eds.), *Alternative and Complementary Treatment in Neurologic Illness*. New York: Churchill Livingstone, pp. 255-267.
- Hanser, S.B. (2001). A systems analysis approach to music therapy practica. In M. Forinash (Eds.), *Music Therapy Supervision*. Gilsum, NH: Barcelona Publ., pp. 87-98.
- Hanser, S.B. (2000). The role of music therapy in successful aging. In S.E. Levkoff, Y.K. Chee, & Noguchi, S. (Eds.), *Aging in Good Health: Multidisciplinary Perspectives*. New York, NY: Springer, pp. 69-88.
- Hanser, S.B. (1999). Music therapy with individuals with advanced dementia. In L. Volicer, & L. Bloom-Charette (Eds.), *Enhancing the Quality of Life in Advanced Dementia*. Washington, DC: Taylor & Francis, pp. 141-167.
- Hanser, S.B. (1999). Using music therapy in treating psychological problems in older adults. In M. Duffy (Eds.), *Handbook of Counseling and Psychotherapy with Older Adults*. New York: John Wiley & Sons, pp.197-213.
- Hanser, S.B. (1999). Relaxing through pain and anxiety at the extremities of life: Applications of music therapy in childbirth and older adulthood. In T. Wigram, & J. deBacker (Eds.), *Clinical Applications of Music Therapy in Psychiatry*. London: Jessica Kingsley Publ., pp. 158-175.
- Hanser, S.B., Howe, D., & Kelly, K. (1996). Implications for future policy and research. In G. Yeo, & D. Gallagher-Thompson (Eds.), *Ethnicity and the Dementias*. Washington, DC: Taylor & Francis, pp. 245-254.
- Hanser, S.B. (1995). Applied Behavior Analysis. In B. Wheeler (Eds.), *Music Therapy Research: Quantitative and Qualitative Perspectives*. Phoenixville, PA: Barcelona Publ., pp. 149-164.

- Hanser, S.B., & Wheeler, B. (1995). Experimental Research. In B. Wheeler (Eds.), *Music Therapy Research: Quantitative and Qualitative Perspectives*. Phoenixville, PA: Barcelona Publ., pp. 129-148.
- Hanser, S.B., & Clair, A.A. (1994). Music therapy: Retrieving the losses of Alzheimer's disease for patients and caregivers. In T. Wigram, R. West, & B. Saperston (Eds.), *The Art and Science of Music Therapy*. Surrey, England: Carden Publications Limited.
- Hanser, S.B. (1987). Observation and feedback techniques for student practica. In Bruscia, K., & C.D. Maranto (Eds.), *Perspectives on Music Therapy Education and Training*. Philadelphia; Temple University Press.

Articles in refereed journals:

- Hanser, S.B. (2014). Music therapy in cardiac health care. *Cardiology in Review*, 22(1), 37-42.
- Hanser, S.B. (2012). Music therapy-based mechanisms for coping with stress and pain. *Journal of Urban Culture Research*, Special Issue 2012, 98-108.
- Hanser, S.B., & Mandel, S.E. (2012). Music therapy for pain management. *Practical Pain Management*, June, 16-20.
- Hanser, S.B., Butterfield-Whitcomb, J., Kawata, M., & Collins, B. (2011). Home-based music strategies with individuals who have dementia and their family caregivers, *Journal of Music Therapy*, 48(1), 2-27.
- Mandel, S.E., Hanser, S.B., Ryan, L. (2010). Effects on a music-assisted relaxation and imagery compact disc recording on health-related outcomes in cardiac rehabilitation. *Music Therapy Perspectives*, 28, 11-21.
- Hanser, S.B. (2009). From ancient to integrative medicine: Models for music therapy. *Music and Medicine*, 1(2), 87-96.
- Deng, G.E. et al. (including Hanser, S.B.) (2009). Evidence-based clinical practice guidelines for integrative oncology: Complementary therapies and botanicals. *Journal of the Society for Integrative Oncology*, 7(3), 85-120.
- Mandel, S.E., Hanser, S.B., Secic, M, & Davis, B.A. (2007). Effects of music therapy on health-related outcomes in cardiac rehabilitation: A randomized controlled trial. *Journal of Music Therapy*, 44(3), 176-197.
- Hanser, S.B., Bauer-Wu, S., Kubicek, L., Healey, M., Manola, J., Hernandez, M., & Bunnell, C. (2006). Effects of a music therapy intervention on quality of life and distress in women with metastatic breast cancer. *Journal of the Society for Integrative Oncology*, 5(1), 14-23.
- Hanser, S.B. (2006). Music therapy research in adult oncology. *Journal of the Society for Integrative Oncology*, 4(2), 62-66.
- Hanser, S.B. (2005). Challenges to music therapy in a world of need. *The Arts in Psychotherapy*, 32(3), 217-224.
- Hanser, S.B. (2005). Effects of a music therapy intervention for women with metastatic breast cancer (Abstract). *Oncology Nursing Forum*, 32(1), 185-186.
- Hanser, S.B. (2004). A phenomenological analysis of music in childbirth. *The Journal of Pedagogy, Pluralism, and Practice*, 9. www.lesley.edu/journals/jppp/9/index.html.
- Hanser, S.B., & Mandel, S.E. (2004). The effects of music therapy on cardiac healthcare. *Cardiology in Review*, 13(1), 18-23.

- Hanser, S.B. (1996). Music therapy to reduce anxiety, agitation, and depression. *Nursing Home Medicine*, 4(10), 286-291.
- Hanser, S.B. (1996). Evolution of a research experiment: A personal account. *Music Therapy International Report*, 10, 20-22.
- Standley, J.M., & Hanser, S.B. (1995). Music therapy research and applications in pediatric oncology treatment. *Journal of Pediatric Oncology Nursing*, 12(1), 3-8.
- Hanser, S.B., & Thompson, L.W. (1994). Effects of a music therapy strategy on depressed older adults. *Journal of Gerontology*, 49(6), P265-P269.
- Canning, E.H., Hanser, S.B., Shade, K.A., & Boyce, T. (1993). Maternal depression and distress and parent-child discrepancy in reports of psychopathology in chronically ill children. *Psychosomatics*, 34(6), 506-511.
- Canning, E.H., Hanser, S.B., Shade, K.A., & Boyce, T. (1992). Mental disorders in chronically ill children: Parent-child discrepancy and physician identification. *Pediatrics*, 90(5), 692-696.
- Burling, T.A., Seidner, A.L., Robbins-Sisco, D., Krinsky, A., & Hanser, S.B. (1992). Batter up! Relapse prevention for homeless veteran substance abusers via softball team participation. *Journal of Substance Abuse*, 4(4), 407-413.
- Hanser, S.B. (1990). A music therapy strategy for depressed older adults in the community. *Journal of Applied Gerontology*, 9(3), 283-298.
- Hanser, S.B. (1989). Music therapy with depressed older adults. *Journal of the International Association of Music for the Handicapped*, 4(4), 16-27.
- Hanser, S.B. (1988). Controversy in music listening/stress reduction research. *Arts in Psychotherapy*, 15, 211-217.
- Hanser, S.B. (1985). Music therapy and stress reduction research. *Journal of Music Therapy*, 22(4), 193-206.
- Hanser, S.B. (1985-present). Music for handicapped learners. *California Music Educators News*, 38- , (ongoing column).
- Hanser, S.B. (1984). Music group psychotherapy: An evaluation model. *Music Therapy Perspectives*, 1(4), 14-16.
- Hanser, S.B., Larson, S.C., & O'Connell, A.S. (1983). The effect of music on relaxation of expectant mothers during labor. *Journal of Music Therapy*, 20(2), 50-58.
- Hanser, S.B., Larson, S.C., & O'Connell, A.S. (1983). Music therapy-assisted labor: Effects on relaxation of expectant mothers. *Birth Psychology Bulletin*, 4(1), 2-12.
- Hanser, S.B. (1983). Music therapy: A behavioral perspective. *The Behavior Therapist*, 6, 5-8.
- Hanser, S.B. (1982). The effect of peer approval and disapproval on improvement of pitch matching and group behavior. *Journal of Research in Music Education*, 30(4), 221-228.
- Furman, C.E., & Hanser, S.B. (1981) Make time for music: No experience necessary. *Day Care and Early Education*, Winter, 18-20.
- Hanser, S.B., & Furman, C.E. (1980). The effect of videotape-based feedback "vs." field-based feedback on the development of applied clinical skills. *Journal of Music Therapy*, 18(3), 103-112.
- Hanser, S.B. (1978). A systems analysis model for teaching practicum skills. *Journal of Music Therapy*, 15(1), 21-35.

- Hanser, S.B. Group-contingent music listening with emotionally disturbed boys. *Journal of Music Therapy*, 1974, 11(4), 220-225.
- Hanser, S.B. (1974). Note to the Editor. *Journal of Music Therapy*, 11(1), 55-56.
- Greer, R.D., Dorow, L., & Hanser, S.B. (1973). Music discrimination training and the music selection behavior of nursery and primary level children. *Council for Research in Music Education*, 35, 30-43.
- Hanser, S.B., & Madsen, C.K. (1972). Comparisons of graduate and undergraduate research in music therapy. *Journal of Music Therapy*, 9(2), 88-93.

Articles in non-refereed journals:

- Loewy, J., Hanser, S.B., & Mondanaro, J. (September, 2013). Music therapy as an integrative treatment for pain. American Chronic Pain Association Chronicle. Accessed at: http://www.theacpa.org/uploads/Chronicles/chronicle_september2013_ONLINE_083113.pdf
- Hanser, S.B. (March/April, 2012). Make music your therapy: The therapeutic benefits of music. *Coping*, 12.
- Hanser, S.B. (2012). Improve your health with music. *Bottom Line Health*, 1-4.

INDIVIDUAL GRANTS:

- * Arthur Flagler Fultz Research Award, American Association for Music Therapy, 2005.
- * Foundation and Charitable Trust Donations to fund Music Therapy Institute at Berklee College of Music, 2000 – present.
- * Foundation Sponsors for Alzheimer's Association programs include White House Conference on Aging, Haas Fund, Goldman Fund, San Francisco Foundation, Lurie Fund, Smith Charitable Trust, Innovative/Enhancement Award - Alzheimer's Association, Kaiser Regional Award, Gellert Foundation, etc.
- * National Institute on Aging - Individual National Research Service Award, 1988-1990.
- * Yamaha Corporation to establish Community Music Therapy Project for handicapped individuals, 1986.
- * U.S. Department of Health, Education and Welfare for deinstitutionalization of handicapped adults, 1974.
- * Principal Investigator or Program Director for Enhanced Information and Referral Program, Long-term Care Training, and Conference grants from national and local sources including the Kaiser-Permanente Regional Award, Alzheimer's Association Innovation and Enhancement Award, Lurie Foundation, Smith Trust and other donors.
- * Served as evaluator or consultant on several national research, assessment, demonstration or training grants.
- * Field reader - Division of Health and Human Services, Department of Education.

MAJOR HONORS AND AWARDS

- Lifetime Achievement Award, American Music Therapy Association, 2011
- Sage Publications Award, International Association for Music and Medicine, 2009
- Boston Globe – One of eleven “Bostonians Changing the World,” 2006
- Scientific and Planning Committees, Society for Integrative Oncology – International Conferences, 2006 -2009
- Visionary Award, Berkshire Hills Music Academy, 2005
- Editorial Board, *Journal of Music Therapy*, 1999-2005, 2011-present

Scientific Advisory Board, World Congress of Music Therapy, 1999, 2007
Outstanding New Leader Award, Berklee College of Music, 1996
Expert Witness, U.S. Senate Comm. on Aging, "Forever Young: Music and Aging," 1991
National Research Service Award, National Institute on Aging, 1989
Publications Award, National Association for Music Therapy, 1988
Outstanding Teacher/Scholar, Conservatory of Music, University of the Pacific, 1986
Distinguished Research Faculty Lecturer, University of the Pacific, 1984
Outstanding Young Women in America, 1978
Fellow, Center for the Behavioral Analysis of School Learning, 1973

PRESENTATIONS:

Selected Keynote and Featured Speeches –

"A Breath of New Life: Music Therapy in Childbirth," Keynote Presentation for Converging Disciplines in Antepartum Care, Beth Israel Medical Center, New York, NY, February, 2013.

"The Psychoneuroimmunology of Music Therapy," Keynote Presentation for Arch of Arts in Healthcare Conference, Ram Bam Medical Center, Haifa, Israel, March, 2013.

"Relaxation & Breakout: Mechanisms for Music Therapy," Spotlight Presentation at International Conference on Clinical Specialties and Music Therapy, Mahatma Gandhi Medical College, Pondicherry, India, February, 2013.

"Finding Peace Within: The Path of Music Therapy," Keynote Presentation at Hospice of the Western Reserve Annual Conference, Cleveland, OH, September, 2012.

"Evolution of a Model for Music Therapy in Public Health" Keynote Lecture for the Pre-conference Institute of the European Conference on Public Health, Copenhagen, Denmark

"The Psychoneuroimmunology of Music" Keynote Lecture for Music in Culture and Health (MuCH), Oslo, Norway

"Music Therapy Research: American Perspective" Lecture at SRH Hochschule Heidelberg, Germany

"Tuneful Treatments" Public Lecture at the Museum of Science, Boston, MA
Alzheimer's Disease Research Center Conferences, Lexington, Kentucky and at Duke University Medical Center

Sigma Xi National Scientific Research Society Keynote Lecture

National Association for Music Therapy; numerous regional conferences and symposia.

Over 300 papers, grand rounds or posters and 300 in-service training workshops, including the following presentations:

Medical Centers:

Asahikawa Medical College, Asahikawa, Japan

Benson-Henry Institute for Mind Body Medicine, Boston, MA

Beth Israel Medical Center, NY

Dana-Farber Cancer Institute, Boston, MA

Dartmouth Medical School, Lebanon, VT

Harvard Medical School, Boston, MA

Kings College, London, UK
Mahatma Gandhi Medical Center, Pondicherry, India
Massachusetts General Hospital, Boston, MA
Miyagi University School of Nursing, Sendai, Japan
RamBam Medical Center, Haifa, Israel
Tokyo Medical College, Tokyo, Japan
Tufts Medical Center, Boston, MA
Yale School of Medicine, New Haven, CT

National:

Alzheimer's Association - National Meeting, National Education Conference
American Academy of Child and Adolescent Psychiatry
American Health Care Association
American Music Therapy Association
American Psychiatric Association
American Psychological Association
Association for the Advancement of Behavior Therapy
CAMExpo
Council for Exceptional Children
Crossing the Corpus Callosum: Neuroscience, Healing and the Arts
Gerontological Society of America
Health Care Financing Administration
Joint Conference of the Arts Therapy Associations
Museum of Science, Boston
Music Educators National Conference
Music, Growth and Aging - The Biology of Music Making
Music Teachers National Association
National Association for Music Therapy
National Creative Arts Therapies Associations

International:

British Association of Music Therapy
Complementary and Alternative Medicine Expo and First International Conference
International Alzheimer's disease / Parkinson's disease Conference
International ArtsMedicine Association
International Association for Music and Medicine
International Scientific Conference on Complementary and Alternative Medicine
Research
International Symposium for Music-Medicine
International Society for Music Education
ISME Commission on Music in Special Education, Therapy and Medicine
Japanese-American Arts Medicine Leadership Conference
Oncology Nursing Society – International Cancer Research Conference (poster)
Research Foundation for Aged People's Health - Japanese-American Conference
Society for Integrative Oncology –International Conferences
World Alzheimer's Congress
World Congress of Music Therapy
World Congress of Psychiatry
World Congress on Behavior Therapy

KATHLEEN M. HOWLAND, PH.D.
20 School St.
Northborough, MA 01532
508.380.5317
kmhowland@bostonmusictherapy.com

Education

- 1994-1999 Doctorate of Philosophy in Speech-Language Pathology
Area of specialization: music and cognition
University of South Carolina
- 1992-1994 Master's of Speech-Language Pathology
University of South Carolina
Rehabilitation Services Administration Scholar
Internship: Mercy Rehabilitation Hospital
Practica: St. Mark's Development Center
Center for Human Development
Charlotte, NC
- 1980-1982 B.A. Music Therapy
Emmanuel College, Boston
- 1978-1980 Hartt School of Music (music education and applied curricula)
University of Hartford, Hartford, CT

Clinical and work experience

- May 2013 Hospice Music Therapy (created program)
Metrowest Hospice
Framingham, MA
- Fall 2008-
present Consultant
Autism Higher Education Foundation Music Education Initiative
The Boston Conservatory
Boston, MA
- June 2003-
present Private music therapy and speech/language pathology practice
Special needs pediatrics and adults with neurogenic disorders
Metrowest Boston, MA
- November 2002-Music Therapeutics: clinical practice in music therapy and pain /stress present
management for perisurgical, oncologic and obstetrics patients
Metrowest Boston, MA
- November 2007-Music therapy services (recipient of grant with the Healing Garden Harvard, MA)
- June 2008 Chemotherapy center of Burbank Hospital
Fitchburg, MA
- October 2002-
2010 Music therapy/speech therapy consultation to day habilitation centers
with mentally and physically challenged adults
Work Inc./Strides program
Till Inc.
Vinfen/CSS day program
JRI/Willow Tree program
- May 2002-
August 2007 Educational research consultant for the Metropolitan Opera Guild
New York, NY

Partially funded by an NEA grant award

- 2006-2008 Early childhood music education
Circle of Friends
Framingham, MA
- Fall 1999-present Private Woodwind Lessons (sax/clarinet/flute)
Private studio and after school programs
- April 2001-May 2002 Managing Director
Research Center for Learning Through Music
New England Conservatory of Music
Boston, MA
Grant management
U.S. Department of Education/FIPSE
GE Fund
National Endowment of the Arts
Administration of arts learning partnerships
Conservatory Lab Charter School
Lynn Public Schools
Cambridge Public Schools
- May 1995-June 1999 Speech and Music Therapy (adults and pediatrics)
Mercy Home Care
Charlotte, NC
- 1987-1992 Corporate Marketing Director
Summit Properties
Charlotte, NC
- 1982-1985 Music Therapist
Supervisor of music therapy interns at Hogan Regional Center (DMR facility)
Danvers, MA

Teaching experience

- Fall 2013-Spring 2014 Authored 3 online classes for Berklee's new master's program in Music Therapy
Music therapy in conventional medicine
Fundamentals of neuroscience for music therapists
Music therapy research
due to begin in the fall of 2015
- Fall 2013 *Happiness and resiliency for the creative artist*
Designed class as a psychology elective
The Boston Conservatory
Boston, MA
- Spring 2010 to present *Music therapy in medicine* (undergraduate)
Redesigned course in 2010
Teach 3 sections per year
Berklee College of Music
Boston, MA
- Spring 2011 to present *Artistry, creativity and inquiry* (undergraduate)
Required first semester Liberal Arts course for all entering students

	Berklee College of Music
Fall 2012 to present	<i>Professional Development Seminar</i> (undergraduate) Required sixth semester Liberal Arts course Berklee College of Music
Spring 2005 to present	<i>Human growth and development</i> (undergraduate and Master's) The Boston Conservatory (yearly) Designed course to emphasize music development in fetal life to old age
Summer 2005 to present	<i>Music with special needs learners</i> (Master's) Designed course The Boston Conservatory (yearly) Boston, MA
Fall 2009 to present	<i>The arts and neuroscience</i> (undergraduate) Designed the course as a science requirement for the Liberal Arts department Teach 3 sections per year The Boston Conservatory Boston, MA
Spring 2012	<i>Psychology of music</i> Berklee College of Music
Summer 2011	<i>Music therapy in conventional medicine</i> <i>Music therapy in integrative medicine</i> <i>Neuroscience primer for music therapists</i> Designed 3 courses for newly proposed Master's degree in Music Therapy Berklee College of Music
Spring 2009	<i>Research methods in music therapy</i> (undergraduate) covered sabbatical leave of professor Designed course Berklee College of Music Boston, MA
Spring 2009	<i>The exceptional child</i> (undergraduate) covered sabbatical leave of professor Designed course Berklee College of Music Boston, MA
Fall 2008	<i>Research and evaluation in expressive therapies</i> (Master's) Lesley University Cambridge, MA
Fall 2008	<i>Psychology of music</i> (undergraduate) covered sabbatical leave of department chair Berklee College of Music Boston, MA
Fall 2008	<i>Music in psychotherapy</i> (undergraduate) covered sabbatical leave of department chair Berklee College of Music Boston, MA

Summer 2008, 2013	<i>Music with special needs learners</i> (undergraduate and Master's) Designed course Boston University Boston, MA
Winter 2007 Winter 2005/06	<i>Introduction to music therapy</i> Designed course Northeastern University Boston, MA
Summer 2006, 2007 Spring 2005 Fall 2003	<i>Art and the Brain</i> (Master's level class) Designed course Lesley University Cambridge, MA
Spring 2003	<i>Neuropsychology of the Arts</i> (Doctoral level class) Designed course Lesley University
Summer 2001-present	<i>Music Education with Special Needs Populations</i> Designed course The Boston Conservatory Boston, MA
Fall 2000 and 2008 Spring 2004	<i>Master's Thesis Seminar</i> - advising students to conceive, conduct and write their research Department of Expressive Therapies Lesley University
Spring 1996 Spring 1997	<i>Introduction to Speech Language Pathology and Audiology</i> Designed course University of South Carolina
Fall 1996	<i>Introduction to Music Therapy</i> Designed course University of South Carolina
<u>Publications</u>	
2013	Music therapy in speech and language disorders Chapter penned for the new four volume set of books entitled <i>Guidelines for Music Therapy Practice</i> , Ken Bruscia editor
2013	Music therapy for children with speech and language disorders Chapter penned for the <u>Music Therapy Handbook</u> , Barbara Wheeler editor
2013	Reflections on a long term relationship leading a choir for adults with disabilities Article penned for submission to <i>Music Therapy Perspectives</i>
2006	Creating Original Operas with special needs students Conference proceedings of the International Conference on Music Perception and Cognition in Bologna, Italy (manuscript currently under revision for journal submission)

Program Evaluation

- November 2005 Review of the Metropolitan Opera's 'Creating Original Opera' program with special needs students in Wisconsin, New Jersey, New York and Massachusetts 2002-2005
Client: Metropolitan Opera Guild
Funding: The National Endowment of the Arts
- November 2004 Report on the adaptation of the Metropolitan Opera Guild's 'Creating Original Opera' program for special needs students at Bancroft NeuroHealth in Haddonfield, NJ
Client: Metropolitan Opera Guild
Funding: The National Endowment of the Arts
- 2002-2003 Evaluation of special needs and regularly developing kindergarteners
Year 1 of a study of the benefits of the Creating Original Opera Program at the Children's School in Brooklyn, NY
Client: Metropolitan Opera Guild
Funding: The National Endowment of the Arts
- June 2002 Evaluation of special needs students' success in Creating Original Opera at the Children's School in Brooklyn, NY
Client: Metropolitan Opera Guild
Partially funded by NEA grant
- October 2002 Evaluation of music skill development and academic success (k-2)
Cambridge Public Schools
Client: New England Conservatory of Music

Research

- Present The Bill Whitcraft project: evaluating the benefits of music as an avocation across the lifespan
- 1999 "Factors influencing the perception of rhythm in music"
Doctoral dissertation, University of South Carolina
(research presented at poster session of Music and Neuroscience Conference in Leipzig, German in May 2005)
- 1994 "Effects of precategorized music varied along a rhythmic continuum on the physiological and generalized responses of normal adults"
Master's thesis, University of South Carolina

Consultations

- 2007-2014 Boston Conservatory Music Education Program for Students on the Autism Spectrum in partnership with the Autism Higher Education Foundation
Boston, MA
- Various students in public school settings with intense special needs

Presentations/Guest lectures

April 2014	Music therapy in autism Autism study group MIT
April 2014	Neurologic Music Therapy: a model for the future Positive psychology in the practice of music therapy Leadership principles New England Regional conference of American Music Therapy Assn. Westbrook, CT
March 2014	An introduction to Music Therapy Mind, Brain and Behavior Institute Harvard University
January 2014	Neurologic Music Therapy in Rehabilitation Physician grand rounds Spaulding Rehabilitation Hospital Charlestown, MA
January 2014	Keynote speaker at the Music Therapy Symposium (4 lectures) <i>Developmental disorders</i> <i>Parkinson's disease</i> <i>The power of music</i> <i>Dementia</i> Panama Jazz Festival Panama
September 2013	Music therapy in the treatment of Parkinson's disease Parkinson's Alliance Concord, MA
September 2013	Performance anxiety workshop Boston Conservatory
April 2013	Keynote presentations on music and neurology Berklee College of Music Performance Wellness Institute
March 2013	The power of music Wellesley Library Wellesley, MA
June 2012	Music and well aging Weston Council on Aging Weston, MA
March 2012 team)	The practice of music therapy in medicine (with student MT service team) Nakas Conservatory of Music Athens, Greece
March 2012	Creative arts therapies and the pursuit of happiness (5 hour CMTE) New England Regional Ass. conference of the American Music Therapy Association Manchester, VT

March 2012		Positive psychology in the practice of music therapy New England Regional Ass. conference of the American Music Therapy Association Manchester, VT
April 2011	arts	The biology of stress, the neurology of Nirvana and self-care through the New England Regional Assn. conference of the American Music Therapy Association Brewster, MA
March 2011		Music therapy in medical settings Physician Grand Rounds Metrowest Medical Center Framingham, MA
March 2011		The power of music (CEU program for nurses and therapists) The Willows' Westborough, MA
March 2011		Music therapy in oncology settings (keynote presentation) Metrowest Medical Center Framingham, MA
October 2010		A music therapy primer for neuroscientists NEMCOG (Northeast Music Cognition Group) meeting Berklee College of Music, Boston, MA
Spring 2008-2011		Clinical perspectives in the psychology of music Guest lecturer Tufts University Medford, MA
June 2010	Hospital	Musician/music therapist/ lecturer in a private retreat for Emerson oncology staff Healing Garden Harvard, MA
June 2007		Invited presenter Music and pain management Alliance of State Pain Initiatives national conference Boston, MA
March 2007		Musical biographies: opportunities for literacy in both music & language American Music Therapy Association regional conference Newport, RI
September 2006		The efficacy of music in the treatment of breast cancer The Virginia Thurston Healing Garden Harvard, MA
August 2006		Creating original operas with special needs students: a study of social development International Conference on Music Perception and Cognition

Bologna, Italy

June 2006 Creating Original Operas- the impact of a comprehensive arts program on children with special needs
Very Special Arts International Conference
Washington, DC

Feb/March/April 2005 Speech, language and cognition in the developmentally disabled adult
Work, Inc.
Quincy and New Bedford, MA

November 2004 Efficacy of music therapy in the hospice setting
With Tomoka Sakai, MT-BC
Hospice and Palliative Care Federation of Massachusetts conference
Marlborough, MA

April 2004 Science and the arts: developing partnerships
Keynote lecture with Mark Jude Tramo, Ph.D., M.D. (Harvard University)
Institute of Mind, Body, Spirituality/The Titus Lectures
Lesley University
Cambridge, MA

April 2004 The innate relationship of humans to music: implications for music
education and therapy
Institute of Mind, Body, Spirituality
Lesley University
Cambridge, MA

April 2009
April 2007
April 2004 Music perception and cognition: a clinical perspective
Massachusetts Institute of Technology
Cambridge, MA

April 2004 Music and the developing child
Physician Grand Rounds (OB/GYN)
Mt. Auburn Hospital
Cambridge, MA

June- September 2003 Music therapy lecture series
 Music therapy in a medical model
 Music therapy in physical rehabilitation
 Music therapy in pain management
 Music therapy and cognition/language
Rehabilitation Hospital of Rhode Island (with satellite broadcast)
No. Smithfield, RI

June 2003 Music therapy in medicine
Physician Grand Rounds
Leonard Morse Hospital
Natick, MA

June 2003 Music therapy in pain management
Massachusetts Pain Initiative
Worcester, MA

May 2003	Neuropsychology of art with respect to trauma Hampshire College Amherst, MA
March 2003 June 2003 August 2003	Music as a therapeutic intervention in a rehabilitation setting Music therapy in pain management Spaulding Hospital (satellite broadcast to multiple centers) Boston, MA
February 2003	Music: lifting the spirits and healing the body Unitarian Universalist Adult Education First and Second Church Boston, MA
January 2003	Dyslexia in the private lesson pedagogy All Brookline Music School Brookline, MA
2002-2008	Neuropsychology and art Lesley University Cambridge, MA
October 2002	How science can influence the argument that musicians should be well paid Psychology of Music, guest lecturer Berklee College of Music
May 2002	The impact of neurological research on music education Cambridge Public Schools, Fine Arts Department
March 2002	Music and chronic pain management Arts learning: beyond the Mozart effect American Music Therapy Association New England Regional Conference Meredith, NH
October 2001	The Neurology of Music (CEU course) American Music Therapy Association National Conference Pasadena, CA
March 2001	The Neurology of Music (CEU course) American Music Therapy Association Regional Conference Litchfield, CT
December 2000	Voice Conservation for Music Therapists Massachusetts Music Therapy Alliance Waltham, MA
November 2000	An Introduction to the Neurology of Music Memory Constructs and the Influence of Music Pain and Musical Interventions Berklee College of Music

	Boston, MA
2000-2008	Quantitative research for arts therapists Lesley University Cambridge, MA
Twice yearly since 2000	An Introduction to the Neurology of Music Berklee College of Music Boston, MA
January-March 2000	Music Appreciation From A Psychological & Physiological Perspective, Music and Healing and How to Nurture Your Child's Relationship to Music Millis Public Library Millis, MA
February 2000	The Neurology of Music Massachusetts Music Therapy Alliance Waltham, MA
November 1999	Music and the Brain Northeastern University Boston, MA
October 1999	Music and Psychoneuroimmunology Emmanuel College Boston, MA
November 1998	The Biology of Belief: Counseling Communicatively Impaired Speech-Language Pathology Research Symposium University of South Carolina
May 1998	Music as a Therapeutic Intervention in Pain Management Visiting Nurse Association of Boston Kennedy Presidential Library Boston, MA
May 1998	Grand Rounds: A Presentation of Challenging Home Care Cases and Successful Strategies North Carolina Home Care Association Charlotte, NC
August 1996 April 1994	Neurological Implications of Music in the Rehabilitation Setting Mercy Hospital Charlotte, NC
April 1995	Music and Cognition St. Mark's School Charlotte, NC
March 1994	Music Therapy and Speech Therapy in Communicative Partnership South Carolina Speech and Hearing Association Conference Hilton Head, SC

Continuing Education

December 2011	Society for Clinical Neuromusicology Vienna, Austria
2010-present	Member and attendee of Northeast Music Cognition Group attended and presented at meeting held at Berklee (Oct 2010)
June 2011	Neurosciences and Music IV conference Mariani Foundation Edinburgh, Scotland
January 2011	'Crossing the corpus colosum: neuroscience, healing and the arts" Longwood Symphony Harvard University Cambridge, MA
August 2010	Society for Clinical Neuromusicology (inaugural conference) Salzburg, Austria
June 2008	Music and Neuroscience International Conference (poster presentation) Mariani Foundation Montreal, Canada
October 2007	Center for Biomedical Research in Music Specialized training in Neurologic Music Therapy University of Colorado at Fort Collins
August 2006	International Conference of Music Perception and Cognition (presenter) Bologna, Italy
May 2006	Institute for Music and Consciousness Guided imagery and music (Level I training) Anna Maria College Paxton, MA
March 2006	Rhythm and the brain: implications for neuroscience and music therapy Institute for Music and Neurologic Function New York, NY
May 2005	Music and neuroscience conference (presented research poster) Leipzig, Germany
January 2003	Musicians' Wellness- level 1 New York University
December 2002	Dialogues across disciplines: cognitive neuroscience and music processing in human function Institute for Music and Neurologic Function New York, NY
May 2002	Perspectives on Developmental Cognitive Neuroscience Brown University Providence, RI
March 2002	Evolution of Language

Harvard University
Cambridge, MA

- February 2001 Neurological Grand Rounds
Music and the Brain (Drs. Mark Tramo and Robert Zatorre)
Massachusetts General Hospital
Boston, MA
- September 2000 The Neurotherapeutic Effects of Music
Drs. Oliver Sacks, Joseph Arezzo, Michael Thaut, Connie Tomaino
Yale University School of Medicine
New Haven, CT
- February 1998 Psychoneuroimmunology
Dr. Nicholas Hall
Charlotte, NC
- November 1997 Music in Human Adaptation Conference
Virginia Polytechnic Institute & State University
Blacksburg, VA
- November 1996 Institute on Music Therapy, Medicine and Nursing
National Association of Music Therapy
Nashville, TN
- October 1994 Neurology of Behavior (Geschwind Conference)
Harvard Medical School Continuing Education
Boston, MA
- March 1993 Clinical Application of Music in Neurological Rehabilitation
Dr. Oliver Sacks
Beth Abraham Hospital
New York, NY
- November 1992 Music and the Brain: A Symposium
Foundation for Human Potential
Chicago, IL

Professional affiliations American Music Therapy Association
Education Director for the New England Region
Board Certification for Music Therapists (MT-BC)
Institute of Music and Neurologic Function (NMT Fellow designation)
Massachusetts Music Therapy Alliance
Society for Clinical Neuromusicology
American Speech Language Hearing Association (CCC-SLP)
Massachusetts license #5176

Performances Dave Whitney Orchestra (baritone sax and clarinet)
currently recording
Therapeutic duets in various facilities in eastern Massachusetts
(sax/clarinet/flute in jazz/classical styles)
'A gathering of friends' sax quartet (co-founder)
'Mood swings' all female jazz band (alto/tenor/bari sax)
Orchestra performer at the Palace Theatre in Manchester, NH

Orchestra performer with Freelance Players in Brookline, MA

Producer of the jazz recording "*My private affair*" (1998)

Karen Wacks

46 Aberdeen Avenue

Peabody, MA 01960

(978) 531-7616

kwacks@berklee.edu

<http://karenwacks.com/>

<http://musicassurance.com/>

Education

Harvard University, Graduate School of Education, Cambridge, MA	1990
<i>M.Ed., Individualized Program Concentrate</i>	
Catholic University, Washington, DC	1977
<i>Music Therapy Certification,</i>	
Northeastern University, Boston, MA	
<i>Teacher Certification, Graduate School of Education</i>	
	1976
<i>B.A. Liberal Arts/Independent Study</i>	
	1975

Credentials and Licenses

Allied Mental Health Counselor #3626 (LMHC) Massachusetts (serial #879851)

Board-Certified Music Therapist-American Music Therapy Association *14575

Areas of Expertise

Direct Music Therapy Intervention
Direct Counseling and Advising
Training/Development/Advocacy
Academic Instruction in therapy, music, wellness
Group Facilitation/Counseling
Public Speaking/Public Relations
Video Production/Studio Recording
Medical Ethnomusicology
Musicianship - Keyboard and French Horn Player

Teaching/Administration

<i>Professor/Clinical Training Director, Music Therapy Dept</i>	(1997-present)
<i>Berklee College of Music, Boston, MA</i>	
<i>Director of Music Therapy</i>	
<i>Community Music Center of Boston, Boston, MA</i>	
	(1987-2000)
<i>Public Access Coordinator</i>	
<i>Adams-Russell Cable Services, Lexington, MA</i>	
	(1987-1988)
<i>Music Therapy Instructor</i>	(1984-1986)
<i>University of Alaska, Valdez, AK</i>	
<i>Very Special Arts Coordinator, Valdez, AK</i>	(1985)

Music Therapy Instructor (1981-1983)
Dean Junior College, Franklin, MA

Music Therapy Practicum Supervisor (1982-1983)
Emmanuel College, Boston, MA

Director & Supervisor of Music Therapy (1978-1981)
Fernald State School, Waltham, MA

Direct Music Therapy Delivery

Tumshangilini Child Rescue Center, <i>Kenya</i>	2010
UNICEF-Affiliated Programs, <i>South Africa</i>	2008
Shangilia/Nyumbani Orphanages, <i>Kenya</i>	2007
Addison Gilbert Hospital, <i>Gloucester, MA</i>	2006
Community Music Center of <i>Boston, MA</i>	1981-2006
Greenwood Nursing Home, <i>Wakefield, MA</i>	1992-1993
Cambridge Public Schools, <i>Cambridge, MA</i>	1990-1994
Hermon Hutchens Special School, <i>Valdez, AK</i>	1984-1985
Center for Creative Art Therapies, <i>Boston, MA</i>	1981-1983
Fernald State School, <i>Waltham, MA</i>	1978-1981
Fairfax County Public Schools, <i>Fairfax, VA</i>	1976-1978
St. Elizabeth's Hospital, <i>Washington, DC</i>	1973

Publications and Productions

N.A.K. Production Associates, Inc – Multimedia - researcher and developer for a media production company that produces documentary and entertainment television. Located in Washington, DC since 1980, NAK designs treatment, scripting and planning of programs and broadcasts internationally.

In a Perfect World...Listen to the Children television series

(Boston segment producer)

This is a multi-year project that documents and publicly disseminates the awakening of ambition, awareness of possibilities for a better life and solid learning achievements of children and youth in the ever challenging urban, suburban and rural communities of America.

The Artists Way at Work (Boston producer)

The Artist's Way At Work award-winning DVD series explores real life stories of innovation and creativity. The DVDs demonstrate avenues of personal growth and provide viewers with the essential tools to enhance innovation, fulfillment and creativity. Author, Mark Bryan, with special commentary by co-author Julia Cameron, guides viewers through living examples of creativity, exposing audiences to the facts that everyone is creative, creativity is teachable, and people become more authentic by using their creativity and becoming an innovative person.

The Art and Science of Music Therapy at Berklee (producer)

Music Therapy is both an art and science. Learn about Berklee whose mission is to educate, train, and develop students to excel in music as a career. Students in the Music Therapy program learn to apply music's enormous force to improve the quality of life in individuals with special needs including children and adults with disabilities.

Music Therapy and Medicine: Partnerships in Care (writer and producer)

Documentary which explores the impact of music therapy on patients and its effective use in a variety of hospital settings. Opinions from music therapists working in a hospital settings as well as doctors and nurses who have seen the power of music therapy and know it is an effective resource.

Music Therapy and Medicine: Satellite Broadcast (Assistant Producer)

Full two-hour program which was originally aired nationally on April 27th, 1999 to educate doctors, nurses and other healthcare professionals of the benefits of music therapy in a medical/hospital setting.

International Presentations and Service

Panama Jazz Festival, Panama, January 2011

In conjunction with Berklee's Global Jazz Institute, clinics on music therapy represented the educational art of the Jazz Festival

The Giving Planet, Nairobi, Kenya, May 2010

Provided workshops and direct music service through a curriculum that consisted of photojournalism, music, meditation, creative writing, and lessons in the work of the United Nation via the Millennium Development Goals.

UNICEF-Affiliated Programs-Cape Town, Pretoria, South Africa August 2008

Meetings and workshops with teachers, artists, administrators, psychologists, and social workers from the Department of Education and the Department of Child Welfare in Cape Town, Pretoria and surrounding townships.

Shangilia Rescue Centre, Nairobi, Kenya, May 2007

Partnered with the non-profit organization, *Musicians for World Harmony*, traveled with eight music therapy students who were selected to be part of a service learning experience - met with local musicians, recorded original compositions and worked with approximately 300 children in 2 orphanages.

Susan E. Rogers
617 Massachusetts Avenue, Unit 1
Boston, MA, 02118
serogers@berklee.edu
617.448.8835

Education

- 2010 PhD in experimental psychology, McGill University, Montreal, Québec.
Program in Behavioral Neuroscience.
*Dissertation: The Influence of Sensory and Cognitive
Consonance/Dissonance on Musical Signal Processing*
- 2005 M.Sc., McGill University, Program in Behavioral Neuroscience.
*Thesis: Absolute memory for musical intervals: Cognitive differences for
consonance and dissonance.*
- 2004 B.Sc., University of Minnesota, Psychology and Neuroscience.

Research Experience

- Current Director, Berklee Music Perception & Cognition Laboratory,
Boston, MA
- 2008-2007 Researcher, Music Perception and Cognition Laboratory,
Dept of Music, McGill, investigating short-term memory
for musical intervals and psychoacoustic roughness under the
direction of Dr. Stephen McAdams.
- 2007-2004 Researcher, Laboratory for Music Perception, Cognition,
and Expertise, Dept of Psychology, McGill University, investigating
short-term memory for musical intervals; music perception in
Autistic Spectrum Disorders; the effect of carbamazepine (CBZ)
on pitch perception; and absolute pitch perception under the
direction of Dr. Daniel Levitin
- 2003 Research Intern, Brain Sciences Center, Veterans Affairs Medical
Center, Minneapolis, Minnesota, investigating brain responses to
multi-timbral musical signals using magnetoencephalography
(MEG) under the direction of Dr. Apostolos Georgopoulos, N.A.S.
- 2002 Research Intern, Psychoacoustics Laboratory, University of
Minnesota, Minneapolis, investigating threshold of temporal
modulation transfer function under the direction of Dr. Neal
Viemeister.

Teaching Experience

- 2008-present Associate Professor, Berklee College of Music, Boston, MA
Department of Music Production and Engineering; Department of Liberal
Arts

- 2008 Graduate Supervisor – *Psyc 395 – Undergraduate Research Project*. Supervising an honors research project and thesis: *Memory for microtonal intervals*.
- 2007 Teaching assistant, *Psyc 213 – Cognition*, prepared lecture and exam material and led weekly discussion sections for 35 undergraduates.
- 2006 Teaching assistant, *Psyc 352 – Cognitive Psychology Laboratory*, prepared laboratory exercises and exam material; assisted with 8 undergraduate research projects.

Employment History

- 2008-present Associate Professor, Departments of Music Production & Engineering and Liberal Arts, Berklee College of Music, Boston, MA
- 2000-1988 Audio engineer, mixer, and record producer (independent), Los Angeles, California, and New York, New York. *See discography*.
- 1988-1983 Audio engineer and technician for Warner Brothers recording artist Prince; Minneapolis, Minnesota.
- 1983-1980 Audio technician and assistant engineer for Capitol recording artists Crosby, Stills, and Nash; Hollywood, California.
- 1980-1978 Audio Technician, Audio Industries Corporation, Hollywood, California.
- 1978-1975 Biomedical Technician, Hancock Laboratories, Anaheim, California.

Research Publications

Rogers, S.E. (2013). Researching musical improvisation: Questions and challenges. *Psychomusicology: Music, Mind, and Brain*, 23(4), 269.

Rogers, S.E., Levitin, D.J. and McAdams, S. (submitted) Short-term memory for consonant and dissonant pure-tone dyads outside of a tonal context.

Rogers, S.E. and Levitin, D.J. (2007). Short-term memory for musical intervals: Cognitive differences for consonant and dissonant pure-tone dyads. *Proceedings of the 123rd Convention of the Audio Engineering Society, New York*. [PR]

Rogers, S.E. and Levitin, D.J. (2007). Memory for musical intervals: Cognitive differences for consonance and dissonance. *Canadian Acoustics* 35(3), 46-48. [PR]

Levitin, D. J. and Rogers, S.E. (2005). Absolute pitch: Perception, coding, and controversies. *Trends in Cognitive Sciences* 9(1), 26-33.

Other Publications

Rogers, S.E. (2011). Some thoughts on record production, its tools, and tomorrow's music producer. In D. Flitner (Ed.), *Less Noise, More Soul: The search for balance in the art, technology, and commerce of music*. Milwaukee, WI: Hal Leonard Books..

Rogers, S.E. (2007). The art and craft of sound mixing. In K. Greenbaum (Ed.), *Audio Anecdotes III: Tools, Tips, and Techniques for Digital Audio*. Natick, MA: A.K. Peters, pp. 15-31.

Professional Organizations

Society for Music Perception and Cognition (SMPC) (2003 - present)
 Audio Engineering Society (1990 - present)
 Canadian Acoustics Association (2006 - 2008)
 Center for Interdisciplinary Research in Music, Media, and Technology (CIRMMT) (2004 – 2008)

Principle Research Interests

My research is in auditory memory and psychoacoustics. My overarching interests include individual differences in music perception/cognition and in the influence of musical training on the auditory pathway — its neural development and signal processing capacities.

Susan E. Rogers Partial Discography 1980-2007

<u>Artist</u>	<u>Album Title</u>	<u>Role</u>
Cyril Atef	Cyril Atef	mixer
Altered State	Altered State	engineer
Laurie Anderson	<i>Songs and Stories from Moby Dick</i> - theatrical	producer/engineer
Angelyne	Angelyne	mixer
India.Arie	Acoustic Soul - album demos	producer/engineer
Barenaked Ladies	Stunt	producer/engineer
Barenaked Ladies	Barenaked Ladies Are Me(n)	engineer
Big Blue Hearts	Big Blue Hearts	engineer/mixer
Jeff Black	Birmingham Road	producer/engineer
Boyz 2 Men	<i>Ghostbusters</i>	engineer/mixer
Edie Brickell	Ghost of a Dog	engineer
David Byrne	David Byrne	producer/engineer
Tevin Campbell	T.E.V.I.N	mixer
Julia Darling	Figure 8	mixer

Candy Dulfer	Saxuality	mixer
Sheila E.	The Glamorous Life	engineer
Sheila E.	Romance 1600	engineer/mixer
Mike Errico	Pictures From the Big Vacation	producer/engineer/mixer
The Family	The Family	engineer/mixer
Robben Ford	Supernatural	producer/engineer/mixer
Gina Foster	Gina Foster	engineer
Gao	Gao	mixer
Geggy Tah	Into the Oh	mixer
Geggy Tah	Sacred Cow	producer/engineer/mixer
Geggy Tah	Grand Opening	producer/engineer/mixer
Hugh Harris	Hugh Harris	producer/engineer
Hash	Racing With Death	mixer
Ted Hawkins	The Next Hundred Years	engineer
Susanna Hoffs	<i>Austin Powers - The Spy Who Shagged Me</i>	engineer/mixer
HotHouse	HotHouse	producer/engineer
The Jacksons	2300 Jackson Street	engineer/mixer
Sarah Johns	The Crucible	engineer
Jesse Johnson	Every Shade of Love	engineer/mixer
Jesse Johnson	Shockadelica	engineer
Jill Jones	Jill Jones	engineer
Toshinobu Kubota	The Baddest	mixer
Greg Kurstin	Elbows	engineer/mixer
Nil Lara	Nil Lara	producer/engineer/mixer
Madhouse	8	engineer/mixer
Madhouse	13	engineer/mixer
Mazerati	Mazerati	engineer
Odds	Neapolitan	engineer/mixer
Odds	Good Weird Feeling	engineer/mixer
Michael Penn	March	engineer/mixer
Michael Penn	Free For All	engineer
David Poe	David Poe	engineer/mixer
Prince	<i>Purple Rain</i> – soundtrack	engineer
Prince	Around the World in a Day	engineer/mixer
Prince	Under the Cherry Moon	engineer/mixer
Prince	Sign of the Times	engineer/mixer
Prince	The Black Album	engineer/mixer
Prince	The Hits – The B-sides	engineer/mixer
Prince	Crystal Ball (unreleased)	engineer/mixer
Public Image Ltd.	Greatest Hits	engineer/mixer
Queen	Greatest Hits	mixer
Toshi Reagon	Toshi Reagon	producer/engineer/mixer
Rusted Root	Rusted Root	producer/engineer/mixer
Kevin Sandbloom	Elevator	producer/engineer/mixer
Kevin Sandbloom	Congregation	producer/engineer/mixer
Slapbak	Fast Food Funkateers	mixer

Jill Sobule	Jill Sobule	producer/engineer
TBone Burnett	Tooth of Crime	engineer/mixer
The Time	Ice Cream Castles	engineer/mixer
Toad the Wet Sprocket	Live	mixer
Tribe	Sleeper	engineer/mixer
Tricky	Angels With Dirty Faces	engineer/mixer
Universe	The Whole Universe	mixer
Violent Femmes	Debauch	engineer/mixer
Wendy and Lisa	Are You My Baby?	engineer/mixer
Wendy and Lisa	Eroica	engineer/mixer
Paul Westerberg	14 Songs	engineer
Paul Westerberg	<i>Singles</i> - soundtrack	engineer/mixer

Additional Artists (demos, guest appearances, or solo tracks) include:

Paula Abdul	Spam Allstars
Steve Arrington	Ian Scott
The Bangles	Charlie Sexton
Jackson Browne	Mavis Staples
T-Bone Burnett	Al B. Sure
Clarence Clemmons	Garth Hudson
Crosby, Stills, and Nash	Wilco
Miles Davis	
Iris deMent	
Sheena Easton	
Everything But The Girl	
Faster Pussycat	
Fishbone	
P.J. Harvey	
Bruce Hornsby	
Hot Tuna	
Jermaine Jackson	
Joan Jett	
Tommy Jordan	
kd Lang	
Eric Leeds	
Michael McDonald	
Meshell N'degeocello	
Old Dirty Bastard	
John Parish	
Bonnie Raitt	
Phil Ramone	
Robbie Robertson	
Patrice Rushen	

Beth Denisch, D.M.A

beth@bethdenisch.com

15 Moulton RD
Arlington, MA 02476
(508) 294-8747

Academic, Scholarly and Artistic Interests

Innovative curriculum design through collaboration; Gender in music education and the music industry; Integrating new technologies and pedagogies in and outside of the classroom; Writing music and improvisation: determinism to indeterminacy

Education and Certification

Doctor of Musical Arts in Composition	Boston University	1993
Master of Music in Composition	Boston University	1987
Bachelor of Music in Composition	North Texas State University	1982
Music Therapist - Board Certified		1996

Academic, Administrative, and Professional Positions

2011 -	Berklee College of Music , Professor of Music, Composition
2010 -	Berklee Online, Counterpoint Instructor
2009-2011	Co-Chair, Gender Research in Music Education, International
2005 -	Berklee College of Music, Associate Professor of Music, Composition
2001-05	Berklee College of Music, Assistant Professor of Music, Composition
2001-05	Northeastern University , Part-time Lecturer, Composition Department
1998-2001	University of Massachusetts Dartmouth , Guest Lecturer in Theory and Composition, Music Department
1995-2005	Founder and Director of the American Composers Forum New England
1995-1998	Brockton Area Multi-Services Inc., Adult Day Treatment Center. Full-time music therapist for adults with mental illness.
1995-2004	Built and co-owned recording studio in Brockton, MA
1992-1995	Ivy Street School, Brookline, MA. Music Therapist for the Traumatically Brain Injury Program for Adolescents

- 1989-1995 Ivy Street School, Brookline, MA. Music Therapist for the Severely Developmentally Delayed Multi-handicapped Program.
- 1988-1995 Built and co-owned recording studio in Medford, MA
- 1984-1993 **Boston University**, Teaching Fellow and Instructor, Music Department

Service to the College

- 2013 Co-Emceed Berklee's Opening Day Event at the Westin
- 2012-13 NEASC Committee and Standard Five Committee
- 2010 - President's Diversity and Inclusion Council
- 2010 Artistry, Creativity and Inquiry Seminar Certification Training Program; "The Suite of Five Seasons" for woodwind quintet performed by Berklee faculty (DFRH); Interviewed visiting artist Janis Ian at the College-wide event "Women in the Music Industry"
- 2009-10 Music and Society Workgroup, Co-Chair (CRI); Gender Strategy Initiative Workgroup (OCD)
- 2009 Member of the 15th Annual Liberal Arts Symposium Planning Committee; Hosted Women in Music Panel: interviewed including faculty and visiting artist Cris Williamson; Gender Issues Group (OCD)
- 2008 New Programs Workgroup (CRI); Liberal Arts Workgroup (CRI): Proposed Gender Studies in Music Minor; Member of the 16th Annual Liberal Arts Symposium Planning Committee; "One Blazing Glance, Part 1," original song cycle for soprano, flute, harp, viola and marimba, performed by Berklee faculty (DFRH)
- 2006 - GLBT Allies Steering Committee
- 2007-08 Diversity Initiative Task Force: story telling and faculty education sub-committees (OCD)
- 2007 "Celebrate Women in Music: Concert and Dinner," included premiere of "One Blazing Glance, Part 1"; also coached student performers for this event
- 2006 60th Anniversary Composers Series Concert: "Suite for Israel" for oboe, cello, and piano; Women's Network Committee Event, Presenter: "One Head, Many Hats!"
- 2005 Voices of Eve: Celebrating Women Composers – Triple Helix Berklee

Residency: arrangement of Rebecca Clarke's "Down By the Salley Garden"; Presented "Gendered Identity in Music Education" – College-wide presentation hosted by the GLBT Allies (Heck room)

2004 Train the Trainers Conference

2001 GLBT Allies member

Courses taught at Berklee

- Berklee Online: Counterpoint
- CM-211 Tonal Harmony and Composition I
- CM-212 Tonal Harmony and Composition II
- CM-221 Techniques of Tonal Writing
- CM-231 Instrumentation and Score Preparation
- CM-311 Contemporary Techniques in Composition
- CM-398 Directed Study in the Composition of Small Forms
- CP-210 Art of Counterpoint
- CP-211 Tonal Counterpoint I
- CP-212 Tonal Two-Part Canon and Invention
- FS-351 Post Romantic Scoring
- LHUM-100 Artistry, Creativity and Inquiry Seminar
- LSOC-220 Music, Gender and Society
- LSOC-P230 Gender and Country Music
- WP-110 Writing Skills

Courses taught at University of Massachusetts Dartmouth

- MUS-412 Forms and Analysis Seminar
- MUS-397 (Contemporary) Seminar in Music Theory
- MUS-333 Theory Composition
- MUS-313 Orchestration
- MUS-172 Music Theory
- MUS-101 Music Appreciation

Music Therapy Lectures, Presentations, and Teaching Experience

1998 Music Therapy for Adolescents with Traumatic Brain Injury presentation at the Massachusetts Music Therapists Alliance

1996 Music Therapy and Treatments for Persons with Traumatic Brain Injury - presented as part of the Boston Neurobehavioral Institute's Introduction to Alternative Medicine 's Continuing Education Program for Professionals

1995 Music as Treatment: Workshop for Professionals - presented as part of the Boston

Neurobehavioral Institute's Continuing Education Program

Music is for Everyone: Using Music to Enrich our Everyday Lives - seminar,
Massachusetts Head Injury Association's Annual Conference

The Mind's Ear – authored and taught this course at the Cambridge Adult
Education Center's Continuing Education Program

- 1994 Therapeutic Interventions using Music for Survivors of Traumatic Brain Injury -
in-service, Boston Area Day Program, Quincy, MA

Composer Grants, Commissions, Residencies, Performances, and Awards

- 2014 10th Annual Young Composers Competition – **Guest Composer** in master
classes with the competition winners, in a public speaking engagement for the
host Community Music School at Webster University and the public with a
performance of *Jordan and the Dog Woman* for woodwind quintet and
percussion, Equinox Chamber Players, St. Louis, MO, March 28-31, 2014

Webster University Composer in Residence – in symposium with composers
and full faculty concert sponsored by Prof. Paula Kasica including the world
premiere of *Star III* for flute and percussion, with *Fire Mountain* for four
hands, *Three Women* for flute and piano and *Forth Project*, solo piano, April
1, 2014

- 2013 **Phantasmagoria** – *Phantasmagoria* and *The Hermit*, New England String
Quartet and the world premiere of *Five on Five* for string quartet and clarinet,
Diane Heffner, clarinet at Brandeis University, Waltham, MA, December 15,
2013

Rochester Chamber Orchestra - *Fire Mountain Intermezzo* for string
orchestra at Kilbourn Hall, Eastman School of Music, University of Rochester,
Rochester, NY, September 19, 2013

- 2012 **Lapland Chamber Orchestra** – *Five Seasons* for woodwind quintet,
Rovaniemi, Finland, May 16, 2012 (European premiere)

XXII Festival Internacional Flautistas en el Centro del Mundo 2012 –
Three Women for flute and piano, Wendy Rolfe, flute (world premiere) in
Quito, Ecuador, June 6, 2012

National Flute Association's 2012 Convention – *Three Women* for flute and
piano, Wendy Rolfe, flute (U.S. premiere) at Caesar's Palace in Las Vegas,
Nevada, August 10, 2012

- 2011 **Berklee College of Music Contemporary Symphony Orchestra** – *Yanvalou*
for orchestra, November 13, 2011

University of Missouri at St. Louis, Women in the Arts Festival, composer in residence position, November 10-12, 2011

2010 New Directions Chamber Music for Bassoon and Percussion – *Star II*, **Christin Schilinger**, bsn. and Andrew Heglund, perc., in a touring lecture-recital including Miami University, March-April, 2010

Berklee College of Music Composition Faculty Concert -*The Suite of Five Seasons* for woodwind quintet performed by Berklee faculty

MIT Wind Ensemble Special Concert - *Trilights*, for flute choir, Killian Hall, April 2010, **Fred Harris**, Director

Concord Women's Chorus 50th Anniversary Concert, **Jane Ring Frank**, Director, premiered *Facial* and *Oh, Strange and Lucid Moment*, two songs from the song cycle *One Blazing Glance* (arr. for chorus), May 8, 2010

2009 **MIT Wind Ensemble** Fall Concert: From Baroque to the Present! – *Sunnyside Swing*, Kresge Auditorium, December 5, 2009

Composers Guild Certificate of Excellence for Best Short Composition and Award of Excellence in the Keyboard Category for *Motherwell Lorca's Bagpipe Lament* (solo piano version) and 1st Prize in the Vocal Solo Category for *Star Goddess Song*.

One Blazing Glance performed at the Feminist Theory and Music 10 Conference at the University of Greensboro, NC, May 29, 2009

Equinox Chamber Players (premiere) *Suite of Five Seasons* for woodwind quintet in St. Louis, March 22, 2009

Treble Singers, **Virginia Davidson**, Director (premiere) *Facial* and *Oh, Strange and Lucid Moment*, St. Peter's Church, New York City, May 19, 2009

Lydian String Quartet – *Phantasmagoria*, Music by Women of the Americas from Three Centuries, Brandeis Women's Study Research Center, Waltham, MA, March 29, 2009

2008 **Scott Woolweaver** (commission/premiere) - *Night Forest Fantasia* for viola, percussion and celesta, May 5, 2008, Williams College, Williamstown, MA

17th Women's History Network Conference, **University of Glasgow**, Hunter Hall, Scotland - *One Blazing Glance*, Kathryn Wright, soprano, Wendy Rolfe, flute, Sharron Griffiths, harp, Jacqui Penfold, viola, Heather Corbett, marimba, September 6, 2008

- 2007 **American Center CAP Grant** for song cycle *One Blazing Glance*
- Chamber Orchestra Kremlin** (Moscow, Russia) commission to arrange original solo piano piece, *Night Train*, for string orchestra. Performance with *Fire Mountain Intermezzo* in Moscow at Studio 5 Radio “Culture,” live broadcast and interview, June 4, 2007
- Berklee travel grants** to Moscow, Russia (Chamber Orchestra Kremlin) and Montreal, Ontario (Feminist Theory and Music 9 Conference)
Premiere - *One Blazing Glance*, original song cycle for soprano, flute, harp, viola and marimba, performed at the Linda Paresky Center at Simmons College, by Berklee faculty, supported by **Our Bodies Ourselves, Simmons College-Simmons Institute for Leadership and Change, PatsyLu Fund and Berklee College**, November 13, 2007
- PatsyLu Fund for Women’s Music Projects** of the Open Meadows Foundation grant for song cycle *One Blazing Glance*
- 2006 **Chamber Orchestra Kremlin** (Moscow, Russia) Homage to Mozart Competition, finalist, *Fire Mountain Intermezzo* performed internationally including in Moscow, Russia; Worcester, Massachusetts; and the Weill Recital Hall at **Carnegie Hall**, NYC
- Berklee 60th Anniversary Composers Series Concert** - *Suite for Israel* for oboe, cello, and piano, David Friend Recital Hall, June 12, 2006
- Voices of Eve: Celebrating Women Composers at Berklee – **Triple Helix** ensemble performed arrangement of Rebecca Clarke’s *Down By the Salley Garden* (composer contributed one variation as did other Berklee colleagues)
- 2005 **PianOVO Trio** (Weimar, Germany) commission for *Suite for Israel* in three movements for oboe, cello, and piano
- 2004 York University Women’s Chorus, Alan Gasser, conductor, premiere – *To the Fair Clarinda*, text by Aphra Behn, York University, Toronto, **Canada**, March 29, 2004
- Southern Lament* for solo guitar commissioned by **Apostolos Paraskevas** as part of the *Lament Project*, multiple international performances
- Dvorak Symphony Orchestra** (Prague, Czech Republic) recorded *Golden Fanfare*, **Julius Williams** conductor, on the CD *The New American Romanticism* (Albany Records)
- 2003 **Berklee College of Music** recording grant for CD of original chamber works

Jordan and the Dog Woman (Juxtab Records)

New Jersey City University and Sigma Alpha Iota's national *Women Composers Showcase* performed the *Forth Project* for solo piano, inspired by the works of visual artist Mark Forth in November 2003

Equinox Chamber Players commissioned *Women, Power, and the Journey* for woodwind quintet and percussion inspired by women with significant ties to St. Louis for multiple performances in St. Louis and Boston in March 26-27, 2003

Equinox Chamber Players perform *Jordan and the Dog Woman* in multiple locations in St. Louis, MO March 1-2, 2003; and 3 venues in Boston, MA March 26-27, 2003

2002 **Handel & Haydn Society** composer residency and for *Sorrow and Tenderness* for classical orchestra and SATB chorus; text: Henry James. Performed at Brockton High School in Brockton, MA, February 1, 2002

Berklee: Davis Grant, part of the Faculty Initiative Project, for *the Sonic Circuits Project* of the American Composers Forum New England

2001 **Margaret Fairbank Jory Copying Assistance Program** grant from the American Music Center for *Sorrow and Tenderness*

Meet the Composer Grant with the Philadelphia Classical Symphony for *Goblins Night Out!*, a composition for orchestra and narrator for their Halloween concert, commissioned by PCS, October 28, 2001

2000 **Philadelphia Classical Symphony** premiere – *The Singing Tree* at the Pennsylvania Academy of Fine Arts as parts of their Maxfield Parrish retrospective, September 15, 2000

1999 prize award from the **Philadelphia Classical Symphony and the Pennsylvania Academy of Fine Arts** for *The Singing Tree*

Wellesley Symphony Orchestra, Max Hobart, conductor, performs *Golden Fanfare*, Wellesley, MA, February 7, 1999

Margaret Fairbank Jory Copying Assistance Program Grant from the **American Music Center** for *Golden Fanfare*

- 1998 Grant from the **Dr. Scholl Foundation** for the Composers in Red Sneakers' (in collaboration with the Longy School of Music) New Music Youth Collaborative Project for two concerts, including *Fire Mountain arranged* for two pianos
- Brockton Symphony Orchestra, premiere – *Golden Fanfare* in Brockton on April 5, 1998 and at **Jordan Hall** in Boston, MA on April 11, 1998
- 1997 Plymouth Music Series (MN) in collaboration with the **American Composers Forum Orchestral Reading Project** award/reading for *Andare*
- Star II* for bassoon and percussion performed in Waltham, MA September 12, 1998; Pickman Hall at Longy School of Music in Cambridge on February 12, 1997
- 1995 Enchanted Journey – premiere; Composers in Red Sneakers Concert, July 28, 1995, Paine Hall, Harvard, Cambridge, MA July 28, 1995
- 1994 - **ASCAP PLUS** awards from the Special Awards Program
- 1993 **Very Special Arts Massachusetts** grant for Uncommon Senses' 1994 tour of the multimedia project *She's Learning How to Speak*
- Awarded **Crosscurrent's** Guest Composer position for 1993 concert
- 1998-9 **June in Buffalo:** Chosen to participate in the Composition and Performance Festivals sponsored by the **SUNY at Buffalo**
- 1988 Received recommendation to the **American Academy of Arts and Letters**
- 1987-90 **Boston University's Directors Award**
- 1986 **American Society of Composers, Authors and Publishers** Foundation Young Composers Grant for *The Hermit*
- 1984-6 Boston University's Directors Award

Recordings

- Images of Eve* various composers, **Odyssey Discs**, MA; Wendy Rolfe, flute and Deborah DeWolf Emery, piano; original composition: *Three Women*
- Nothing Works as Planned* various composers and performers, **Interval Records**, Tel Aviv, Israel; original composition: *Fire Mountain Intermezzo*, for string orchestra

<i>Dark Winds Rising</i>	various composers, performed by the Equinox Chamber Players, Albany Records , New York; original composition: <i>Jordan and the Dog Woman</i> , for woodwind quintet and percussion
<i>Laments for Solo Guitar</i>	Apostolos Paraskevas, guitar, Clear Note Records , Ohio original composition: <i>Southern Lament</i>
<i>Jordan and the Dog Woman</i>	various performers, all works by Beth Denisch, Juxtab Records , Boston
<i>The New Romanticism</i>	conductor: Julius Williams, Dvorak Symphony Orchestra, various orchestral composers, original composition: <i>Golden Fanfare</i> , for orchestra, Albany Records , New York

Conferences, Presentations, Professional Organizations

- 2014 (proposal submitted) **American Musicology Association**; Proposal for a Formal Short Session, AMS 2014, Milwaukee, WI; *Rebecca Clarke's Music for String Quartet: Historical and Stylistic Considerations*; Session organizer: Liane Curtis; Panelists: Liane Curtis and Beth Denisch; Suggested Session Chair: Alain Frogley
- 2011 **Feminist Theory and Music 11 – Looking Backward, Forward and Sideways**, Arizona State University September 21-25. As International Co-Chair led **Gender Research in Music Education's** BiAnnual meeting. Designed and facilitated the development of the GRIME Panel session: *Gendering Band*
- 2010 **Society for American Music**, 37th Annual Conference in Cincinnati, Ohio on March 9-13, 2011. Attended the conference and brought back information and resources regarding popular music topics presented, expert references, contacts and source materials; to integrate these new resources in the music theory courses and gender and music courses at Berklee.
- 2009 Feminist Theory and Music 10 - *2009 Improvising and Galvanizing*, University of North Carolina at Greensboro, May 26-31. Attended various workshops and presentations on music education and the feminist perspective. ***One Blazing Glance***, a 40 minute original song cycle for mixed chamber ensemble was performed on May 30th at the conference.
- 2007 Feminist Theory and Music 9 Conference -*2007 Speaking Out of Place*, McGill University, Montreal: attended various workshops and presentations on music education and the feminist perspective. June

- 2006 *Music, Gender and Society* course syllabus was published by American Sociology Association's "The Sociology of Gender: Syllabi & Other Instructional Materials" (Sixth Edition) in October 2006.
- 2005 **Feminist Theory and Music 8** -2005: City University of New York, Graduate Center & New York University: presented a paper as part of the Gender Research in Music, International's Feminist Epistemologies session on Non-Sexist Teaching Strategies and attended various workshops and presentations on music education and the feminist perspective.
- 1995 Taught *The Mind's Ear* at Cambridge Center for Adult Education: Music and Neuropsychology
- 1986 - Composer and Publisher member of **American Society of Composers, Authors, and Publishers, Inc.**

Publications

- All music publications, unless otherwise noted, are published by Juxtab Music (ASCAP licensed), see *List of Selected Works*
- *Star II* – TrevCo Publications, 2011
- *Action, Theory and Criticism for Music Education*, MayDay Group, e-column: response to Regelski's "Correcting the MayDay History: A Response to Roberta Lamb." As co-chair of Gender Research in Music Education, May 2010
- "First Person: Composer Beth Denisch." *The Advocate*, April 2007
- *Southern Lament* – Clear Note Publications, 2007
- "Music, Gender and Society" syllabus was published by American Sociology Association's "The Sociology of Gender: Syllabi & Other Instructional Materials" (Sixth Edition) in October 2006.

Exhibits

- Phenomenal Women Display – Displayed original scores, Berklee, Nov. 2005

Adjudications

- VIII International Composition Competition of the Corfu Guitar Festival, 2005
- Boston Community Music Center, Student Performer Competition, 2003
- Brockton Symphony Orchestra, Concerto Competition, 2000

Service to the Field

- 2009 - 2013 Board member Chameleon Arts Ensemble
2010 - Board member Women's Philharmonic Advocacy Project
2007 - 2009 Board Member La Donna Musicale
2005 - 2010 Board Member American Composers Forum New England
2005 presenter at the Feminist Theory and Music 9 conference, New York
2004 - member, Gender Research in Music Education
2003-2005 Board member Cambridge Madrigal Singers
1995-99 Board Member Brockton Symphony Orchestra
1998 - member, International Alliance of Women in Music
1995- member, Gender Research in Music Education, Inc.
1993- member, College Music Society
1992 – 98 member, Massachusetts Music Therapists Alliance
1992-95 member, American Music Therapy Association
1987 - member, American Society of Composers, Authors, and Publishers

Review Excerpts on Original Compositions

- ... *fierce rhythmic patterns* ... Bernard Holland, New York Times
- ... *absolutely first-rate stuff ... purposeful drive ... wonderfully evocative ... simply splendid.* David Cleary, New Music Connoisseur
- ... *colorful ... pictorial ..* Ellen Pfeifer, Boston Herald
- ... *brimmed with personality and drive* ... Anthony Tommasini, The Boston Globe
- ... *great simplicity and terseness* ... Susan Larson, The Boston Globe
- ... *highly entertaining and imaginative work.* Peter Burwasser, New Music Connoisseur

List of Selected Works

Solo

Forth Project - six pieces for pno (15')

Motherwell Lorca's Bagpipe Lament – pno (4')

Southern Lament – gtr (3')

Duets

Anferginan – tpt, drms (6')

Fire Mountain – two pianos (13')

Star II – bsn, perc (10-15')

Star III – fl, perc (15-20')

Three Women – fl, pno (6')

Trios

The Magician – vla, perc, cel (8')

Suite for Israel – ob, vcl, pno (8')

Night Forest Fantasia – vla with perc and cel (10')

String Quartets

The Hermit (5')

Phantasmagoria (13')

Five on Five, with clarinet (20')

Mixed Chamber

Enchanted Journey – narr, sax qrt, pno, drms (12')

Jordan and the Dog Woman – wwnd qnt and perc (16')

Nisan: Hodesh Ha-Aviv – srtnq qrt and wdwnd qunt (4')

Singing Tree – fl, cl, hp, perc, pno, vln, vlc (9')

Women: the Power and the Journey – wwnd qnt and perc (17')

Suite of Five Seasons – wwnd qunt (20')

Orchestra

Fire Mountain Intermezzo – string orchestra (5')

Golden Fanfare – full orchestra (6')

Goblin's Night Out – chamber orchestra (8')

Night Train – string orchestra (2')

Yanvalou – full orchestra (8')

Solo Voice

One Blazing Glance – song cycle in 3 parts; sop, fl, hp, vla, mba (40')

Miriam's Dance – soprano and piano (3')

Sister of Mercy – sop, vln (4')

Star Goddess - sop, hp (8')

Choral

Love Is/Love Says – SSAATTBB (9')

Constantly Risking Absurdity – SATB (4')

Oh Strange and Lucid Moment and Facial – SSAA (5')

Sorrow and Tenderness – period chamber orchestra and SATB (4')

To the Fair Clarinda – SSA (5')

Part-Time Faculty

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

Berklee
college of
music

Sharon H. Kramer, PhD

65 Somerset Road
Brookline, MA 02445

h: (617) 232-7865
c: (617) 548-2336
sharon.kramer@rcn.com

Institutional Assessment Research Assistant

Berklee College of Music, Boston, MA 12/2013-Present

- Locate, collect and analyze quantitative and qualitative data pertaining to institutional research and assessment.
- Design and implement surveys.
- Develop coding systems for qualitative data analysis.
- Collect and compare information on peer institutions using NCES/IPEDS database.

Program Evaluator

10/2013-12/2013

- Evaluated annual conference of religious school educators. Analyzed survey results and prepared report for stakeholders (consultant for Hecht Research Associates, Needham, MA).
- Analyzed quantitative and qualitative data from synagogue general membership survey (pro-bono for Temple Young Israel of Brookline, MA).

Lecturer and Teaching Fellow

Harvard University, Cambridge, MA 1994-2001

- Taught undergraduate psychology lecture and seminar courses including Methods of Behavioral Research, Social Psychology and the Legal System, and Supervised Undergraduate Research. Lectured, developed curricula, created course web sites.
- Supervised undergraduate thesis writers, served on thesis committees, consulted on data management and statistical analyses.
- Supported larger lecture courses as a teaching fellow by leading weekly review and discussion sections for Introductory Psychology and Methods of Behavioral Research courses. Advised students, assisted in writing exams, graded students' exams and papers, acted as liaison between students and faculty.
- In support of PhD thesis, conducted quantitative meta-analysis of decision making research, designed and conducted experimental research utilizing qualitative and quantitative methods such as surveys and videotapes of experimental groups.

Research Assistant

McGill University, Montreal, Canada 1992-1993

- Department of Psychology: Assisted on a longitudinal quality of life study tracking patients with end stage renal disease. Coded patient and family interviews, managed and interpreted data.
- School of Management: Assisted on project designing computer simulations to test principles of corporate re-engineering. Summarized results and prepared report for principal investigator.

Teaching Assistant

Barnard College, Columbia University, NY 1986-1987

- Taught sections of Quantitative Reasoning course, graded exams, advised students.

Education

Ph.D., Social Psychology, Harvard University, Cambridge, MA 1999

M.A., Psychology, Harvard University, Cambridge, MA 1996

B.A., Art History/Psychology, Barnard College, Columbia University, New York, NY 1989

Skills

Software Knowledge: Microsoft Excel, Word, Powerpoint, Google Docs. Familiarity with SPSS, Survey Monkey

Publications, Presentations and Awards

Kramer, S.H., & Rosenthal, R. (1998). Meta-analytic research synthesis. In A. Bellack and M. Hersen (Eds.), Comprehensive Clinical Psychology, Vol. 3. (pp. 351-368). Oxford, England: Elsevier Science.

Kramer, S.H., & Rosenthal, R. (1999). Effect sizes and significance levels in small sample research. In R. Hoyle (Ed.). Statistical Strategies for Small Sample Research. Newbury Park: CA: Sage Publications.

Poster presentation, "Why are two heads better than one: a comparison of individual and group problem solving", American Psychological Society Convention, May 1997.

Harvard University Graduate School of Arts and Sciences Term Time Award and Harvard University William James Fellowship.

Barnard College Phi Beta Kappa, Summa Cum Laude, Virginia Wright Award in Art History

MARC M. EDELSTEIN, MD, PhD, FAAP
780 Boylston Street #24C
Boston, MA 02199
617-256-1144
marecedelsteinmd@aol.com

EDUCATION

1973 - 1976: University of Miami – B.S. (Chemistry) Magna Cum Laude.

1976 - 1980: University of Miami School of Medicine – M.D.

1988 - 1992: University of Miami – Ph.D. (Philosophy) - Dissertation entitled "Resolving Ethical Dilemmas in Health Care."

2008-Present: Berklee College of Music: Dual Major – Electronic Production and Design + Contemporary Writing and Production; Principal Instruments - Piano and Bass Guitar

POST-GRADUATE MEDICAL TRAINING/EDUCATION

1980-1981: Intern, Department of Medicine, Naval Hospital, San Diego, California.

1982-1985: Resident in Pediatrics, Naval Hospital, San Diego, California.

OTHER PROFESSIONAL EDUCATION

1999 - Tulane University / American College of Physician Executives - Certificate in Medical Management

PROFESSIONAL EXPERIENCE:

TUFTS HEALTH CARE INSTITUTE (THCI) / TUFTS UNIV SCHOOL OF MEDICINE OFFICE OF CONTINUING EDUCATION (OCE), Boston, MA

The Tufts Health Care Institute (THCI) is an independent non-for-profit educational organization established in 1995 as a joint venture of Tufts University School of Medicine (TUSM) and the Tufts Health Plan. THCI aims to help physicians and other health care professionals in all stages of their training and professional development to practice effectively and lead change in a high-quality, cost-effective health care system. This mission is addressed through organizing numerous classroom programs and conferences, internet-based interactive training programs, modules, and applied learning exercises, as well as through development of enduring educational materials.

The Tufts University School of Medicine Office of Continuing Education (OCE) has served physicians and other health care professionals in the Tufts affiliated hospitals for over 30 years, accrediting presently over 200 regularly scheduled conferences (e.g., Grand Rounds series). In 2005, the staffing of THCI and the OCE were integrated to achieve economies of scale and reduce duplicative efforts.

Consultant Medical Director**2008 - Present**

Involved in multiple projects providing medical director oversight and clinical/administrative expertise to assist education efforts and program support for THCI/OCE

Chief Medical Officer and Co-Director**2006 - 2007**

- Led business development efforts for THCI/OCE
- Worked with Executive Director to identify new content for THCI/OCE programs and to manage the operations
- Led role in relationship Tufts University School of Medicine and its affiliated hospitals, especially with senior leadership
- Presented THCI/OCE in public forums, including presentations to and interactions with professional organizations, clients, and sponsors
- Key role in fundraising and sponsor acquisition, including outreach to new sponsors and well as contributing to the grant writing efforts

PRIVATE HEALTH CARE SYSTEMS (PHCS), Waltham, MA**2005 - 2006**

PHCS is a national leader in health care cost management. The PHCS Network is the largest proprietary preferred provider organization (PPO) network in the country, with near 450,000 providers and over 4,000 facilities. In addition to its PPO Network, PHCS is the second largest independent care management company in the country. The care management team reviews patient cases to ensure that health plan members receive the most appropriate in the most appropriate settings while helping customers manage costs.

Director, Physician Review

- Led and directed Physician Review Unit in carrying out the Utilization Management activities of the Care Management Division for the company, providing Utilization Review functions for about 1,000,000 covered lives.
- Provided leadership advice and support for the Care Management Division for the company
- Developed and supported systems and processes to enhance the efficiency and effectiveness of the Utilization Review activities of the Physician Review Unit

PRIMARY CARE, LLC, Braintree, MA

Primary Care, LLC (PCLLC) was a Physician Organization of approximately 200 independent Primary Care Physicians and Internal Medicine Specialists in the Greater Boston area. The organization served as the interface with the Managed Care Health Plans to negotiate risk contracts as well as optimize performance of the network's providers with regard to resource utilization and quality of care. Approximately 100,000 covered lives were impacted by these risk and pay-for-performance contracts. The organization was purchased and made a non-profit subsidiary of Tufts Medical Center in 2005.

Chief Executive Officer, Primary Care, LLC

2002 - 2005

- Led and directed the company's operations and related lines of business, providing leadership in developing, planning, implementing and updating as appropriate, the Company's strategic and business plan, consistent with organization's philosophy, mission, and goals.
- Directed and oversaw negotiation of global and limited risk contracts with third-party payors (i.e., Tufts Health Plan, Blue Cross Blue Shield of Massachusetts, and Harvard Pilgrim Health Care).
- Recommended, developed, and negotiated strategies with third-party payors and other vendors/purchasers/providers of health care related services.
- Oversaw and tracked Primary Care, LLC Physician Network, regional, and individual Physician performance.

Network Medical Director

2001 - 2002

- Provided Medical Operations and Medical Management direction and guidance for community-based Physician Organization Primary Care Physicians and Internal Medicine Specialists.
- Assisted with the contracting efforts and serves as the senior Medical liaison with the Managed Care Organizations

MEDXTEND CORPORATION, Norwood, MA

2000-2001

Director of Medical Operations, medXtend Corporation

- As part of core management team for this startup medical technology company, focused on telemedicine application, contributed clinical medical and physician executive expertise to assist in the development of the general business and medical operations.
- Company ceased operations in February 2001

AVMED HEALTH PLAN, Miami, FL

Served for seven years in number of roles as noted below (1993-2000). AvMed Health Plan is a non-profit Managed Care Organization with corporate offices in Miami and Gainesville Florida. During the time I was affiliated with the organization, the company cared for upwards of 400,000 covered lives in Medicare, Commercial, and Medicaid HMO and POS lines of business in Florida. We had a network of about 10,000 facilities and providers.

Group Vice President, Medical Affairs

2000

- Responsible for the all Health Plan Quality of Care Activities, which aim at optimizing the overall health care provided for every Health Plan member and all focused Quality of Care programs
- Directed and provided overall direction for the Health Plan's Quality Improvement Committees and programs, including Chairing the Corporate Quality Improvement

Committee, Credentialing Committee, and Medical Technology Assessment Committee

- Directed and provided leadership toward Health Plan accreditation activities and regulatory compliance, such as with the NCQA, JCAHO, and HCFA
- Directed and guided ongoing development of Provider Performance and Profiling efforts, including physicians, other healthcare professionals, facilities, and ancillary services, providing measurement, monitoring, and feedback about the performance of AvMed's Network of Providers with regard to quality, affordability, and accessibility of health care to the members of the Health Plan

Group Vice President, Network Operations **1999-2000**

- Responsible for all Health Plan contracting and professional relationship with: Primary Care and Specialty Care Physicians, Non-physician Ancillary Providers, Hospitals, Pharmacies, Laboratory Services, Skilled Nursing Facilities, Ambulatory Surgical Centers, Home Care Agencies (about 10,000 affiliated providers)
- Directed and guided development of Provider Performance and Profiling efforts, including physicians, other healthcare professionals, facilities, and ancillary services, providing measurement, monitoring, and feedback about the performance of AvMed's Network of Providers with regard to quality, affordability, and accessibility of health care to the members of the Health Plan
- Provided support for AvMed Health Plan efforts with regard to Electronic Interface with Physician offices, Electronic Data Repositories/Data Warehouse, and Medical Care Guideline Development

Group Vice President, Medical Operations (Chief Medical Officer) **1998-1999**

- Responsible to ensure that the day-to-day Medical Operations facilitate quality, affordable, and accessible health care to the members of AvMed Health Plan (400,000 members in 1998-9, with department of 200 employees)
- Directed AvMed's operations in Medical Management, including the areas of Inpatient Care Utilization Management and Review, Pre-Authorization Activities, Disease Management, and Complex Case Management (annual Medical Expense budget of \$800,000,000)
- As member of Senior Executive Team of AvMed Health Plan, worked closely with Network Development, Customer Services, and Sales/Marketing leadership to fulfill the missions of those departments in each of AvMed's markets

Vice President, Physician Services **1996-1997**

- Responsible for the development and maintenance of positive and mutually beneficial relationships between AvMed and its physicians.
- Developed and directed day-to-day operations of new Department, Physician Services to provide Provider Relations and other administrative support to the physicians affiliated with AvMed Health Plan
- Developed Physician Call Center, a centralized call service center to serve the needs of providers contracted with AvMed

- Developed the performance measures and reports that measure, monitor, and provide feedback to the physicians affiliated with AvMed Health Plan.
- Directed AvMed's PCP Bonus Program, rewarding financially those Primary Care Physicians with exemplary member satisfaction and quality of care as determined through an evaluation of medical records.

Vice President, Physician Contracting **1995-1996**

- Responsible for the development, contracting, and maintenance of the physician networks in all markets served by AvMed
- As member of Executive Team of AvMed Health Plan, work closely with Medical Operations, Customer Services, and Sales/Marketing to meet physician recruiting, quality, and performance needs to fulfill the missions of those departments in each of AvMed's markets

Medical Director, Pre-Authorization **1994-1995**

- Provided Medical Director decision making regarding the pre-authorization of health care services for the members of AvMed Health Plan
- Helped develop and implement a new, Pre-Authorization Call Center (opened in November, 1994), in which state-of-the-art telephone and computer technology is used to adjudicate pre-authorization activities for all AvMed Health Plan members.

Associate Medical Director, Miami Region **1993-1994**

- Supervised program for the pre-authorization of health care services for Group and Medicare HMO members of AvMed Health Plan, Miami, Florida
- Facilitated training activity called "Lunchtime Ethics Conference" for the staff of the Medical Department (bimonthly), in which Health Care Ethical Dilemmas that arise within the context of managed health care are discussed.
- Chair, Peer Review Subcommittee of Quality Improvement Committee, AvMed Health Plan, Miami

DEPARTMENT OF PEDIATRICS, UNIV OF MIAMI, SCHOOL OF MEDICINE

Assistant Professor of Clinical Pediatrics **1991-1993**

Community Based Pediatrics Program

- Served as Director of Family Services and Pediatrician for Camillus Health Concern, an ambulatory care medical clinic for homeless and indigent residents of Miami
- Served as Assistant Medical Director, Camillus Health Concern with primary administrative responsibility entailed the medical information system and Quality Assurance for Camillus Health Concern
- Developed and managed computer data base management and information system to evaluate comprehensively the psychosocial and medical background as well as monitor and evaluate the quality and appropriateness of health care and other services delivered through the Camillus Health Concern Child and Family Program, Camillus Health Concern Adult Medical and Social Services, and the Camillus Health Concern

- Migrant Program
- Facilitated monthly academic conference called "Pediatric Ethics Rounds" in Department of Pediatrics, University of Miami School of Medicine, for pediatric staff and housestaff and medical students
 - Staff pediatric attending for Continuity Clinic of Pediatric Housestaff, Department of Pediatrics, University of Miami School of Medicine and General Pediatric Ward attending, University of Miami/Jackson Memorial Medical Center

UNITED STATES NAVY, ACTIVE DUTY

Received United States Armed Forces Scholarship for medical education at University of Miami School of Medicine. In view of having earned this scholarship, chose to attend post-graduate medical training at Naval Hospital, San Diego, California, and served four years in the active duty U.S. Navy, as noted below.

**Staff Pediatrician and Lt. CDR, USN 1986-1988
Naval Hospital Branch Medical Clinic, Naval Station, Mayport, Florida
and Naval Hospital, Jacksonville, Florida**

- Received Letter of Accommodation for contributions while at command
- Chairman, Quality Assurance Committee, Naval Hospital Branch Medical Clinic, Mayport, Florida
- Developed computer database management program for the purposes of monitoring and evaluating the quality and appropriateness of health care delivered at this large ambulatory care clinic. This computer program was also adapted to monitor the spouse and child abuse cases evaluated by the Family Advocacy Committee.

**Staff Pediatrician and Lt. CDR, USN 1985-1986
Naval Hospital, Beaufort, South Carolina**

- Received Letter of Accommodation for contribution to education and training while stationed at Naval Hospital, Beaufort, South Carolina.

**Battalion Surgeon/General Medical Officer, Lt., USNR 1981-1982
Third Amphibious Assault Battalion,
First Marine Division, Camp Pendleton, California.**

- Received Letter of Accommodation from Commanding Officer, First Reconnaissance Battalion, First Marine Division, for medical support during deployment, February 1982 - March 1982 (Cold Weather Training).

PROFESSIONAL PRESENTATIONS:

- “Non-Clinical Careers for Physicians in Managed Care” at the Non-Clinical Careers for Physicians Conference, Cape Cod, Massachusetts, October 2007
- “Ethical Health Care Decision Making and Risk Contracting” at the Coventry Health Services Conference, Coventry Health Care, Baltimore, Maryland, September, 2004
- “Population-Based Care, Variance, and Quality” at the Lynn P. Carmichael Family Medicine Update, Miami Beach, Florida, April, 1999
- “Population-Based Care, Variance, and Quality” at the Florida Hospital Association/Florida Organization of Nurse Executives Annual Meeting, Orlando, Florida, November, 1998
- “Mental Health and Managed Care” at the University of Miami School of Medicine Department of Psychiatry and Behavioral Sciences, Miami, Florida, June 1998
- "Bioethical Decision Making in Health Care" as part of Florida International University Program on Quality Health Care Management at Mercy Hospital, Miami, Florida, February 1997
- "Bioethical Decision Making in Health Care" as part of Florida International University Program on Quality Health Care Management at Miami Children’s Hospital, Miami, Florida, July 1996
- "Bioethical Decision Making in Health Care" as part of Florida International University Program on Quality Health Care Management at Pan American Hospital, Miami, Florida, July 1995
- "Ethical Decision Making in Health Care" as part of Florida International University Program on Quality Health Care Management at North Broward Medical Center, Pompano Beach, Florida, March 1995
- "The Camillus Health Concern Child and Family Program: A Comprehensive Health Care Program for Homeless and Indigent Children in Miami, Florida, at the 1993 Head Start - Johnson & Johnson Management Fellows Program at the University of California, Los Angeles, June 1993
- "The Camillus Health Concern Child and Family Program: A Comprehensive Health Care Program for Homeless and Indigent Children in Miami, Florida," at the 1993 Spring National Meeting of the Society for Health and Human Values, Galveston, Texas, May 1993

- "Medical and Psychological Well-Being of the Homeless Children of Miami," at the Second Annual Children's Mental Health Conference -"Linking Forces II," Miami, Florida, May 1993
- "Evaluation of a Perinatal Monitoring Program for Newborns During the Transitional Period," at the Uniformed Services Pediatric Seminar, San Diego, California, March 1988
- "Evaluation of Tachypnea in the Newborn," at the Military Perinatal Research Conference, Aspen, Colorado, July 1987
- "Development of New Standards for Evaluating High Risk Newborns," at the Armed Forces District American College of Obstetricians and Gynecologists, and the Organization for Obstetric, Gynecologic and Neonatal Nurses Conference, San Diego, CA, October, 1986
- "Use of Glucometer for Monitoring Hypoglycemia in the Newborn," at the Military Perinatal Research Conference, Aspen, Colorado, July 1986
- "Newborn Birth Weight/Gestational Age Growth Curve For a Military Population - Implication for Assigning Newborns to High Risk Monitoring," at the Military Perinatal Research Conference, Aspen, Colorado, July 1985

PUBLICATIONS

- "Halpern, R, and Edelstein, MM, "Continuing Medical Education and the Quest for Quality," April 2007.
- Edelstein, MM, "Trading care and compassion for efficiency: Commentary on Governor Chiles' plan for revamping the delivery of health care in the State of Florida," The Miami Review, Vol.67, No.184, March 2, 1993.
- Edelstein, MM. and Pennell, JP, "Care of the Imperiled Newborn," Miami Medicine, December 1989.

ACADEMIC APPOINTMENTS

- Assistant Professor, Department of Public Health and Family Medicine, Tufts University School of Medicine, 2006 to present
- Clinical Instructor, Primary Care Clerkship, Harvard Medical School, 2004 – present
- Assistant Professor (adjunct) Department of Philosophy, University of Miami, Coral Gables, Florida, 1993-1997
- Assistant Clinical Professor, Department of Pediatrics, University of Miami School of Medicine, Miami, Florida, 1993-1997

COMMUNITY SERVICE

- Massachusetts Board of Registration for Medicine, Subcommittee on Competency in Non-hospital Based Medical Practice, 2007
- Hospital Ethics Committee, Tufts-New England Medical Center, Boston, MA – 2007
- Physician Council of Massachusetts Healthcare Quality Partners (MHQP); was elected as Representative from Physician Council to Board of MHQP, 2001-2005
- Ethics Advisory Group, Harvard Pilgrim Health Care, Boston, MA, 203-2005
- Hospital Ethics Committee, Miami Children's Hospital, Miami, Florida, 1996-2000
- Hospital Ethics Committee Aventura Hospital and Medical Center, North Miami Beach, Florida, 1990-97

PROFESSIONAL AFFILIATIONS:

- American Medical Association - member since 1976
- American Academy of Pediatrics - member since 1982, elected Fellow in 1987

PROFESSIONAL LICENSES/BOARD CERTIFICATION

- Licensed Physician, State of Massachusetts. License # - 208455. April 2001.
- Diplomate of the American Board of Pediatrics No.35392 - April 26, 1987.

HONORS AND AWARDS:

- 1992 - "Community Volunteer of the Year," Salvation Army, Miami, Florida.
- 1993 - Finalist, Up and Comers in South Florida, South Florida Magazine
- 1994 - Finalist, Up and Comers in South Florida, South Florida Magazine

Davis Wimberly

1140 Boylston St. MS-921 ADM
Boston, MA 02215
617-747-3141 dwimberly@berklee.edu

EDUCATION

Harvard University

Master of Education in Human Development and Psychology

Cambridge, MA

September 2009 - May 2010

- Projects included a case study on Berklee president, Roger Brown; a qualitative study of the music created at Berklee educational outreach site; and a qualitative study on the use of music technology in therapeutic and educational settings, which will culminate in a published book chapter due out this summer.
- Studied leadership in higher education, quantitative and qualitative research, educational neuroscience, social/emotional adolescent and adult development, and other integrative areas in education, psychology, and organizational behavior.
- Awarded Certificate of Appreciation for Intellectual Contribution and Leadership from the Dean for work with Access and Disability Services.

Berklee College of Music

Bachelor of Music in Music Therapy

Boston, MA

January 2002 - May 2005

- Magna cum laude, Berklee Entering Student Talent Scholarship.

COLLEGE TEACHING

Berklee College of Music – Music Therapy Department

Course Author

Boston, MA

May 2013 - present

- Author online course content for graduate music therapy course titled “Contemporary Music in Clinical Treatment” in collaboration with the Office of Online Learning, Academic Affairs, and the Music Therapy Department.

Massachusetts School of Professional Psychology - Organizational and Leadership Psychology Department

Adjunct Faculty

Newton, MA

September 2012 - present

- Design curriculum and teach online course titled “American Higher Education Overview,” exploring administrative/leadership/educational roles in higher education institutions.
- Utilize *Moodle*, *Camtasia*, *GoToMeetings*, and other technologies designed to deliver engaging online content.
- Serve as faculty advisor, overseeing capstone projects.

Lesley University - Graduate School of Arts & Sciences

Adjunct Faculty

Cambridge, MA

January 2011 – present

- Design curriculum and teach weekend intensive courses on the educational and therapeutic uses of music.

Northeastern University - College of Professional Studies

Adjunct Lecturer

Boston, MA

May 2010 – May 2013

- Design curriculum and teach an undergraduate online course on the physiological and neurological effects of music and a music appreciation course.
- Utilize *Blackboard* Learning Management System to integrate audio and visual lectures, wikis, interactive discussion boards, videos, live chats, audio files, and blogs.

HIGHER EDUCATION ADMINISTRATION

Berklee College of Music - Office of Admissions

Assistant Director of Admissions

Boston, MA

September 2010 - present

- Lead recruitment initiatives by managing auditions and interviews, budget and event logistics, and overseeing recruitment teams consisting of faculty, staff, alumni reps, and student ambassadors. Also lead other enrollment initiatives including identifying and developing a rating system for potential US community colleges for future Berklee articulation agreements; tracking and documenting the enrollment process for Berklee students; and project managing various other recruitment events.

Davis Wimberly

1140 Boylston St. MS-921 ADM

Boston, MA 02215

617-747-3141 dwimberly@berklee.edu

- Engage alumni by working in collaboration with Student Ambassador and Alumni Representative Coordinator to secure alumni for A&I, college fairs, high school visits, and other recruitment events. Organize, manage budget, and oversee details of various admissions-related alumni networking events.
- Build strategic partnerships by representing the college at high schools, college fairs, City Music National sites, and other events. Build relationships with educators, alumni, prospective students, families, industry professionals, possible donors, and other stakeholders across the country and internationally.
- Create interdepartmental synergies through collaboration with colleagues across the college to holistically support students through all stages of the enrollment process: from prospects to enrolled to alumni.
- Serve on Board of Admissions conducting interviews and making admissions decisions.
- Counsel prospective students and families, guiding them through the application and enrollment process, and connecting them with resources to become successful students and eventual alumni.
- Make data-driven decisions when planning future recruitment efforts, utilizing Filemaker Pro, Colleague, EMAS Recruitment Pro, Microsoft Excel, and other technologies to track application, yield, and other admission-related trends.

Berklee College of Music - Office of Enrollment

Enrollment Fellow

Boston, MA

September 2011 – May 2013

- Cross-trained in the Offices of the Registrar; Financial Aid; Scholarships, Student Employment; Bursar; and Retention & Student Success.
- Participate in leadership development curriculum in partnership with organizational psychologist consultant and the Office of Human Resources.
- Report on interdepartmental synergies and suggestions for improvements.

Harvard Institutes for Higher Education

Management Development Program Group Facilitator

Cambridge, MA

June 2010 – June 2012

- Led team-building exercises for group of middle management higher education leaders.

Harvard Graduate School of Education - Access and Disability Services

Student Accessibility Administrator/Note-Taker Manager

Cambridge, MA

September 2009- May 2010

- Trained graduate students to take specialized statistics notes for students with various disabilities.
- Integrated diagrammed, written, and audio notes into user-friendly format.

CLINICAL MUSIC THERAPY

Metro Music Therapy, Inc.

Music Therapist

Denver, CO

July 2005 – July 2009

- Used music to reach therapeutic and educational goals of individuals with disabilities, nursing home residents, students of varying ages and abilities, and community mental health clients.

St. Anthony's Central Hospital - Integrative Healing Team

Music Therapist

Denver, CO

July 2005 – July 2009

- Met patient goals by working collaboratively with doctors, nurses, and other therapists.

ELEMENTARY / SECONDARY TEACHING

Boys and Girls Club of Dorchester

Music Teacher and Curriculum Developer

Dorchester, MA

January 2003 – June 2005

- Taught piano and percussion lessons to diverse low-income students ages 5-19.
- Developed music education curricula for after-school program and implemented it by training work-study teaching staff.

PUBLICATION

Magee, W. L. & Wimberly, D. (in-press) Gender-technology relations in the training and practice of music technology in therapeutic settings. In Magee, W. L. (Ed.) *Music Technology in Therapeutic and Health Settings*.

Davis Wimberly

1140 Boylston St. MS-921 ADM
Boston, MA 02215
617-747-3141 dwimberly@berklee.edu

COMMITTEES, ORGANIZATIONS, AND VOLUNTEER

Music in Action (Student Club) – Harvard Graduate School of Education

Founder and President

Cambridge, MA
September 2009 – May 2010

- Promoted, planned, facilitated, and secured funding for presentations and discussions.

Harvard Graduate School of Education

Student Research Conference Review Board Member

Cambridge, MA
December 2009 – January 2010

- Reviewed proposals and made recommendations for acceptance or revision.

American Music Therapy Association

Employment and Public Relations Midwest Region Representative

Denver, CO
July 2007 – July 2009

- Disseminated information about music therapy to members and consumers of AMTA.

Destination Imagination

Creative Problem-Solving Competition Appraiser

Denver, CO
March 2001 – April 2008

- Judged competition for elementary, middle, and high school students.

SELECT PRESENTATIONS

Wimberly, D. (Mar. 2011). *Music therapy at Berklee*. Presented at Sodra Latin School. Stockholm, Sweden.

Wimberly, D. (Mar. 2010). *Introduction to music therapy*. Presented at the Harvard Graduate School of Education. Cambridge, MA.

Lu, R., Welsh, J., Wimberly, D. (Mar. 2010). *Music in education: avenues for research and practice*. Presented at the Harvard Student Research Conference. Cambridge, MA.

Wimberly, D. (Nov. 2007). *Music therapy in India: building global partnerships*. Presented at the American Music Therapy Association National Conference. Louisville, KY.

Green, T., Hernandez, M., Hollister, L. & Wimberly, D. (Oct. 2006). *Berklee music therapy graduates alumni panel*. Spoke at alumni panel during the Berklee music therapy department's ten-year anniversary celebration. Boston, MA.

Sundararaj, M. D., & Wimberly, D. (June 2006). *Music therapy in special education*. Presented at Vidya Sudha Learning Center for Children with Special Needs at Sri Ramachandra Medical and Research Center: A Harvard Medical International Associated Institution. Chennai, India.

Sundararaj, M. D., & Wimberly, D. (June 2006). *Improvisation in the creative arts: using music, dance, art, and drama in counseling*. Co-organized this daylong workshop and led the music section. This workshop was sponsored by the Chennai Counselors' Foundation. Chennai, India.

Wimberly, D. (May 2006). *Music therapy with individuals diagnosed on the autism spectrum*. Facilitated at Action For Autism, a national non-profit autism society of India. Delhi, India.

Wimberly, D. (Sep. 2004). *An integrative approach to music in psychotherapy*. Presented at Lesley University music therapy conference. Cambridge, MA.

OTHER SKILLS AND CONSIDERATIONS

Passionate about changing the world through accessible education

A flexible, creative, and systems thinker

An adaptive, decisive, and strategic leader

A quick study

Appendix E: Faculty Hiring Process

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

Berklee
college of
music

Faculty Hiring Process for Graduate Studies, Boston Campus

April 2014

1. The Dean, Institutional Assessment and Graduate Studies submits a hiring requisition.
2. The requisition is forwarded to Provost.
3. Upon approval, search begins.
4. Graduate Program Director/Chair, in consultation with Dean, Institutional Assessment and Graduate Studies, as well as Manager, Academic Services, writes a detailed job description, in accordance with college standards for the position.
5. Manager, Academic Services, designs and implements an advertising plan.
6. Manager, Academic Services collects resumes/CVs and supporting materials.
7. A search committee is formed, led by Graduate Program Director/Chair. The search committee includes program faculty.
8. The search committee evaluates applicants to determine whom to interview.
9. The search committee checks references.
10. The search committee leads the interview process. The interview process should include two levels: a phone/Skype screening of semi-finalists and face-to-face on-campus interviews with finalists. The former includes a meeting with the search committee. The latter includes a teaching demonstration, meeting with the department, interview with the search committee, the Graduate Program Director/Chair, the Dean, Institutional Assessment of Graduate Studies and, if requested, the Provost.
11. The search committee makes a hiring recommendation.
12. The Graduate Program Director/Chair recommends rank and salary rate and forwards recommendation to Dean, Institutional Assessment and Graduate Studies for approval.
13. Upon approval, the Dean, Institutional Assessment and Graduate Studies forwards recommendation to Provost.
14. Upon approval, an offer is extended.
15. Upon offer being accepted, the Manager, Academic Services collects college's employment paperwork from the selected candidate. Paperwork includes:
 - a. Signed contract
 - b. US Federal I-9 (if appropriate)
 - c. US Federal W-4 (if appropriate)
 - d. US State M-4 (if appropriate)
 - e. Berklee's direct deposit form (if appropriate)
 - f. Faculty biography for berklee.edu
 - g. Voluntary self-identification form
16. Manager, Academic Services disperses paperwork to appropriate departments.
17. Manager, Academic Services completes a hire form with name, rank, department, position ID, reporting, pay rate, and hire date.
18. Human Resources, Boston, processes paperwork and creates a colleague ID for new hire.
19. Manager, Academic Services creates a personnel record for new hire in the Tickets

Database. This includes the new hire's name, Colleague ID, start date, supervisor, department, title, type of employment. This online form generates an automated New Hire Account Creation ticket to IT Operations.

20. IT Operations assigns a username and password for Unified LDAP, OSX, Email, and Calendar accounts, and also establishes a voicemail assignment
21. Manager of Academic Services prompts Academic Scheduling for the set-up of a learning management system account.
22. Manager, Academic Services ensures that new hire's system assignments are in place and informs new hire as well as new hire's supervisor. User account is activated.
23. New hire receives computer, if appropriate.
24. New hire completes required faculty orientation and training.

**Appendix F:
Faculty Union Contract 2013-2016**

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

Berklee
college of
music

Faculty Contract Agreement 2013-2016

Berklee Faculty Union
of the American Federation of Teachers,
Local 4412, AFT-MA, AFL-CIO

Berklee
college *of*
music

TABLE OF CONTENTS

	PAGE
PREAMBLE	1
ARTICLE I RECOGNITION.....	1
Full-Time Unit	
Part-Time Unit	
ARTICLE II DEFINITIONS.....	2
Berklee Faculty Union	
Federation Representative	
Academic Year	
Academic Day	
Faculty Promotion Advisory Committee	
Deadlines When College Is Closed	
ARTICLE III UNION SECURITY AND DUES CHECKOFF.....	2
Union Membership	
Union Dues Deductions	
ARTICLE IV DURATION OF CONTRACT.....	4
ARTICLE V CONSULTATION AND COMMUNICATION.....	4
ARTICLE VI DISTRIBUTION OF CONTRACT.....	4
ARTICLE VII SEPARABILITY.....	5
ARTICLE VIII ANTI-DISCRIMINATION.....	5
ARTICLE IX MINIMUM TERMS.....	6
Conditions of Employment	
Wage Renegotiation	
Bona Fide Offer of Employment from Another Institution	
ARTICLE X BARGAINING AGENT’S RIGHTS.....	7
Use of College Equipment, Facilities, etc.	
Official Union Postings	
List of Faculty	
Union Meetings	
Responsibilities and Workload of Union Officers	
ARTICLE XI GRIEVANCE PROCEDURES.....	9
Grievance Steps	
Arbitration	
Non-Reappointment Decisions	
ARTICLE XII PERSONNEL FILES.....	12
ARTICLE XIII FACULTY DRESS CODE.....	13
ARTICLE XIV DISCIPLINE.....	13
ARTICLE XV RANKING.....	13
Full-Time Faculty	
Part-Time Faculty	
General Provisions	
Artist in Residence and Visiting Professors	
Endowed Chairs	

ARTICLE XVI	EVALUATION PROCEDURES.....	15
	Full-Time Faculty	
	Part-Time Faculty	
	Procedure for Student Ratings	
ARTICLE XVII	REAPPOINTMENT – FULL-TIME FACULTY.....	18
	Evaluation in Reappointment Years	
	Schedule for Full-time Faculty	
	Department Chair Evaluation of Faculty	
	Issuance of Contract	
	Periods of Reappointment	
ARTICLE XVIII	REAPPOINTMENT – PART-TIME FACULTY.....	21
	Initial Ranking	
	Guaranteed Teaching Units	
	Schedule for Part-time Faculty	
	Issuance of Contract	
ARTICLE XIX	PROMOTION – FULL-TIME FACULTY.....	23
	Promotion Schedule	
	Promotion Process	
	Schedule for Full-time Faculty	
	Early Promotion Application	
ARTICLE XX	PROMOTION – PART-TIME FACULTY.....	26
	Promotion Schedule	
	Promotion Process	
	Schedule for Part-time Faculty	
	Early Promotion Application	
ARTICLE XXI	SUPPORT FOR FACULTY PROFESSIONAL DEVELOPMENT....	29
	Professional Meetings, Workshops, Conventions, Seminars	
	Off Campus Concerts	
	Faculty Recording in Berklee College of Music Studios	
	Educational Programs	
	Educational Study Grants	
	Special Training Grants	
	Research/Creative Grants	
ARTICLE XXII	NO-STRIKE/NO-LOCKOUT.....	32
ARTICLE XXIII	LAY-OFF.....	34
ARTICLE XXIV	WORKING CONDITIONS.....	35
	Scheduling	
	Teaching Hours	
	Class Size	
	Faculty Activities	
	Diversity and Gender Training	
	Recruitment and Retention	
	Pre-Semester Duties	
	Secretarial Assistance	
	Faculty Offices	
	Faculty Lounges	
	Workroom	

	Course Materials	
	Department Chair	
	Technology Training	
ARTICLE XXV	WORKLOAD – FULL-TIME FACULTY.....	38
	Teaching, Advising, and Related Duties	
	Teaching Units	
	Teaching Assignment Schedule	
	Teaching Assignment Policies	
	Advising Students/Office Hours	
	Release Time for Special College Projects	
	Department/Division Meetings	
	Service to the College	
	Service to the Profession	
	Employment at Other Educational Institutions	
	New Faculty Orientation Program Attendance Requirement	
	Summer Session Teaching Assignments	
	Faculty Standards	
ARTICLE XXVI	WORKLOAD – PART-TIME FACULTY.....	44
	Teaching, Advising, and Related Duties	
	Teaching Units	
	Teaching Assignment Schedule	
	Teaching Assignment Policies	
	Advising Students/Office Hours	
	Department/Division Meetings	
	Service to the College Option of Department Chair	
	New Faculty Orientation Program Attendance Requirement	
	Summer Session Teaching Assignments	
	Faculty Standards	
ARTICLE XXVII	TRANSITION CONTRACT APPOINTMENTS.....	47
	Eligibility for Program	
	Teaching and Related Duties	
	Conversion to Part-time Status	
	Replacement of Full-time Faculty Who Enter Program	
	Evaluation Procedure	
	Election of Retirement Leave Benefits	
	Non-eligibility for Medical/Dental Benefits	
ARTICLE XXVIII	ACADEMIC FREEDOM.....	49
ARTICLE XXIX	BENEFITS – LEAVES OF ABSENCE.....	50
	Sabbatical Leave (Full-time Faculty)	
	Professional Leave (Full-time & Part-time Faculty)	
	Military Leave (Full-time Faculty)	
	Sick Leave (Full-time & Part-time Faculty)	
	Funeral Leave (Full-time & Part-time Faculty)	
	Court Leave (Full-time & Part-time Faculty)	
	Special Leave (Full-time & Part-time Faculty)	
	Paid Parental Leave (Full-time & Part-time Faculty).....	53

ARTICLE XXX	BENEFITS – TUITION REDUCTION FOR BERKLEE COURSES... 56	
	Faculty Who Commenced Employment On or Before 9/1/92	
	Faculty Who Commenced Employment After 9/1/92	
ARTICLE XXXI	BENEFITS – RETIREMENT PLANS..... 58	
	Defined Benefit Plan	
	403(b) Retirement Savings Plan – For Defined Benefit	
	Plan Members	
	403(b) Retirement Savings Plan – For Non-Defined Benefit	
	Plan Members	
	General Provisions	
ARTICLE XXXII	BENEFITS – LIFE AND DISABILITY INSURANCE PLANS..... 61	
	Life Insurance	
	Disability Insurance	
	General Provisions	
ARTICLE XXXIII	BENEFITS – MEDICAL AND DENTAL INSURANCE PLANS..... 62	
	Full-time Faculty Participation in Plans	
	Eligible Part-time Faculty Participation in Plans	
	Section 125 (Savings plan for medical and/or dependent care	
	reimbursement)	
	General Provisions	
ARTICLE XXXIV	MANAGEMENT RIGHTS..... 63	
ARTICLE XXXV	WAGES..... 64	
	Minimum Wages/Rates	
	Annual Increases	
	Summer Session	
	Promotion Increase	
	Teaching Load Above Maximum	
	Wage Increase Request	
	Retirement One-Time Payment	
	Wage Payment Schedule	
ARTICLE XXXVI	NUMBER OF FULL-TIME FACULTY..... 66	
ARTICLE XXXVII	WAIVER OF RIGHT..... 66	
ARTICLE XXXVIII	PRE-EXISTING RIGHTS, PRIVILEGES OR BENEFITS..... 67	

MEMORANDA OF UNDERSTANDING

WORKPLACE DISCRIMINATION AND SEXUAL HARASSMENT POLICY.....	68
NEW FULL-TIME FACULTY POSITIONS.....	73
Full-time Positions Offered to Part-time Faculty	
Determination of Salary and Rank	
Credit Toward Promotion	
FRATERNIZATION POLICY FOR FACULTY.....	74
ON-LINE COURSES/BERKLEE ONLINE	76
GRADE SUBMISSION DEADLINE; GRADUATION ACTIVITIES.....	77
STUDY GROUPS.....	78

PREAMBLE

This Agreement is entered into the 1st day of September, 2013 by and between Berklee College of Music (herein referred to as the “Employer” or “College”) and Berklee Faculty Union of the American Federation of Teachers, Local 4412, AFT-MA, AFL-CIO (herein referred to as the “Union”).

ARTICLE I

RECOGNITION

The Employer recognizes the Union as the exclusive bargaining representative of the units defined in the “Certification of Representative” issued by the National Labor Relations Board on the 26th of April, 1985 in Case No. 1-RC-18, 380, as modified below. These units consist of:

- A. Full-time Unit:
All 9 month salaried teaching faculty employed by Berklee College of Music at its Boston, Massachusetts campus, but excluding all other employees, managerial employees, non-teaching professional employees, Senior Vice President for Academic Affairs, Vice Presidents, Associate Vice Presidents, Assistant Vice Presidents, Deans, Associate Deans, Assistant Deans, Chairs of Departments, Assistant Chairs of Departments, Academic Administrators, hourly teaching faculty, Visiting Professors, Artists in Residence, Endowed Chairs, clerical employees, guards and supervisors as defined in the Act.

- B. Part-Time Unit:
All hourly teaching faculty employed during the academic year by the Berklee College of Music at its Boston, Massachusetts campus, but excluding all other employees, salaried teaching faculty, managerial employees, non-teaching professional employees, Senior Vice President for Academic Affairs, Vice Presidents, Associate Vice Presidents, Assistant Vice Presidents, Deans, Associate Deans, Assistant Deans, Chairs of Departments, Assistant Chairs of Departments, Academic Administrators, Visiting Professors, Artists in Residence, Endowed Chairs, clerical employees, guards and supervisors as defined in the Act.

ARTICLE II

DEFINITIONS

- A. Berklee Faculty Union of the American Federation of Teachers, Local 4412, AFT-MA, AFL-CIO shall hereinafter be referred to as the Union.
- B. Berklee College of Music shall hereinafter be referred to as the Employer or College.
- C. Position titles used herein are for identification purposes only.
- D. The term "Federation Representative" as used in this Agreement means an employee representative of the American Federation of Teachers Massachusetts authorized in writing by the President of the Union to assist the Union in the administration of this Agreement. Such written authorization will be provided to the Senior Vice President for Academic Affairs and can only be withdrawn in writing to the Senior Vice President for Academic Affairs.
- E. The faculty and the Union will be informed as to the term of the next academic year not later than May 10 of the current academic year. For example, the academic year 2014-2015 will be established and notification given not later than May 10, 2014. An academic year will be defined as a Fall Semester, beginning with the week before the start of classes for the Fall Semester and ending when the Fall Semester grades are due and the Spring Semester beginning with the week before the start of classes for the Spring Semester and ending when the Spring Semester grades are due. The Fall and Spring Semesters consist of no more than a total of fifteen (15) scheduled instructional weeks of classes.
- F. An academic day is defined as a day when classes are in session at the College. In this Agreement, a day is an academic day only if it is specifically referred to as such.
- G. Faculty Promotion Advisory Committee is a peer evaluation group which submits a recommendation on a promotion application by a full-time faculty member seeking promotion to Associate Professor or Professor. The Committee is composed of five (5) full-time Associate Professors or Professors appointed by the Union at the beginning of each academic year.
- H. In the event that a deadline occurs on a day when the College is closed for business, the deadline shall be moved to the next full day that the College is open for business.
- I. This Article applies to both full-time faculty and part-time faculty as described at Article I.

ARTICLE III

UNION SECURITY AND DUES CHECKOFF

- A. Each present faculty member who is a member of the Union in good standing, and each present faculty member who thereafter voluntarily becomes a member will, as a condition of employment, remain a member of the Union for the duration of this Agreement.
- B. Each faculty member hired after the effective date of this Agreement, as a condition of employment, will become a member of the Union after thirty-one (31) days of employment and remain a member of the Union for the duration of this Agreement.

- C. The Employer agrees that it will deduct Union membership dues in an amount established by the Union and certified in writing by the Union's Treasurer to the Employer from the wages of each faculty member who executes a written authorization to make such deduction. Deductions will be made bi-weekly beginning with the first full pay period commencing at least fourteen (14) calendar days following receipt by the Employer of the dues deduction authorization. The Employer may include a dues deduction authorization form and a membership application form in the package of materials which it provides to new full-time and new part-time faculty at the time of hire.
- D. Dues deducted will be remitted to the Union Treasurer by the fifteenth (15th) of the following month. Accompanying each remittance shall be a list of the faculty members from whose wages deductions were made and the amounts deducted.
- E. Any authorization to withhold Union dues from the wages of an employee shall terminate and such withholding shall cease upon the happening of any of the following events:
 - 1. termination of the employee's employment,
 - 2. written notice by the employee to the Employer of cancellation of the dues authorization, or
 - 3. the expiration of this Agreement.
- F. The Employer shall be under no obligation to make any deductions for dues if any faculty member's wages within any pay period, after deductions for withholding tax, retirement, insurance and other mandatory deductions as required by law or authorized by the faculty member, is less than the amount of authorized dues deductions. In such event, it will be the responsibility of the Union to collect its dues for that month directly from the faculty member.
- G. The Union shall provide a legally sufficient and properly executed dues authorization form to the Office of Human Resources to authorize dues deductions.
- H. The Union will indemnify the Employer and hold it harmless against any and all suits, claims, demands and liabilities for damages or penalties that may arise out of any action that might be taken by the Employer for the purpose of complying with the foregoing provisions of this Article, or in reliance on the correctness of any list or authorization furnished by the Union to the Employer, provided that the Employer has given timely notification to the Union upon the filing of any such suits, claims, demands or actions. The Employer will notify and may call upon the Union to defend any suits, proceedings or actions arising out of the foregoing indemnity provisions of this Article. If called upon to do so, the Union will defend such suits, proceedings or actions without cost to the Employer and in the event the Union fails to defend such suits, proceedings or actions, the Employer may undertake such defense and all costs thereof, including legal fees, shall be paid by the Union.
- I. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE IV

DURATION OF CONTRACT

- A. This Agreement shall be in full force and effect from September 1, 2013 through November 3, 2016 and shall continue from year to year thereafter unless written notice to terminate this Agreement is served by either party upon the other by certified mail, return receipt, and such notice is received at least sixty (60) calendar days prior to the date of expiration, in which event this Agreement shall terminate at midnight of November 3, 2016, unless renewed or extended by mutual written agreement signed by the parties.
- B. If notice of termination is given as provided in Section A above, negotiations for the new agreement shall begin within thirty (30) calendar days of the receipt of such notice but in no event earlier than ninety (90) calendar days prior to the expiration date of this Agreement. However, upon the written request of either party made prior to May 1, 2016, the parties agree to commence negotiations on or after June 1, 2016 and if a new agreement is reached by August 31, 2016, the negotiated wage increase, if any, for the first year of said new agreement will be effective on September 1, 2016.
- C. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE V

CONSULTATION AND COMMUNICATION

- A. The Employer and the Union may schedule meetings upon mutual agreement to discuss mutually agreed upon matters relating to wages, hours and working conditions.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE VI

DISTRIBUTION OF CONTRACT

- A. The Employer and the Union will arrange for the reproduction of 925 copies of this Agreement. The cost of said reproduction will be shared equally by the Employer and the Union.
- B. The Employer will distribute the 925 copies as follows:
 - 1. all part-time and full-time unit faculty employed as of the effective date of this Agreement;
 - 2. all applicants for employment as part-time or full-time unit faculty upon the Employer's written offer of employment to such applicant;
 - 3. the Union in the amount of 75 copies;
 - 4. the Employer the remaining copies.

- C. If additional copies are needed to satisfy the provisions set forth herein, the cost of said reproduction will be shared equally by the Employer and the Union.
- D. The Employer will also send a copy of this signed Agreement to the Union in pdf format via e-mail.
- E. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE VII

SEPARABILITY

- A. The provisions of this Agreement are deemed to be separable to the extent that if and when a court of last resort adjudges any provision of this Agreement in its application between the Union and the Employer to be in conflict with any law or regulation, such decision shall not affect the validity of the remaining provisions of this Agreement, but such remaining provisions shall continue in full force and effect; provided, further, that in the event any provision or provisions are so declared to be in conflict with a law or regulation, both parties shall meet for the purpose of negotiating an agreement on the provision or provisions so invalidated.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE VIII

ANTI-DISCRIMINATION

- A. All terms and conditions of employment included in this Agreement will be administered and applied without regard to race, color, creed, national or ethnic origin, age, gender, sexual preference, handicap, or status as a Vietnam Era Veteran.
- B. The Employer and the Union agree that no faculty member covered by this Agreement will be discriminated against because of membership in, or lack of membership in, or activities on behalf of or against the Union.
- C. In the event that a faculty member files a grievance pursuant to Article XI, Grievance Procedures, and a complaint(s) under either federal or state law in a court or agency, the grievance procedures will be stayed until the complaint(s) is resolved after which time the grievance procedure will resume.
- D. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE IX

MINIMUM TERMS

- A. The Employer, in its discretion, may initially employ a faculty member(s) upon any terms or conditions of employment which the Employer determines appropriate so long as such terms or conditions of employment are not less favorable than those set forth in this Agreement.
- B. Wage Renegotiation
1. The wages set out at Article XXXV of this Agreement for both part-time and full-time faculty members constitute minimum wages and the College may, at its discretion, employ faculty at rates above those stated minimums.
 2. Upon the written request of a part-time or full-time faculty member submitted to the Senior Vice President for Academic Affairs on or before March 15, the Senior Vice President for Academic Affairs or his/her designee shall meet with the faculty member to discuss a wage increase higher than the wage called for under this Agreement. If the Senior Vice President for Academic Affairs in his/her discretion decides to grant a wage increase higher than the wage increase called for under this Agreement, it will be effective as of the next academic year. The faculty member will be notified in writing on or before May 1 whether he/she has been granted a wage increase and of the amount of the wage increase if any. No part-time or full-time faculty member may request such an increase more than once in a three (3) year period of consecutive employment as a part-time or full-time faculty member, except upon being promoted. In the case of promotion, a written request to the Senior Vice President for Academic Affairs may be submitted not later than fifteen (15) calendar days after notification of promotion.
 3. The granting of any higher wage above those set forth in Article XXXV is at the discretion of the College, subject to any and all applicable state and federal statutes. Neither a faculty member nor the Union, on behalf of itself or any faculty member, shall grieve or arbitrate under this Agreement the College's granting or failure to grant any faculty member's request for a higher wage, or the amount of any wage increment which may be granted at the College's discretion, but the Union does reserve the right to grieve and arbitrate any refusal of the College to meet with a faculty member, pursuant to a timely written request, as set forth in Paragraph 2, above. The Union shall not be required nor requested to sign any release, waiver or other agreement pertaining to any individual faculty member who seeks to take advantage of the terms of this Section B.
 4. Due to past equity adjustments and longevity adjustments, an increase under this section will be granted under exceptional circumstances.
 5. The Union shall be notified of the outcomes of all faculty wage renegotiations including the amounts of all wage adjustments.
- C. In the event a faculty member receives a bona fide offer of employment from another institution or organization, the Employer, in its discretion, may increase the wage of the faculty member to any amount up to the wage set forth in the offer of employment, notwithstanding any provision of this Agreement. The effective date of the wage increase, if any, will be as of the first pay period of the next semester.

- D. A faculty member who receives a wage increase pursuant to Section C above shall agree to serve at the College for at least three (3) academic years after receipt of such increase and shall give a judgment note to the College for the amount of the increase over three (3) academic years, said judgment note to be canceled at the end of that period or at the death or permanent disability of the faculty member.
- E. This Article applies to both full-time and part-time faculty as described at Article I.
- F. This Article or any provision thereof, except as set forth at Section B.3, is not subject to the provisions of Article XI, Grievance Procedure.

ARTICLE X

BARGAINING AGENT'S RIGHTS

- A. The Union will be permitted to use services, supplies, equipment and facilities of the Employer when permitted by a specific term of this Agreement. The Union may employ any individual or agency or utilize the services of any individual employed by any entity, or utilize the services of any volunteer to perform services or duties on the Employer's property, provided that the Union provides the Employer with evidence of appropriate workers' compensation insurance coverage.
- B. The Employer agrees to permit the Union to post official Union materials on one bulletin board set aside for Union use located in an area designated as a "faculty lounge" at both 1140 Boylston Street and 150 Massachusetts Avenue buildings.
 - 1. The Union must be clearly identified on the face of any posted material and its authorization to post must be plainly in view. The Union is solely responsible for all costs associated with any posting. Posted material must clearly display the date of posting and must be removed no later than twenty-one (21) calendar days after posting unless the material is not timely in nature.
 - 2. A copy of the posted material will be provided to the Senior Vice President for Academic Affairs at the time of posting.
 - 3. Materials which are not posted in accordance with this Article may be removed by the Employer.
 - 4. The Union will indemnify the Employer and hold it harmless against any and all suits, claims, demands and liabilities for damages or penalties that may arise out of any posting on bulletin boards set aside for Union use. The Employer may call upon the Union to defend any suits, proceedings or actions arising out of the foregoing indemnity and the Union will defend such suits, proceedings or actions without cost to the Employer and in the event the Union fails to defend such suits, proceedings or actions, the Employer may undertake such defense and all costs thereof, including legal fees, shall be paid by the Union.
- C. The Employer agrees to provide the Union within twenty-one (21) calendar days after the beginning of classes each semester a list of all faculty of each unit, reflecting name, rank, salary, date of appointment to present rank, date of employment, duration of current contract, and the names of unit members on a leave status authorized by this Agreement.

- D. The Union and its officers, for the purpose of carrying out its business, shall have the right to hold meetings in the Employer's premises so long as such facilities are available and the Union complies with the rules and regulations relating to the use of such facilities.
- E. The Employer agrees that the President of the Union and the Secretary-Treasurer of the Union will be released from their responsibilities concerning "Service to the College" and "Service to the Profession," if applicable, as set forth at Article XXV in order that he/she may devote that time to the duties of being President of the Union and Secretary-Treasurer of the Union. In addition, during this Agreement, the President and the Secretary-Treasurer will receive one (1) course reduction in teaching load.
- F. It is agreed that the Union and Federation Representatives will not interrupt or interfere with the operations of the Employer.
- G. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XI

GRIEVANCE PROCEDURES

- A. For the purpose of this Agreement, the term “grievance” is defined as an allegation by the Union that there has been a breach or misapplication or misinterpretation of the expressed term(s) of this Agreement which are subject to the Grievance Procedure. The parties to the alleged grievance may attempt, in an informal manner, to discuss and resolve the alleged violation to this Agreement. If the parties are not successful in resolving the matter informally, then the formal procedures set forth below will apply.
1. If the matter to be grieved originated from a particular Departmental action, the grievance must be filed with that Department Chair at Step 1.
 2. If the matter to be grieved originated from a particular Divisional action, the grievance must be filed with that Division Dean at Step 2.
 3. If the matter to be grieved originated from an action outside a particular Department or Division, the grievance must be filed with the Senior Vice President for Academic Affairs at Step 3.
- B. The steps of the grievance procedure are as follows:
1. Step 1
The Union or a unit faculty member(s), through the Union, will present in writing the grievance to the Department Chair involved within fifteen (15) calendar days after the action to be grieved occurred. Failure to present a written grievance within the fifteen (15) calendar day period will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed. Within fifteen (15) calendar days of a timely grievance presentation, the Department Chair may meet with the grievant and a Union representative and will give his/her written answer to the Union within fifteen (15) calendar days after said meeting. The answer will be deemed to be the final settlement unless appealed within fifteen (15) calendar days from the date of the answer.
 2. Step 2
If the grievance is appealed from Step 1, the Union must present the grievance in writing within fifteen (15) calendar days from the receipt of the Department Chair’s answer to the Division Dean. If the grievance originates from an action in a Division, it must be presented in writing to the Division Dean within fifteen (15) calendar days after the action to be grieved occurred. Failure to present a written grievance within this fifteen (15) calendar day period will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed. Within fifteen (15) calendar days of the timely receipt of the written grievance, the Division Dean may meet with the grievant and the Union President or designated elected official of the Union to discuss the grievance and will give his/her written answer to the Union within fifteen (15) calendar days after said meeting. The answer will be deemed to be the final resolution unless appealed within fifteen (15) calendar days from the date of the answer.

3. Step 3

If the grievance is appealed from Step 2, the Union must present the grievance in writing within fifteen (15) calendar days from receipt of the Division Dean's answer to the Senior Vice President for Academic Affairs. If the grievance originates from an action outside a particular Department or Division, it must be presented in writing to the Senior Vice President for Academic Affairs within fifteen (15) calendar days after the action to be grieved occurred. Failure to present a written grievance within these fifteen (15) calendar day periods, as appropriate, will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed. Within fifteen (15) calendar days of the timely receipt of the written grievance, the Senior Vice President for Academic Affairs or designee shall meet with the grievant and Union President or designated elected official of the Union to discuss the grievance. The Senior Vice President for Academic Affairs or designee shall give a written answer to the Union within fifteen (15) calendar days after said meeting. The answer will be deemed to be the final resolution unless the Union submits the written grievance to arbitration within thirty (30) calendar days from the date of the Step 3 answer.
4. Step 4

The Union will submit the written grievance to the American Arbitration Association within thirty (30) calendar days of the date of the Step 3 answer. If the Union does not timely submit the grievance to arbitration, the decision of Step 3 will be final. A grievance may be submitted to arbitration unless this Agreement provides otherwise.

 - a. In the event a grievance involves the Employer's decision not to reappoint a full-time faculty member at the rank of Instructor, except as set forth at Article XIX, Section A, paragraph 1, or Assistant Professor, the arbitrator must accept the Employer's decision unless said decision was arbitrary or capricious.
 - b. In the event a grievance involves the Employer's decision not to reappoint a full-time faculty member at the rank of Associate Professor or Professor or not to issue a part-time three (3) academic year contract, the arbitrator must accept the Employer's decision unless said decision was without cause.
 - c. In the event a grievance involves the Employer's decision concerning the selection for layoff of a full-time faculty member or a part-time faculty member on a three (3) academic year contract, the arbitrator must accept the Employer's decision unless said decision was arbitrary or capricious.
- C. The Employer and the Union jointly acknowledge the right of any faculty member to discuss individual problems, not involving pending grievances, directly with the Senior Vice President for Academic Affairs and to work out the settlement of such problems so long as such settlements are not inconsistent with the terms of this Agreement.
- D. The written grievance must contain the following:
 1. The facts upon which the grievance is based;
 2. The provision of this Agreement allegedly violated; and
 3. The remedy sought.

- E. This Article will not apply to any grievance relating to a violation of the No Strike provisions of this Agreement.
- F. If the fifteenth (15th) day on which a grievance is due to be initially filed occurs on a day between the last day of examination week for the Fall Semester and the Friday before the first (1st) week of classes for the Spring Semester, the grievance must be filed no later than the Friday of the first week of classes for the Spring Semester. Failure to present such written grievance not later than Friday of the first (1st) week of classes for the Spring Semester will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed.
- G. Time limits designated in this Article for processing grievances and for bringing a matter to arbitration may only be extended by mutual written consent between the parties and cannot be extended by an arbitrator. Failure to comply with any time limitation will render the grievance untimely, the grievance will be deemed denied and the grievance will not be processed unless specific language in this Article provides otherwise.
- H. Multiple or related grievances will not be resolved in the same arbitration proceeding unless mutually agreed to by the Employer and the Union in writing.
- I. Arbitration proceedings will be conducted in accordance with the rules of the American Arbitration Association.
- J. Each party will pay any compensation and expenses, including time off from work, relating to its own witnesses and/or representatives. Faculty members who are to be witnesses on behalf of the Union/grievant at the scheduled arbitration proceeding will be permitted to attend, but are expected to make arrangements for their scheduled classes to be covered by another qualified faculty member at no expense to the Employer, and to inform their Department Chairs at least three (3) calendar days in advance of arrangements. The Department Chair may assist the faculty member in making such arrangements.
- K. The fee of the arbitrator and other administrative expenses of the arbitration, including room rental if applicable, shall be shared equally by the parties.
- L. The arbitrator's decision shall be final and binding as long as it is consistent with the terms of this Agreement.
- M. Either party may request that a stenographic record of the hearing be made and that party may provide a copy of that record to the arbitrator. The party requesting such a record will pay the cost; however, if the other party also requests a copy, the stenographic costs will be shared equally.
- N. In arriving at any settlement or decision under the provisions of this Article, neither party nor the arbitrator shall have the authority to alter this Agreement in whole or in part or to add to or delete any of its provisions or to render any award in conflict with its provisions. The award shall be based solely upon the evidence and arguments presented to the arbitrator in the presence of both parties and also may be based upon arguments presented in written briefs exchanged between the parties so long as such arguments are based upon the evidence presented at the arbitration hearing. The arbitrator may decide only whether the Employer violated this Agreement as alleged in the grievance and the appropriate remedy under this Agreement, if any.
- O. In the event an arbitrator fully sustains the grievance submitted by the Union, the Employer will modify its records concerning the particular faculty member accordingly.
- P. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XII

PERSONNEL FILES

- A. The Employer will maintain an official personnel file for each faculty member who is subject to this Agreement. The contents of said personnel file will be determined by the Employer. Said official personnel file may be supplemented by other personnel files, as the Employer deems appropriate. However, no material contained in any supplemental personnel file may be used in any matter involving an action based upon performance unless such materials also are contained in the official personnel file.
- B. The official personnel file will include, but will not be limited to, personnel records, evaluation reports, including student evaluations, official College correspondence with the faculty member and other documents deemed appropriate by the Employer.
- C. The official personnel file will be available for examination by the faculty member upon written request or e-mail to the Senior Vice President for Academic Affairs. Said examination will be under the supervision of the Employer at a mutually agreed upon time within five (5) working days of the receipt of the written request.
- D. The faculty member may request a copy of materials placed in his/her official personnel file by the Employer. Such copies will be made by the Employer for the faculty member at a charge of 15 cents per page copied. A faculty member may request a copy of materials placed in his/her official personnel file pursuant to paragraph E of this Article. Such copies will be made by the Employer for the faculty member at a charge of 75 cents per page copied.
- E. The faculty member may comment in writing upon material contained in his/her official personnel file and those written comments will be included in said file. Additionally, a faculty member may forward documents to the Senior Vice President for Academic Affairs for inclusion in that faculty member's official personnel file.
- F. In the event that the Union deems it necessary to review an individual faculty member's official personnel file, it is agreed that the contents of the file will be treated in confidence and will not be disclosed except as is necessary to enforce the terms of this Agreement.
- G. This Article applies to both full-time and part-time faculty as described at Article I.
- H. This Article or any provision thereof is not subject to the arbitration provision of Article XI, Grievance Procedures.

ARTICLE XIII

FACULTY DRESS CODE

- A. In keeping with the professional atmosphere and purpose of the College, it is agreed that faculty members will dress in clothing suitable for such a professional position.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XIV

DISCIPLINE

- A. The Employer agrees that it will not impose discipline, including discharge, during the term of this Agreement except for just cause.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XV

RANKING

- A. Full-Time Faculty
The Employer initially may employ a full-time faculty member at any rank which the Employer deems appropriate. All full-time faculty will be employed in one of the following ranks:
 - 1. Instructor
 - a. All full-time faculty in this rank may be eligible for reappointment annually with one (1) year contracts for a maximum of six (6) academic years.
 - b. A full-time faculty member may be employed initially at the rank of Instructor with advanced standing credit for up to three (3) years which the Employer may grant at its discretion. Any advance standing credit will count towards the maximum of six (6) academic years.
 - c. An instructor must notify the Employer by not later than January 1 if he/she will not return for the next academic year.
 - 2. Assistant Professor
 - a. All full-time faculty in this rank initially will receive a three (3) year contract.
 - b. An Assistant Professor must notify the College by not later than December 1 if he/she will not return the next academic year.

3. Associate Professor
 - a. All full-time faculty in this rank initially will receive a four (4) year contract.
4. Professor
 - a. All full-time faculty in this rank initially will receive a five (5) year contract.

B. Part-Time Faculty

The Employer initially may employ a part-time faculty member at any rank which the Employer deems appropriate. All part-time faculty will be employed on an as-needed basis and will be placed by the Employer in one of the following ranks:

1. Instructor
2. Assistant Professor
3. Associate Professor
4. Professor

Part-time faculty are not guaranteed employment for any subsequent semester(s), except as provided for at Article XVIII, Reappointment – Part-time Faculty, Section B.

Part-time faculty shall be notified in writing of a full-time faculty vacancy at the time of placing notices of said vacancy with the Employer’s advertising agency. Notification will be accomplished by placing a copy of said notice in each part-time faculty member’s mailbox.

C. General Provisions

1. The Employer may appoint individuals as “Artist in Residence” or “Visiting Professor”. The Employer agrees that the number of “Artists in Residence” or “Visiting Professors”, who may be appointed, will not exceed four (4) in either the fall or spring semesters. A person may be reappointed to this position up to a total of two (2) years. An “Artist in Residence” or a “Visiting Professor” shall not be a member of the bargaining unit and their terms of employment shall not be governed by this Agreement; however, the monetary terms of their employment shall not be less favorable than those contained in this Agreement.
2. The Employer may appoint individuals as Endowed Chairs. The Employer agrees that the number of Endowed Chairs who may be appointed at any one time will not exceed ten (10) in either the Fall or Spring semesters. An individual may be appointed to this position for up to a total of three (3) years. Endowed Chairs shall not be members of the bargaining unit and their terms of employment shall not be governed by this Agreement.

D. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

ARTICLE XVI

EVALUATION PROCEDURES

- A. Full-Time Faculty
1. Full-time faculty will be evaluated based upon their performance in the following areas:
 - a. teaching, advising and related duties (reference Article XXV, Workload – Full-time Faculty);
 - b. service to the college (reference Article XXV, Workload – Full-time Faculty); and
 - c. service to the profession, Associate Professors and Professors only (reference Article XXV, Workload – Full-time Faculty).
 2. Full-time faculty shall keep complete and accurate records of all their activities in each of the areas set forth in 1 above.
 3. Evaluation in Reappointment Years – See Article XVII, Reappointment – Full-time Faculty
 4. Performance Review In Non-Reappointment Years
 - a. Each faculty member’s first academic year of employment will be evaluated during the Fall Semester of the faculty member’s second academic year.
 - b. Other than in the year of reappointment eligibility, each faculty member, other than Instructors, (see Article XVII, Reappointment – Full-time Faculty) shall meet with his/her assigned Department Chair to discuss the faculty member’s performance during the prior academic year, but the faculty member need not submit a faculty self-evaluation.
 - c. This meeting shall take place each year on or before December 1.
 - d. At the conclusion of the meeting, if the faculty member’s performance has been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place, and that the faculty member’s performance for the preceding academic year was satisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting and the form will become part of the faculty member’s official personnel file. The Department Chair may include a short written narrative and the faculty member, within ten (10) academic days of the meeting, may present to the Department Chair a signed written response. This response, if any, will be attached to the review and become part of that form. This narrative and response are optional.
 - e. At the conclusion of the meeting, if the faculty member’s performance has not been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place, that the Department Chair has found the faculty member’s performance for the preceding academic year to be unsatisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting and the form will become part of the faculty member’s official

personnel file. The Department Chair will include a short written narrative and the faculty member will, within ten (10) academic days of the meeting, present to the Department Chair a short signed written response. This response will be attached to the review and become part of that form.

- f. The Department Chair will forward the form referenced in paragraphs d. or e. above to the Division Dean, who will forward the materials to the Senior Vice President for Academic Affairs. Copies will be presented to the faculty member and placed in the faculty member's official personnel file at this time.

B. Part-Time Faculty

1. Each part-time faculty member will be evaluated based upon his/her performance (reference Article XXVI, Workload – Part-time Faculty) in teaching, advising and related duties based upon the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000.
2. Each part-time faculty member is responsible for keeping complete and accurate records of all of his/her activities in each of the areas set forth at Section B.1. directly above.
3. Evaluation/Performance Review
 - a. Each part-time faculty member shall meet with his/her Department Chair to discuss the faculty member's performance during the prior academic year or the current academic year if Article XVIII, Section B.4 applies.
 - b. This meeting shall take place each year on or before December 1 or March 1 if Article XVIII, Section B.4 applies.
 - c. At the conclusion of the meeting, if the faculty member's performance has been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place and that the faculty member's performance for the preceding academic year was satisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting and the form will become part of the faculty member's official personnel file. The Department Chair may include a short written narrative and the faculty member may, within ten (10) academic days of the meeting, present to the Department Chair a short signed, written response. This response, if any, will be attached to the review and become part of that form. This narrative and response are optional.
 - d. At the conclusion of the meeting, if the faculty member's performance has not been satisfactory, the Department Chair will present a form, negotiated by the parties, which indicates that the meeting took place and that the Department Chair has found the faculty member's performance for the preceding academic year to be unsatisfactory. The Department Chair and the faculty member must sign and date the form at the conclusion of the meeting, and the form will become part of the faculty member's official personnel file. The Department Chair will include a short written narrative and the faculty member may, within ten (10) academic days of the meeting, present to the Department Chair a short signed written

response in the spaces provided on the form. This response will be attached to the review and become part of that form.

- e. The Department Chair will forward the form referenced in paragraphs c or d above to the Division Dean, who will forward the materials to the Senior Vice President for Academic Affairs. Copies will be presented to the faculty member and placed in the faculty member's official personnel file at this time.

C. Procedure for Student Ratings of Teaching Assignments

1. The Employer will administer the student rating process of teaching assignments using an on-line method.
 - a. The Office of Academic Affairs will notify students and faculty members when the rating period is open and where the on-line rating process can be found.
2. A faculty member will be rated for all teaching assignments taught during each Fall and Spring semester and 12-week summer session.
3. Results of the rating will be reported in a manner that is uniform for all faculty.
4. The Department Chair or faculty member may request a meeting to review the ratings. The meeting will be scheduled for an academic day.
5. The results of the ratings will become part of the faculty member's official personnel file.

- D. This Article or any provision thereof is not subject to the arbitration provision of Article XI, Grievance Procedures, unless specifically stated otherwise in this Article. The evaluations and performance reviews of a full-time faculty member are not subject to Article XI, Grievance Procedures, unless an evaluation and/or performance review of the faculty member is used to support a decision not to reappoint that faculty member and the reappointment decision is being arbitrated under the provisions of Article XI, Grievance Procedures, Step 4. The evaluations and/or performance reviews at issue will be reviewed under an arbitrary and capricious standard.

ARTICLE XVII

REAPPOINTMENT – FULL-TIME FACULTY

- A. Evaluation in Reappointment Years
1. Each full-time faculty member shall, according to the schedule at paragraph 2 below, present a summary of their activities in the following areas in a Faculty Self-Evaluation in a format determined by the Employer. This self-evaluation shall be submitted to the Department Chair to whom the faculty member is assigned.
 - a. teaching, advising and related duties (reference Article XXV, Workload – Full-time Faculty);
 - b. service to the College (reference Article XXV, Workload – Full-time Faculty); and
 - c. Service to the profession, Associate Professors and Professors only (reference Article XXV, Workload – Full-time Faculty).
 2. Schedule for Full-time Faculty
Self-Evaluations shall be submitted in accordance with the following schedule:
 - a. Instructors shall submit a Faculty Self-Evaluation on or before October 15 of each year for the prior academic year.
 - b. Assistant Professors, Associate Professors and Professors shall submit a Faculty Self-Evaluation on or before November 1 in the third (3rd) year of their contracts for the prior academic years since their most recent reappointment evaluation or promotion.
 3. The Department Chair will review the Faculty Self-Evaluation, student ratings for the prior academic years, evaluations and/or performance reviews for the prior academic years, and any other pertinent information, including personal observations.
 4. The Department Chair, pursuant to his/her review as set forth in paragraph 3 above, in cooperation with the Division Dean, will prepare a written evaluation of the faculty member and will rate the faculty member's performance as either satisfactory or unsatisfactory. Based upon the *Memorandum of Understanding Criteria for Promotion and Reappointment* issued in November, 2000, the Department Chair, in cooperation with the Division Dean, will decide whether the faculty member will be reappointed or will not be reappointed or will receive a notice of inadequate performance, as applicable. (Reference Article XVI)
 5. Each full-time faculty member will be given a copy of the Department Chair's written evaluation and reappointment in accordance with the following schedule:

<u>Rank</u>	<u>On Or Before</u>
a. Instructors	November 15
b. Assistant Professors	March 1
c. Associate Professors	March 1
d. Professors	March 1
 6. Within thirty (30) calendar days after receipt by the faculty member of the Department Chair's written evaluation and reappointment decision, a conference will be held at which the faculty member's evaluation will be discussed. The

faculty member will sign the written evaluation at the meeting. This signature indicates only that the faculty member and the Department Chair met to discuss the evaluation and the reappointment decision, and that the faculty member received a copy of the evaluation.

7. After the above meeting, the faculty member shall have ten (10) academic days in which to make written comments concerning the evaluation, which will be attached to the evaluation and shall become part of the document.
 8. The Department Chair will forward the evaluation and the reappointment decision to the Division Dean who will forward the materials to the Senior Vice President for Academic Affairs.
 9. The Department Chair, the Division Dean and the Senior Vice President for Academic Affairs may make written comments responding to the faculty member's comments, if any, attached to the evaluation. Copies of such comments will be provided to the faculty member.
 10. If the faculty member wishes to renegotiate his/her salary, see Article IX Minimum Terms, Section B-Wage Renegotiation.
- B. The Senior Vice President for Academic Affairs will issue contracts to returning full-time faculty on or before May 1 of the academic year prior to the effective date of the contract. The faculty member must sign the contract and return the signed contract on or before May 15.
1. Instructor
 - a. All full-time faculty in this rank may be eligible for reappointment annually with one (1) year contracts for a maximum of six (6) academic years.
 2. Assistant Professor
 - a. An Assistant Professor will be considered in the third academic year of each contract for reappointment as Assistant Professor and may receive a new three (3) year contract if he/she is found to be qualified for reappointment. If the faculty member does not receive a new contract, the faculty member will be given a notice of non-reappointment.
 3. Associate Professor
 - a. An Associate Professor will be evaluated in his/her third (3rd) academic year in this rank by not later than March 1 of that academic year for reappointment as Associate Professor and will receive a new four (4) year contract, effective at the beginning of the next academic year, if the faculty member is found to be qualified for reappointment. If the faculty member does not receive a new contract, he/she will be given a notice of inadequate performance, and will be subject to the full "Evaluation In Reappointment Years" procedures, set out in Article XVII, Section A, in the following year (fourth) of the faculty member's contract.
 - b. If by March 1 of that final year (4th year), the faculty member is found to be qualified for reappointment as Associate Professor, he/she will receive a new four (4) year contract. However, if by March 1 of that final year (4th year), the faculty member continues to perform inadequately, he/she will be given a notice of non-reappointment.

4. Professor
 - a. The faculty member will be evaluated for reappointment as Professor by March 1 of his/her third (3rd) academic year of each contract period and the faculty member may receive a new five (5) year contract, effective at the beginning of the next academic year.
 - b. If at any contract renewal period the faculty member receives a notice of inadequate performance, he/she will be eligible to complete the final two (2) years of the five (5) year contract and will be subject to the full “Evaluation in Reappointment Years” procedures, set out in Article XVII, Section A, in each of the final two (2) years of the faculty member’s contract, unless or until the faculty member receives a notice of reappointment and a new five (5) year contract during that two (2)-year period. If by March 1 of that final year the faculty member continues to perform inadequately, he/she will be given a notice of non-reappointment. However, the faculty member may receive a new five (5) year contract if he/she performs up to the level of the rank of Professor.
- C. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures, except as specifically stated therein with respect to full-time non-reappointment.

ARTICLE XVIII

REAPPOINTMENT – PART-TIME FACULTY

- A. All part-time faculty will be employed on an as-needed basis and will be placed by the Employer in one of the following ranks:
 - 1. Instructor
 - 2. Assistant Professor
 - 3. Associate Professor
 - 4. Professor
- B. Part-time faculty are not guaranteed employment for any subsequent semester(s), except as set forth below.
 - 1. A part-time faculty member who has been employed to teach 13.5 or more teaching units per week in each of the prior three (3) Fall Semesters will receive a contract for the subsequent Spring Semester following the third (3rd) Fall Semester for at least 60% of the teaching units which that faculty member taught during the prior Fall Semester. That faculty member may be assigned teaching or advising or Service to the College duties during the Spring Semester in order to fill the guaranteed teaching units.
 - 2. A part-time faculty member who has maintained a teaching schedule of 27 or more teaching units each academic year for three (3) consecutive academic years and has received a satisfactory evaluation/performance review for each academic year during that three academic year period will receive a contract to teach 27 or more teaching units during each academic year for the next three (3) consecutive academic years.
 - 3. In the event the part-time faculty member is not teaching at least 27 teaching units each academic year of the three (3) academic year contract, that faculty member may be assigned advising or tutorials or Service to the College duties in order to fill the guaranteed 27 teaching units. Said part-time faculty member is not guaranteed a subsequent three (3) academic year contract.
 - 4. An eligible part-time faculty member will be evaluated not later than March 1 of the third academic year of the three (3) academic year contract rather than according to the schedule set forth at Article XVI of the Agreement for that academic year.
 - 5. An eligible part-time faculty member will receive a subsequent three (3) academic year contract so long as the part-time faculty member has maintained a teaching schedule of 27 or more teaching units each academic year and has received a satisfactory evaluation/performance review each academic year during the three (3) academic year contract period.
 - 6. A part-time faculty member during the term of a three (3) academic year contract will be credited with a teaching schedule of 13.5 teaching units per week during the period of an authorized leave approved by the College.

- C. Schedule for Part-Time Faculty
- | <u>Event</u> | <u>On or Before</u> |
|-------------------------------------|---------------------|
| Annual Faculty Performance Review | December 1/March 1 |
| As needed Contract Issued | May 1 |
| Three Academic Year Contract Issued | May 1 |
| Signed Contracts Due | May 15 |
- D. The Senior Vice President for Academic Affairs will issue contracts to returning part-time faculty on or before May 1 of each academic year if the faculty member's services are needed. The faculty member must return the signed contract on or before May 15.
- E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures, except as specifically stated therein with respect to issuance of a part-time three (3) academic year contract.

ARTICLE XIX

PROMOTION – FULL-TIME FACULTY

- A. Promotion Schedule
1. Instructor
 - a. An Instructor must apply in his/her sixth (6th) academic year by not later than October 15 of that academic year for promotion to Assistant Professor effective for the next academic year. If the faculty member is not promoted, a notice of non-reappointment will be given. This non-reappointment action is not subject to the arbitration provisions of Article XI, Grievance Procedures.
 2. Assistant Professor
 - a. An Assistant Professor may apply in his/her sixth (6th) academic year in this rank by not later than October 15 of that academic year for promotion to Associate Professor, effective for the next academic year. If the faculty member is not promoted to Associate Professor, the faculty member will be given either another three (3) year contract as Assistant Professor, if the faculty member is found to be qualified for reappointment, or a notice of non-reappointment.
 - b. An Assistant Professor not promoted to Associate Professor may re-apply by October 15 of the third (3rd) year of his/her contract for promotion to Associate Professor, effective for the next academic year. If the faculty member is not promoted to Associate Professor, the faculty member will be given another three (3) year contract as Assistant Professor, if the faculty member is found to be qualified for reappointment, or a notice of non-reappointment.
 3. Associate Professor
 - a. An Associate Professor may apply in his/her eighth (8th) academic year in this rank by not later than October 15 of that academic year for promotion to Professor, effective for the next academic year. An Associate Professor not promoted to Professor may re-apply by October 15 of each third (3rd) year thereafter for promotion to Professor, effective the next academic year.
- B. Promotion Process
1. Each faculty member must meet the requirements of the rank to which he/she is applying based upon the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000. Application for promotion will be made by the timely preparation and submission to the appropriate Department Chair by the faculty member of a Promotion Dossier. This Dossier will account for all time which the faculty member has spent in his or her current rank (reference schedule at Section C below).
 2. Each faculty member seeking promotion to the ranks of Associate Professor or Professor must demonstrate that he/she meets the requirements of Service to the Profession for the rank to which he/she is applying (reference Article XXV, Section D). Additionally, each faculty member seeking promotion to the rank of

Associate Professor must complete a Department Chair approved program of professional development as set forth in the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000.

3. The Department Chair will review the submitted Promotion Dossier and the evaluations and/or performance reviews of the faculty member while in his/her present rank, and any other pertinent materials, including personal observations. Based upon such information, the Department Chair will make a written recommendation for or against promotion and forward to the Division Dean such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.
4. The Division Dean will review the Promotion Dossier, the evaluations and/or performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendation made by the Department Chair. Based upon such information, the Division Dean will make a written recommendation for or against promotion and forward to the Senior Vice President for Academic Affairs such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.
5. If the application for promotion is to the rank of Associate Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair and the Division Dean to the Faculty Promotion Advisory Committee (FPAC) (reference Article II, Section G).
6. If the application for promotion is to the rank of Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, and the recommendations of the Department Chair and Division Dean to the FPAC (reference Article II, Section G).
7. The FPAC will review the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, the recommendations made by the Department Chair and Division Dean and any other materials forwarded by the Senior Vice President for Academic Affairs. The FPAC will submit a written recommendation for or against promotion to the Senior Vice President for Academic Affairs based upon a majority vote of the FPAC. Said written recommendation is due to the Senior Vice President for Academic Affairs by or on February 1 for promotion to Associate Professor and for promotion to Professor. The FPAC's deliberations and the basis for its recommendation will be confidential. In the event that the FPAC does not submit its recommendation to the Senior Vice President for Academic Affairs in accordance with the schedule set forth at Section C below, it will be deemed that the FPAC's recommendation is consistent with the recommendation made by the Division Dean.

8. The Senior Vice President for Academic Affairs will review the Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair, Division Dean, and, if applicable, the FPAC. Based upon such information, the Senior Vice President for Academic Affairs will decide whether or not to promote.
9. The Senior Vice President for Academic Affairs will notify the faculty member in writing of the promotion decision (reference Section C below). If the faculty member wishes to renegotiate his/her wage or unit rate, see Article IX, Minimum Terms.
10. A decision not to promote will be final and not subject to the arbitration provisions of Article XI, Grievance Procedures.

C. Schedule For Full-time Faculty

<u>Instructor to Assistant Professor</u>	<u>On or Before</u>
Promotion Dossier	October 15
Promotion Notification	March 1
Contract Issued	May 1
Signed Contract Due	May 15

<u>Assistant Professor to Associate Professor</u>	
Promotion Dossier	October 15
Promotion Dossier from Senior Vice President for Academic Affairs to FPAC	January 2
Promotion Recommendation from FPAC to Senior Vice President for Academic Affairs	February 1
Promotion Notification	March 1
Contract Issued	May 1
Signed Contract Due	May 15

<u>Associate Professor to Professor</u>	
Promotion Dossier	October 15
Promotion Dossier from Senior Vice President for Academic Affairs to FPAC	January 2
Promotion Recommendation from FPAC to Senior Vice President for Academic Affairs	February 1
Promotion Notification	March 1
Contract Issued	May 1
Signed Contract Due	May 15

- D. Under special circumstances, the Employer may permit a faculty member to apply for promotion in advance of the schedules set forth in this Article.
- E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

ARTICLE XX

PROMOTION – PART-TIME FACULTY

A. Promotion Schedule

1. A part-time faculty member may apply for promotion to the next rank if he/she has completed the following time prerequisites in a part-time teaching capacity for the Employer. Based upon the *Memorandum of Understanding - Criteria For Promotion and Reappointment* issued in November, 2000, the Senior Vice President for Academic Affairs will determine if the part-time faculty member has achieved the minimum performance standards for promotion to the next rank.

<u>Rank</u>	<u>Semesters in Rank</u>
Instructor	12
Assistant Professor	12
Associate Professor	16

B. Promotion Process

1. Each faculty member must meet the requirements of the rank to which he/she is applying based upon the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000. Application for promotion will be made by the timely preparation and submission to the appropriate Department Chair by the faculty member of a Promotion Dossier. This Dossier will account for all time which the faculty member has spent in his/her current rank (reference schedule at Section C below).
2. Each faculty member seeking promotion to the ranks of Associate Professor or Professor must demonstrate that he/she meets the requirements of Service to the Profession for the rank to which he/she is applying (reference Article XXV, Section D). Additionally, each faculty member seeking promotion to the rank of Associate Professor must complete a Department Chair approved program of professional development as set forth in the *Memorandum of Understanding - Criteria for Promotion and Reappointment* issued in November, 2000.
3. The Department Chair will review the submitted Promotion Dossier and the evaluation and/or performance reviews of the faculty member while in his/her present rank, and any other pertinent materials, including personal observations. Based upon such information, the Department Chair will make a written recommendation for or against promotion and forward to the Division Dean such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.
4. The Division Dean will review the Promotion Dossier, the evaluations and/or performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendation made by the Department Chair. Based upon such information, the Division Dean will make a written recommendation for or against promotion and forward to the Senior Vice President for Academic Affairs such recommendation together with the Promotion Dossier, the evaluations, performance reviews and other pertinent materials.

5. If the application for promotion is to the rank of Associate Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair and the Division Dean to the Faculty Promotion Advisory Committee (FPAC) (reference Article II, Section G).
6. If the application for promotion is to the rank of Professor, the Senior Vice President for Academic Affairs will forward by or on January 2 the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, and the recommendations of the Department Chair and Division Dean to the FPAC (reference Article II, Section G).
7. The FPAC will review the submitted Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, the recommendations made by the Department Chair and Division Dean and any other materials forwarded by the Senior Vice President for Academic Affairs. The FPAC will submit a written recommendation for or against promotion to the Senior Vice President for Academic Affairs based upon a majority vote of the FPAC. Said written recommendation is due to the Senior Vice President for Academic Affairs by or on February 1 for promotion to Associate Professor and for promotion to Professor. The FPAC's deliberations and the basis for its recommendation will be confidential. In the event that the FPAC does not submit its recommendation to the Senior Vice President for Academic Affairs in accordance with the schedule set forth at Section C below, it will be deemed that the FPAC's recommendation is consistent with the recommendation made by the Division Dean.
8. The Senior Vice President for Academic Affairs will review the Promotion Dossier, the evaluations and performance reviews of the faculty member while in his/her present rank, any other pertinent materials, including personal observations, and the recommendations made by the Department Chair, Division Dean, and, if applicable, the FPAC. Based upon such information, the Senior Vice President for Academic Affairs will decide whether or not to promote.
9. The Senior Vice President for Academic Affairs will notify the faculty member in writing of the promotion decision (reference Section C, schedule below). If the faculty member wishes to renegotiate his/her wage or unit rate, see Article IX, Minimum Terms.
10. A decision not to promote will be final and not subject to the arbitration provisions of Article XI, Grievance Procedures.

C. Schedule For Part-Time Faculty

<u>Instructor to Assistant Professor</u>	<u>On or Before</u>
Promotion Dossier	October 15
Promotion Notification	March 1
Contract Issued	May 1
Signed Contract Due	May 15

<u>Assistant Professor to Associate Professor</u>	
Promotion Dossier	October 15
Promotion Dossier from Senior Vice President for Academic Affairs to FPAC	January 2
Promotion Recommendation from FPAC to Senior Vice President for Academic Affairs	February 1
Promotion Notification	March 1
Contract Issued	May 1
Signed Contract Due	May 15

<u>Associate Professor to Professor</u>	
Promotion Dossier	October 15
Promotion Dossier from Senior Vice President for Academic Affairs to FPAC	January 2
Promotion Recommendation from FPAC to Senior Vice President for Academic Affairs	February 1
Promotion Notification	March 1
Contract Issued	May 1
Signed Contract Due	May 15

D. Under special circumstances, the Employer may permit a faculty member to apply for promotion in advance of the schedules set forth in this Article.

E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

ARTICLE XXI

SUPPORT FOR FACULTY PROFESSIONAL DEVELOPMENT

- A. Professional Meetings, Workshops, Conventions, Seminars
 - 1. To receive any level of funding, a faculty member must demonstrate how the attendance or participation will be of benefit to the faculty member(s) in his/her position at the College and to the College.
 - 2. Request for support should be filed six (6) weeks before the date of the meeting, workshop, etc.
 - 3. All faculty members receiving funds must file a written report within two (2) weeks after returning from the meeting. The report should include a discussion of the meeting/participation and its resultant benefits to the faculty member in his/her position at the College.
 - 4. Applicants must have the endorsement of their appropriate Department Chairs and Division Deans.
 - 5. Three (3) levels of funding will be available (full, partial, and minimum funding). The funding level will be determined by the Senior Vice President for Academic Affairs.

- B. Off Campus Concerts
 - 1. To receive any level of funding, a faculty member must demonstrate how the College's support of a professional off campus concert will be of benefit to the faculty member in his/her position at the College and to the College.
 - 2. Request for support should be filed twelve (12) weeks before the date of the concert.
 - 3. A written report evaluating the effect, impact, and College and faculty benefit must be filed three weeks after the concert.
 - 4. Applicants must have the endorsement of their appropriate Department Chairs and Division Deans.
 - 5. Three (3) levels of funding will be available (full, partial, and minimum funding). The funding level will be determined by the Senior Vice President for Academic Affairs.

- C. Faculty Recording in Berklee College of Music Studios
 - 1. To receive support for a recording project, a faculty member must demonstrate how the recording project will:
 - a. Support the professional development of participating faculty;
 - b. Enhance the image and reputation of the College; and
 - c. Be used as a positive means of attracting students.
 - 2. Request for support must be filed one (1) semester before the proposed date(s) of the recording. Normally, a recording of a live Performance Center concert should be submitted to support the application. The support of appropriate Department Chairs and Division Deans will be given appropriate consideration. The Senior Vice President for Academic Affairs will make the final decision.
 - 3. For approved applications, the College will make available an agreed upon number of hours of studio time including engineers and appropriate support personnel. The creative performance direction of the project will be determined

by the approved faculty leader. The College can choose up to twelve (12) minutes from the total recording project for possible inclusion on a faculty sampler. The College does have the right of refusal of any recorded material for sampler inclusion.

4. The College reserves the right to distribute its recordings (faculty sampler) at no charge for the sampler to various parties including: radio stations and other promotional sources; to alumni; friends, and others; and to sell copies to its own College Bookstore as College mementos. Liner note copy must be approved by the College and the respective faculty leader. The only expenses absorbed by the College are those related to direct studio recording, mixing, etc. All other expenses (performers, copyist, arrangers, etc.) are the responsibility of the faculty leader.
 5. The Master tape will be made available to the faculty leader(s) for his/her own use and/or possible placement with a recording company, distributor, producer, etc. Prior to the recording session, all participants in the recording session must sign an appropriate release relinquishing any claim to compensation unless and until recordings from the master tape are ever released professionally for resale to the general public. The release must specify the compensation which will then be paid and the source responsible for payment. The College itself must be held harmless from any liability or responsibility for any such payments and be permitted to retain the right to issue subsequent releases of the recordings for its own purposes as described above. Under these circumstances, a copy of the master tape will be released to the faculty leader. Any professional recording release must credit the Berklee Recording Studios.
- D. The College encourages faculty to seek educational programs which will enhance their ability as professional educators, musicians and scholars. The following guidelines are offered for the support of educational development.
1. Educational study grants for degrees from accredited graduate programs will be made available on a limited basis to faculty whose proposal for support best demonstrates how the study will benefit the College and faculty member. The Senior Vice President for Academic Affairs may also set educational objectives for full-time faculty.
 - a. The College may provide tuition assistance for some approved studies which are job related degree programs. The amount will be determined by the Senior Vice President for Academic Affairs.
 - b. In order to receive tuition reimbursement the faculty member must:
 - i. Seek and receive approval from the appropriate Department Chair and Division Dean.
 - ii. Be accepted in an accredited advanced degree program.
 - iii. Have his/her advanced degree study application submitted and approved by the announced dates.
 - iv. Have the application for tuition reimbursement approved by the Senior Vice President for Academic Affairs.
 - v. Have a minimum grade of B in all classes for which tuition reimbursement is requested.
 - vi. Supply the College with a copy of the final grade report.

- vii. Supply the College with proof of payment for courses successfully passed.
 - c. Support for advanced degree study will be offered if the Senior Vice President for Academic Affairs requires the faculty member to undertake such study for reappointment.
- 2. Special Training Grants

The College agrees to develop and implement programs that will help prepare some teaching faculty in fields and disciplines in which the College anticipates changing programmatic needs.

 - a. Participation in the programs shall be voluntary. The Senior Vice President for Academic Affairs will implement the program.
 - b. Faculty members must have their study/retraining program approved by the Senior Vice President for Academic Affairs eight (8) weeks before enrolling or undertaking said program.
 - c. Persons successfully completing said program or programs shall upon request be offered an interview for a specific position opening in the program field in which they have received the training.
- 3. Research/Creative Grants may be awarded in accordance with the following procedures:
 - a. The grants are for training, study, research or creative activity which does not lead to an advanced degree but will be of benefit to the College and faculty member.
 - b. The grants will improve teaching.
 - c. Request for support should be filed sixteen (16) weeks before the beginning date of the research/creative activity. The support of the appropriate Department Chairs and Division Deans must be included.
 - d. Grant funds will be advanced or reimbursed as approved in grant proposal.
 - e. Faculty members must file a written report within four (4) weeks after completion of approved grants.
 - f. Support for project(s) for which outside matching funds have been secured may also be granted.
- E. This Article applies to both full-time and part-time faculty.
- F. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures.

ARTICLE XXII

NO-STRIKE/NO-LOCKOUT

- A. During the life of this Agreement, the Union, its representatives, agents or members, will not cause, assist, encourage, participate in, condone, ratify or sanction, and faculty will not take part in any leafleting, hand billing, picketing, strike, work stoppage, sit-down, slow-down, curtailment of work, restriction of work or interference with work of the Employer for any reason. The Union will not cause, assist, encourage, condone, ratify or sanction the faculty to refuse, and no faculty shall refuse, to cross any picket line established by any labor organization, including the Union, or group of individuals at the Employer's premises or any premises where the Employer is doing business. The Employer has the right to discipline, suspend or discharge any and all faculty taking part in any violation of this Article. The Employer's decision to discipline, suspend or discharge faculty under this Article shall not be subject to Article XI, Grievance Procedures, except as to the question of whether or not the employee took part in such conduct.
- B. Notwithstanding the provision of Article XI, Grievance Procedures, the Employer shall be entitled to obtain immediate arbitration whenever a violation of Section A above shall be alleged. In this event, notice shall be made by telegram to the Union, and to the permanent arbitrators to be selected by the parties for such purposes, who shall serve as such for the duration of the Agreement. The arbitrator shall hold a prompt hearing within forty-eight (48) hours after receipt of the notice and shall render an award within twelve (12) hours after the hearing. In such case, the arbitrator shall make findings of fact concerning the alleged violation, and if a violation shall be found to have occurred, he/she shall prescribe appropriate relief including an order requiring any party or parties or employee or group of employees to desist from any violation of Section A above, and/or an award for damages, including liquidated damages, for a breach of this Article, after the same or a subsequent hearing, against the offending employee or employees, party or parties. In the event the arbitrator enters an order to desist from any violations of Section A above, it is agreed that he/she shall make as a part of his/her order a provision in his/her award to the effect that if he/she finds there is thereafter a continuing or future violation of this Article during the terms of this Agreement, it shall automatically be deemed to be subject to the desist order entered by the arbitrator in such proceeding. Upon receipt by the parties from the arbitrator of a finding that a continuing or future violation of Section A above has taken place, the offended party may proceed forthwith to secure a court order to confirm and enforce said desist order.
- C. It is intended and agreed that the procedure herein established for the adjustment of grievances and disputes shall be the exclusive means for the determination of all grievances and disputes based upon an alleged breach of this Article. Neither the Employer nor the Union shall institute any action or proceeding in a court of law or equity, state or federal, other than to compel arbitration or to correct, confirm, vacate, modify or secure enforcement of any award or decision of the permanent arbitrator. This provision shall be a complete defense to and also grounds for a stay of any action or proceeding instituted by any party contrary to this Agreement.

- D. Whenever a violation of Section A of this Article shall be alleged, notification by telephone shall be made by the party claiming a violation to each of the arbitrators on said panel in turn until one is found to be immediately available to hear and decide the case in accordance with the provisions of this Article of the Agreement. The parties have agreed upon the following panel of arbitrators:
 - 1. Phillip Dunn
 - 2. Gary Wooters
 - 3. Lawrence Katz
- E. The costs of the arbitration shall be shared equally by the Employer and the Union.
- F. During the life of this Agreement, the Employer will not lock out faculty members.
- G. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XXIII

LAY-OFF

- A. Lay-off is defined as the termination of a full-time faculty member or a part-time faculty member on a three (3) academic year contract for lack of work during the term of the faculty member's contract.
- B. The Employer retains the exclusive right to determine the need for a lay-off, the number of full-time faculty members or part-time faculty members on a three (3) academic year contract to be laid off, programs to be affected and courses to be reduced.
- C. In the event that the Employer determines that a lay-off is appropriate, the Union and the full-time faculty member or the part-time faculty member on a three (3) academic year contract who is to be laid off shall be given the following notice of lay-off:
- | <u>Rank</u> | <u>Notice</u> |
|---------------------|---------------|
| Instructor | 1 month |
| Assistant Professor | 6 months |
| Associate Professor | 12 months |
| Professor | 12 months |
- D. In selecting full-time faculty members or part-time faculty members on a three (3) academic year contract to be laid off, the Employer will consider the following criteria in order of priority:
1. needs of the College;
 2. performance of faculty member;
 3. service to the College of faculty member;
 4. needs of the students;
 5. professional recognition;
 6. educational achievements; and
 7. seniority, if all else is equal.
- E. A laid-off full-time faculty member will be eligible to be recalled to his/her same position for two (2) academic years. A laid-off part-time faculty member on a three (3) academic year contract will be eligible to be recalled to his/her same position for two (2) academic years or until the end of the three (3) academic year contract whichever is earlier. A recall offer must be accepted within one (1) month of each recall offer. Failure to accept a recall offer will result in the removal of the laid-off full-time faculty member from recall eligibility.
- F. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures, except as specifically stated therein with respect to the selection of a full-time faculty member or a part-time faculty member on a three (3) academic year contract for lay-off.
- G. This Article does not apply to part-time faculty, except those on a three (3) academic year contract.

ARTICLE XXIV

WORKING CONDITIONS

- A. **Scheduling**
Faculty will teach no more than four (4) consecutive hours. The Scheduling Office will try to avoid scheduling extensive non-teaching hours between scheduled classes. Scheduling preferences may be submitted to the Department Chair and will be considered in determining faculty schedules but it is not mandatory these preferences be granted.
- B. **Teaching Hours**
Teaching hours will be from 8:00 a.m. to 10:00 p.m., Monday through Friday inclusive. Normal scheduled teaching hours commence at 9:00 a.m. and end at 6:00 p.m., Monday through Friday inclusive.
1. A faculty member who commenced employment prior to November 4, 1996 may be assigned teaching hours different from the normal scheduled teaching hours upon mutual written agreement between the Senior Vice President for Academic Affairs and the faculty member.
 2. A faculty member who commenced employment on or after November 4, 1996 may be assigned teaching hours from 8:00 a.m. to 10:00 p.m., Monday through Friday inclusive, unless mutual written agreement between the Senior Vice President for Academic Affairs and the faculty member calls for assigned teaching hours on Saturday or Sunday.
 3. A faculty member who commenced employment on or after September 1, 2002 may be assigned teaching hours from 8:00 a.m. to 10:00 p.m., Monday through Sunday inclusive.
- C. **Class Size**
All classes will have a maximum size as determined by the Senior Vice President for Academic Affairs with input from Departmental faculty. No class may be assigned more than ten percent (10%) above the maximum size without the prior approval of the affected faculty member.
- D. **Faculty Activities**
Full-time faculty and, if requested, part-time faculty will participate each Fall Semester in Opening Day activities for a period not to exceed one (1) day. Full-time faculty and, if requested, part-time faculty will participate in department, division and College activities for a period not to exceed three (3) days during the week before the start of classes for the Spring Semester up to a maximum of twelve (12) hours. If the Monday of the week before the start of classes of Spring semester is a holiday, then the Friday prior to the week before the start of classes of Spring semester may be used for department, division and College activities. By the end of the Spring Semester, the College will provide notice to the faculty that Opening Day activities will be held that next Fall and the date and time thereof. Full-time faculty will not receive additional compensation. A part-time faculty member will be paid at his/her unit rate.

- E. Diversity and Gender Training
All full-time and part-time faculty will be encouraged to participate in the College-sponsored and administered Diversity and Gender Awareness Program as scheduled by the College. Attendance at sessions by full-time and part-time faculty will be without compensation.
- All full-time and part-time faculty, hired on or after September, 1995, for either the Fall or Spring Semester, as a condition of employment, must attend the Program for the first two (2) years of employment during new faculty orientation week. Attendance at sessions by full-time and part-time faculty will be without compensation.
- F. Recruitment and Retention
The Employer and the Union agree that the recruitment and retention of students are important to the health of the College and the employment security of the faculty. Accordingly, full-time faculty are encouraged to participate in recruitment and retention efforts as approved by the Department Chair. Such participation will be without additional compensation. Activities may include, but are not limited to, the following:
Berklee College of Music High School Jazz Festival
Woodwind Day
Bass Day
Brass Day
Percussion Day
Song Writing Day
College Fairs
High School Visitations
Berklee College of Music Scholarship Audition Tours
Berklee College of Music-related Jazz Festivals (clinics, adjudications, etc.)
Admission and Recruitment-related Attendance at Professional Meetings & Conferences
Recruitment Clinics for On-campus Summer Workshops
- G. Pre-Semester Duties
A full-time faculty member will be assigned during the week before the start of classes of the Fall semester or the Spring semester or both various duties up to a maximum of twelve (12) hours in a week. The faculty member will not receive additional compensation. A part-time faculty member may be requested to perform various duties during the week before the start of classes of the Fall semester or the Spring semester or both. If the part-time faculty member agrees, he/she will be paid at his/her unit rate.
- H. Secretarial Assistance
Secretarial help will be available to faculty members for College-assigned responsibilities. All secretarial work must be approved by the Department Chair of the faculty member.
- I. Faculty Offices
Office space will be provided each full-time faculty member.

- J. Faculty Lounges
A faculty lounge area will be provided at the 150 Massachusetts Avenue building and at the 1140 Boylston Street building.
- K. Workroom
A workroom with appropriate materials and equipment will be provided for faculty use.
- L. Course Materials
Ownership of course materials will be in accordance with law, unless the faculty member and the College agree otherwise in writing. The College will not unreasonably deny a request by a faculty member to use course materials that the faculty member created.
- M. Department Chair
Each faculty member will be assigned to a designated Department Chair and must be available for consultations with that Chair at a time specified by the Chair during an academic day.
- N. Technology Training
The College and the Union agree to support the increased use of technology by faculty members in the classroom and recognize the need for faculty members to receive appropriate training in order to do so. Accordingly, a full-time faculty member may identify technology training as the project to support a request for a Sabbatical Leave, Professional Development, Research/Creative Grants and Release Time for Special College Projects; a part-time faculty member may identify technology training as the project to support a request for Professional Development and Research/Creative Grants.
- O. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XXV

WORKLOAD – FULL-TIME FACULTY

- A. A full-time faculty member has a primary obligation to the College. A full-time faculty member is one who supports the mission of the department, the division and the College through participation in teaching, advising and related duties, Service to the College and (for Associate Professors and Professors) Service to the Profession. The Union and the Employer agree that the primary responsibility of every faculty member is teaching. The parties further recognize that effective teaching requires scholarly activity, or serious faculty inquiry into research on teaching and learning. As part of the evaluation process, faculty are to report their research activities on teaching and learning.
- B. Teaching, Advising, and Related Duties
1. a. Full-time faculty shall teach up to eighteen (18) teaching units per week. 18 teaching units is the equivalent of 14 contact hours of lecture teaching; 15 contact hours of conducting, performance studies or ear training teaching; or 18 contact hours of ensemble, laboratory or private lesson teaching. One (1) contact hour equals 1.25 teaching units of lecture teaching; or 1.18 teaching units of conducting, performance studies or ear training teaching; or 1.00 teaching unit of ensemble, laboratory or private lesson teaching.
 - b. The Senior Vice President for Academic Affairs or his/her designee shall determine the number of teaching units in each type of teaching assignment for each faculty member.
 - c. Faculty teaching ensemble courses are responsible during mid-term and final examination weeks for auditions and project bands during regular assigned class hours.
 - d. A faculty member who is not teaching a full workload (eighteen (18) teaching units per week) will be required to reallocate the unused hours to perform additional Service to the College and/or additional advising to students and/or tutorials as determined by the Department Chair. These duties will be in addition to those required in other provisions of this Agreement.
2. Faculty must meet each teaching assignment at the scheduled time and place as determined at the beginning of each semester by the Senior Vice President for Academic Affairs or designee. The time and/or place of each teaching assignment may not be changed without the prior approval of the Senior Vice President for Academic Affairs or designee.

3. Faculty shall abide by each of the following policies for each teaching assignment:
 - a. College policy regarding student homework, student projects and student assignments.
 - b. The Senior Vice President for Academic Affairs or designee may require a faculty member to prepare a course outline for his/her teaching assignment. The faculty member must submit the course outline to the Senior Vice President for Academic Affairs or designee for his/her approval by a date to be determined by the Senior Vice President for Academic Affairs or designee. Each course outline shall be submitted on a form provided by the Senior Vice President for Academic Affairs or designee.
 - c. A course syllabus prepared by the faculty member and approved by the Senior Vice President for Academic Affairs or designee must be on file in the Office of the Senior Vice President for Academic Affairs for each teaching assignment. A faculty member must prepare a course syllabus for his/her teaching assignment when an approved course syllabus does not exist for his/her teaching assignment or when the faculty member or the Senior Vice President for Academic Affairs or designee determines that an existing approved course syllabus should be revised. A faculty member must submit a course syllabus to the Senior Vice President for Academic Affairs or designee for approval on a form and by a date to be determined by the Senior Vice President for Academic Affairs or designee. Each course syllabus must be based upon the course outline and state the course of study, course objectives, student assignments and tests, criteria for grading, expected weekly hours of out-of-class student preparation, expectations for the students' educational attainment, the location and times of a faculty member's scheduled advising hours, and the opportunity for a student to schedule advising time by appointment with the faculty member. The faculty member will provide a copy of the course syllabus for his/her teaching assignments to each student at the student's first class meeting.
 - d. The faculty member will follow and carry out the course outline and course syllabus for each teaching assignment.
 - e. The faculty member will keep records of student attendance for each meeting of each teaching assignment and submit the record of attendance to the Senior Vice President for Academic Affairs or designee when requested.
 - f. Each student in each teaching assignment must be tested and awarded grades by the faculty member in accordance with College policy. Grades for each student in each teaching assignment must be submitted to the Registrar on a date to be determined by the Registrar. The faculty member's record of grades for each test, paper or project for each student in each teaching assignment must be provided to the Chair upon request of the Chair.

4. The following requirements apply to advising students:
 - a. Full-time faculty members must schedule at least two (2) hours per week and conspicuously post said schedule for student advising. Faculty members must be present at the scheduled locations, which must be on the College's campus, at all scheduled times. The time or place of scheduled advising hours may not be changed without the prior written approval of the Senior Vice President for Academic Affairs or designee. Faculty must also be available for student advising by appointment at other times and include such a reference in the course syllabus for each teaching assignment.
 - b. For this and related sections, the term "advising" means general academic advising of students whether or not such student is enrolled in a faculty member's teaching assignment.
5. Release Time For Special College Projects
 - a. Faculty may request a reduced teaching load for release time for special College projects. Such projects should, among other things, enhance classroom teaching, faculty development, curriculum development, program support and academic technology.
 - b. The request for release time must demonstrate how the project will:
 - i. enhance faculty effectiveness; or
 - ii. encourage faculty development; or
 - iii. increase departmental productivity; or
 - iv. contribute to overall quality of the College's educational effectiveness, institutional planning and student services.
 - c. The request must be filed in writing with the faculty member's Department Chair at least six (6) months before the proposed release time is to become effective.
 - d. The Division Dean will make the final decision. The support of appropriate Department Chairs will be given appropriate consideration.
 - e. The faculty member will be informed in writing of the Division Dean's decision not less than eight (8) weeks before the proposed release time is to become effective.
 - f. A Department Chair or Division Dean may assign a faculty member to a special College project and the faculty member will receive a reduced teaching load for release time to complete the project. The Department Chair or Division Dean and the faculty member will agree mutually upon the number of teaching units which will be allocated to the project.
 - g. A faculty member must submit a complete written report of the project's results upon completion of the project, if the project itself is not a written report.
 - h. The denial of a special project request is not subject to the provisions of Article XI, Grievance Procedures.
 - i. In the event the College disciplines a faculty member for not following the approved terms of a project and the Union grieves the discipline to arbitration, the only issue before the arbitrator is: Did the faculty member follow the approved terms of the project? The discipline imposed by the

Employer will not be before the arbitrator or subject to the provisions of Article XI, Grievance Procedures.

6. Full-time faculty must attend each week at least one (1) Department or Division faculty meeting.

C. Service to the College

1. Both the quantity and the quality of service contribution will be evaluated as significant factors in decisions relating to retention or promotion.

The nature and timing of the contribution of the full-time faculty member for the next academic year will be discussed between the faculty member and his/her Department Chair and approved by the Department Chair by October 15. The request of the faculty member shall be considered by the Department Chair. However, the Department Chair is entitled to weigh the needs of the department, division and College as well as the qualifications and prior Service to the College assignments of the faculty member when the Department Chair determines the full-time faculty member's Service to the College assignment.

If the full-time faculty member objects to the Department Chair's assignment, the faculty member may appeal the assignment by filing a written appeal to the Division Dean within five (5) calendar days of receiving the assignment. Said written appeal must set forth in detail the basis for the appeal. Within ten (10) calendar days after the written appeal is received by the Division Dean, a meeting will be held among the Department Chair, Division Dean, the full-time faculty member and, unless requested otherwise by the full-time faculty member, the Union President or designee. The decision of the Division Dean will be final.

2. Each full-time faculty member must perform one (1) or more of the duties listed in "a" through "k" below.
 - a. Service on College Committees
 - b. Advice to student groups
 - c. Curriculum development
 - d. Admissions recruitment, testing, and/or placement
 - e. Jurying, auditions, project bands, and/or student recitals
 - f. Faculty concerts, recitals, lectures, clinics, workshops, etc.
 - g. Application for, receipt of, and/or administration of grants and/or contracts
 - h. Departmental advising
 - i. Special College assignments as approved by the Senior Vice President for Academic Affairs or designee
 - j. Technology training
 - k. Training for teaching students with learning disabilities
3. Full-time faculty may be requested to perform other related duties for the College which are in their area of expertise and promote the interests of the College, such as College meetings, College and non-college functions, educational programs, or other activities as requested by the Employer.

- D. Service to the Profession
1. This section applies to faculty who are being evaluated for promotion to Associate Professor or Professor and to faculty who are being evaluated for retention at the rank of Associate Professor or Professor. However, the Employer recommends that all faculty participate in Service to the Profession.
 2. Applicable faculty must participate in one (1) or more of the activities set forth below at “a” through “g” as determined by the Department Chair after consultation with the faculty member not later than May 31 of each year. The faculty member will request in writing not later than May 1 the undertaking which the faculty member proposes for approval. A service assignment must be completed during the period June 1 to May 31 unless approved for a period greater than one year but it cannot exceed the unexpired term of a faculty member’s contract. Failure to secure timely approval of the service assignment will result in the undertaking not satisfying the requirements of this Section. A final report or a progress report, if the service assignment is approved for a period greater than one (1) year, regarding the assignment must be submitted to the Department Chair each year.
 - a. Creative musical performances
 - b. Creative musical compositions, which are performed or published
 - c. Creative musical arrangements, which are performed or published
 - d. Production or engineering
 - e. Research or publication in one’s primary area of teaching responsibility
 - f. Leadership participation in scholarly, professional, or governmental organizations in one’s primary area of teaching responsibility. This will not include Union or Union-related activities.
 - g. Other professional service in one’s field to the local, national, and/or international community. This will not include Union or Union-related activities.
 3. Service to the profession must not interfere or conflict in any way with a faculty member’s full-time obligation to the College or with any of the duties of a faculty member. In unusual circumstances, a faculty member may request that a leave from his/her full-time obligation to the College be granted by the Senior Vice President for Academic Affairs so that he/she may perform an extraordinary professional service, which has a clear and unmistakable benefit to the College. The Employer, in its discretion, may or may not grant the request.
 4. Any service to the profession in which a faculty member is involved must:
 - a. promote the best interests of the College.
 - b. contribute to the faculty member’s effectiveness as a teacher.
 - c. not violate the College’s patent or copyright policy.
 - d. not permit an outside agent to have a preferred position with respect to information emanating from the College.
 - e. not create or give the appearance of creating a conflict of interest.
- E. No full-time faculty member will be employed by any other educational institution without the prior written approval of the Senior Vice President for Academic Affairs.
- F. All new faculty and faculty assigned to new teaching responsibilities must attend the New Faculty Orientation program. Attendance will be without compensation.

- G. Faculty who teach during the summer session may be assigned to teach, as needed, up to eighteen (18) teaching units per week.
- H. Faculty must at all times maintain high standards of integrity in the conduct of their duties as described in this Article and support the mission of the College, its Divisions, and Departments.
- I. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures. However, if the Employer requires a faculty member to perform more than that set forth in this Article, then the Union may process a grievance under Article XI, Grievance Procedures.

ARTICLE XXVI

WORKLOAD – PART-TIME FACULTY

- A. Teaching, Advising, and Related Duties
1. a. During the term of this Agreement, part-time faculty may teach up to one (1) unit less per week than full-time faculty. (Reference Article XXV, Section B.1.a.)
 - b. The Senior Vice President for Academic Affairs or his/her designee shall determine the number of units in each type of teaching assignment for each faculty member.
 2. Faculty must meet each teaching assignment at the scheduled time and place as determined at the beginning of each semester by the Senior Vice President for Academic Affairs or designee. The time and/or place of each teaching assignment may not be changed without the prior approval of the Senior Vice President for Academic Affairs or designee.
 3. Faculty shall abide by each of the following policies for each teaching assignment:
 - a. College policy regarding student homework, student projects and student assignments.
 - b. The Senior Vice President for Academic Affairs or designee may require a faculty member to prepare a course outline for his/her teaching assignment. The faculty member must submit the course outline to the Senior Vice President for Academic Affairs or designee for his/her approval by a date to be determined by the Senior Vice President for Academic Affairs or designee. Each course outline shall be submitted on a form provided by the Senior Vice President for Academic Affairs or designee.
 - c. A course syllabus prepared by the faculty member and approved by the Senior Vice President for Academic Affairs or designee must be on file in the Office of the Senior Vice President for Academic Affairs for each teaching assignment. A faculty member must prepare a course syllabus for his/her teaching assignment when an approved course syllabus does not exist for his/her teaching assignment or when the faculty member or the Senior Vice President for Academic Affairs or designee determines that an existing approved course syllabus should be revised. A faculty member must submit a course syllabus to the Senior Vice President for Academic Affairs or designee for approval on a form and by a date to be determined by the Senior Vice President for Academic Affairs or designee.

Each course syllabus must be based upon the course outline and state the course of study, course objectives, student assignments and tests, criteria for grading, expected weekly hours of out-of-class student preparation, expectations for the students' educational attainment, the location and times of a faculty member's scheduled advising hours, the opportunity for

a student to schedule advising time by appointment with the faculty member, and other related matters as requested by the Senior Vice President for Academic Affairs or designee. The faculty member will provide a copy of the course syllabus for his/her teaching assignments to each student at the students' first class meeting.

- d. The faculty member must follow and carry out the course outline and course syllabus for each teaching assignment.
 - e. The faculty member must keep records of student attendance for each meeting of each teaching assignment and submit the record of attendance to the Senior Vice President for Academic Affairs or designee when required.
 - f. Each student in each teaching assignment must be tested and awarded grades by the faculty member in accordance with College policy. Grades for each student in each teaching assignment must be submitted to the Registrar on a date to be determined by the Registrar. The faculty member's record of grades for each test, paper or project for each student in each teaching assignment must be provided to the Chair upon request of the Chair.
4. The following requirements apply to advising students:
- a. Faculty, in accordance with the workload set forth below, must schedule each week an office hour(s) for student advising and include such a reference in the course syllabus for each teaching assignment. The hours will be with compensation at his/her unit rate. Additionally, a Department Chair may require in writing a faculty member to schedule an additional office hour(s) for student advising and such scheduled additional office hour(s) will be with compensation at his/her unit rate. Faculty members must be present at the scheduled time and location, which must be on the College's campus. The time and place of scheduled office hour(s) may not be changed without the prior written approval of the Chair.

Weighted Teaching Units

5 or more but less than 13.5	1 office hour
13.5 or more	2 office hours

Unweighted Teaching Units

7 or more	1 office hour
-----------	---------------

- b. Faculty, when teaching less than 5 weighted teaching units or less than 7 unweighted teaching units, must be available for student advising by appointment and include such a reference in the course syllabus for each teaching assignment. Additionally, a Department Chair may require in writing a faculty member to schedule office hour(s) for student advising and such scheduled office hour(s) will be with compensation at his/her unit rate. Faculty members must be present at the scheduled time and location, which must be on the College's campus. The time and place of

scheduled advising hour(s) may not be changed without the prior written approval of the Chair.

- c. For this and related sections, the term “advising” means general academic advising of students whether or not such student is enrolled in a faculty member’s teaching assignment.
5. Faculty, when teaching less than 13.5 units, are required to attend four (4) Department or Division faculty meetings each Fall and Spring semester, as assigned by the faculty member’s Department Chair, and such attendance will be with compensation at the faculty member’s unit rate. In the event the Department Chair or Division Dean requires in writing a faculty member to attend more than four (4) Department or Division meetings in a semester, the faculty member will be compensated at his/her unit rate.
6. Faculty, when teaching 13.5 or more units, are required to attend all Department or Division faculty meetings each Fall and Spring semester and such attendance will be with compensation at the faculty member’s unit rate.
7. Faculty may be requested to perform Service to the College at the option of the Department Chair. Such service will be compensated at the faculty member’s unit rate.
- B. All new faculty and faculty assigned to new teaching responsibilities must attend the New Faculty Orientation program. Attendance will be without compensation.
- C. Faculty who teach during the summer session may be assigned to teach, as needed, up to eighteen (18) teaching units per week.
- D. Faculty must at all times maintain high standards of integrity in the conduct of their duties as described in this Article and support the mission of the College, its Divisions, and Departments.
- E. This Article or any provision thereof is not subject to the provisions of Article XI, Grievance Procedures. However, if the Employer requires a faculty member to perform more than that set forth in this Article, then the Union may process a grievance under Article XI, Grievance Procedures.

ARTICLE XXVII

TRANSITION CONTRACT APPOINTMENTS

- A. A full-time faculty member may participate in a College-sponsored program to transition from full-time faculty status.
1. A full-time faculty member is eligible for the Program if he/she has a combination of age and continuous years of service at the College as a full-time faculty member equal to 80 or more as of September 1 of the academic year in which the transition contract commences.
 2. The eligible full-time faculty member submits a written request to the Senior Vice President for Academic Affairs not later than February 1 prior to the academic year in which the transition contract is to commence.
 3. The Senior Vice President for Academic Affairs will notify in writing the eligible full-time faculty member not later than April 1 prior to the academic year in which the transition contract is to commence if he/she is accepted into the Program.
 4. If accepted into the Program, the full-time faculty member will receive a contract to teach 27 teaching units each academic year for three (3) consecutive academic years. The faculty member will not be required to do registration duties, Service to the College and Service to the Profession. The faculty member may be assigned advising or tutorials or Service to the College duties in order to fill the guaranteed teaching units of 27. The faculty member will receive his/her full-time wages and full-time benefits.
 5. A full-time faculty member, who has received a satisfactory evaluation/performance review each academic year for the three (3) academic years during which the faculty member was on a transition contract, will be converted to part-time status and receive a contract to teach 27 teaching units each academic year for the next three (3) academic years. The faculty member shall have the option of accepting or not accepting the three-year part-time contract. The faculty member may be assigned advising or tutorials or Service to the College duties in order to fill the guaranteed teaching units of 27. Said faculty member is not guaranteed a subsequent three (3) academic year part-time contract. The faculty member will be paid hourly at the same rate as he/she would be paid during the summer session (Article XXXV, Section B.3.), and will receive benefits as would a full-time faculty member.
 6. The College agrees to replace a full-time faculty member who enters the Program with a part-time faculty member; however, the part-time faculty members who are appointed to these full-time faculty positions will be credited as new full-time faculty under the *Memorandum of Understanding - New Full-Time Faculty, Positions*, paragraph 5.
 7. A faculty member participating in the Program will be evaluated each year not later than April 1 for that academic year pursuant to the procedures for part-time faculty set forth at Article XVI of the Agreement.

8. As of January 1, 2011, to the extent permitted by law, faculty members who have converted to part-time status pursuant to Section 5 above will have the right to elect to begin receiving retirement benefits under the defined benefit plan.
 9. Faculty members who continue at or return to Berklee after participating in the Program shall not be eligible for medical/dental insurance.
- B. This Article or any provisions thereof is not subject to the provisions of Article XI, Grievance Procedures, unless the subject to be grieved is grievable under Article XI, Grievance Procedures.

ARTICLE XXVIII

ACADEMIC FREEDOM

- A. The teacher is entitled to full freedom in research and the publication of the results subject to the adequate performance of his/her other academic duties, but research for pecuniary return should be based upon an understanding with the authorities of the institution.

The teacher is entitled to freedom in the classroom in discussing his/her subject, but he/she should be careful not to introduce into the teaching controversial matter which has no relation to his/her subject. Limitations of academic freedom because of religious or other aims of the institution should be clearly stated in writing at the time of the appointment.

The college or university teacher is a citizen, a member of a learned profession, and an educator. When he/she speaks or writes as a citizen, he/she should be free from institutional censorship or discipline, but his/her special position in the community imposes special obligations. As an individual of learning and an educator, he/she should remember that the public may judge his/her profession and his/her institution by his/her utterances. Hence he/she should at all times be accurate, should exercise appropriate restraint, should show respect for the opinions of others, and should make every effort to indicate that he/she is not an institutional spokesperson.

- B. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XXIX

BENEFITS – LEAVES OF ABSENCE

- A. Sabbatical Leave (Full-time Faculty)
1. Application for sabbatical leave shall include but not be limited to:
 - a. The presentation of a definite plan for a project which will make a significant professional and/or academic contribution. The following written form should be used:
 - i. Title
 - ii. Objective
 - iii. State the specific short and long-term goals associated with the sabbatical leave request.
 - iv. Rationale – Note how the project will result in academic or professional growth which will:
 - a) demonstrably advance the professional recognition, retraining, or professional development of the faculty member.
 - b) benefit the future of Berklee College through the faculty member's participation.
 - v. Methods and procedures:
Give the specific details of the plan, including, but not limited to, a description of the artistic or performance activity, articles or books to be initiated or completed, research techniques, etc. Include a thorough statement of the expected outcome of the plan and the means by which the results of the work will be evaluated.
 - vi. Collaborative arrangement:
If the plan requires the participation of other individuals or institutions, provide evidence that such arrangements have been made prior to beginning the sabbatical.
 - vii. Conditions:
Each faculty member who is granted a sabbatical leave shall agree to serve at the College for at least one (1) academic year after the completion of the sabbatical and shall give a judgment note to the College for the amount of the sabbatical leave, said judgment note to be canceled at the end of the required year of service or at the death or permanent disability of the faculty member. Each faculty member who is granted a sabbatical leave shall inform the College of other salaries, grants, fellowships, or financial support which the faculty member anticipates receiving or does receive for the period of the leave.

2. Eligibility
To be eligible a faculty member must:
 - a. Have a full-time faculty status with at least six (6) consecutive years of full-time service at the College.
 - b. Have a project involving academic or professional growth approved by the appropriate Department Chair and Division Dean which will demonstrably advance professional recognition to the benefit of the individual and the College. Final approval will be by the Senior Vice President for Academic Affairs.
3. Procedure
 - a. All applications for sabbatical leave shall be submitted to the appropriate Department Chair with a copy to the Senior Vice President for Academic Affairs by November 15 for sabbaticals beginning in the next academic year.
 - b. The Senior Vice President for Academic Affairs shall notify the faculty member by January 15, as to the decision regarding the sabbatical request.
4. Term
Sabbatical leave shall be either one (1) academic term at full pay or two (2) academic terms at half (1/2) pay. If a faculty member receives a grant in connection with a sabbatical leave, the condition of the sabbatical may be adjusted by the Senior Vice President for Academic Affairs to coincide with the grant provisions.
5. Subsequent Leaves
A faculty member may apply for a subsequent sabbatical after six (6) consecutive years of additional services as a full-time faculty member.
6. Obligations of sabbatical recipients
The recipient of a sabbatical leave incurs these obligations:
 - a. To make every reasonable effort to fulfill the terms of the sabbatical;
 - b. To return to Berklee College for a minimum of one (1) year following the completion of the sabbatical;
 - c. To report on Sabbatical Leave by the end of the first (1st) academic term following return to the College from Sabbatical leave, the faculty member shall file a written account of sabbatical activities and accomplishments with the Department Chair and Senior Vice President for Academic Affairs; and
 - d. In the event a faculty member desires to change or encounters problems in accomplishing approved sabbatical objectives, he/she must notify the Senior Vice President for Academic Affairs and reach a mutually agreed upon adjustment of the sabbatical objectives.
7. Miscellaneous - Time spent by a faculty member on a sabbatical leave will be credited for the purpose of determining eligibility for promotion. A faculty member on sabbatical leave shall be continued in all College benefit programs.
8. In the event the Employer disciplines a faculty member for not following the approved terms of the sabbatical and the Union grieves the discipline to arbitration, the only issue before the arbitrator is: Did the faculty member follow the approved terms of the sabbatical? The discipline imposed by the Employer will not be before the arbitrator.

- B. Professional Leave (Full-time and Part-time Faculty)
1. Application will include:
 - a. The presentation of a definite plan for the scholarly or professional use of the leave which will demonstrably advance professional recognition of the faculty member and the College.
 - b. An indication of the specific term(s) for which the leave is requested.
 - c. Application must be endorsed by the Department Chair and Division Dean. Final approval will be at the discretion of the Senior Vice President for Academic Affairs.
 - d. Application will be submitted to the Department Chair with a copy to the Division Dean and Senior Vice President for Academic Affairs at least six (6) months prior to the requested date for commencement of the leave.
 - e. The Senior Vice President for Academic Affairs will notify the faculty member of the approval or disapproval of the leave not less than three (3) months prior to the requested date for commencement of the leave.
 2. Length of Service Qualifications
 - a. A full-time faculty member must have at least five (5) years of full-time service at the College.
 - b. A part-time faculty member must have at least ten (10) semesters of part-time service at the College.
 2. This leave will be without pay.
 3. Time spent by a faculty member on professional leave will not be credited for the determination of eligibility for promotion. Subject to the terms of the insurance carrier, the faculty member may be eligible to continue medical, life and disability insurance if the faculty member makes the required contributions at 100% of the applicable rate.
 4. A professional leave will not be longer than one (1) academic year.
 5. Within eight (8) weeks after return from a professional leave, the faculty member will submit a detailed report of the results of his/her leave.
- C. Military Leave (Full-time Faculty)
1. Military leave, in accordance with established procedures, is extended to all faculty members who are involuntarily inducted into the armed services or called to active duty with the assurance of re-employment within six (6) months of the date of their honorable discharge or release from active duty, said employment to commence at the beginning of the next semester or school year following sufficient notification by the faculty member in question of his or her desire to resume employment.
 2. Annual Training
A faculty member who is a member of the Reserve Forces or the National Guard and who is ordered to duty during an academic period in which he/she is scheduled to work shall, upon request, be granted military leave of absence to engage in a temporary tour of duty, not to exceed fifteen (15) working days in any calendar year.

3. Continual Service
Time granted for military leave shall be considered continual service. A faculty member on military leave shall be placed on the appropriate salary scale when returning to full-time service at the College.
 4. Benefits
The leave at Section 2 directly above is with pay and benefits.
- D. Sick Leave (Full-time and Part-time Faculty)
The College will continue its policies regarding absence from class and emergencies due to illness.
- E. Funeral Leave (Full-time and Part-time Faculty)
1. A faculty member who experiences the loss of a member of his/her immediate family or a member of his/her immediate household will be allowed time off with pay for up to a maximum of seven (7) consecutive calendar days. The leave is available at or near the time of death.
 2. Immediate family will mean parents (including in-laws), siblings, spouse or domestic partner, children, stepchildren, grandparents, and grandchildren. Immediate household will mean an individual of an intimate, family-like relationship to the faculty member who lives with the faculty member.
 3. The faculty member will notify the Employer of the loss of a member in the family and the absence as soon as possible.
- F. Court Leave (Full-time and Part-time Faculty)
The Employer will grant court leave to a faculty member who is summoned to jury duty. Upon receipt of the summons, the faculty member will notify the Department Chair. The faculty member will be paid while on jury duty in accordance with current statutory provisions.
- G. Special Leave (Full-time and Part-time Faculty)
Special leave, with or without pay, for faculty illness or other good and sufficient cause, may be granted at the discretion of the Senior Vice President for Academic Affairs.
- H. Paid Parental Leave (Full-time and Part-time Faculty)
1.
 - a. The Parental Leave Provisions are intended to be consistent with the Family and Medical Leave Act, the Massachusetts Maternity Leave Act, and other related State and Federal statutes. Berklee College of Music provides up to twelve (12) weeks of Parental Leave paid at one-half (1/2) the faculty member's wage to a full-time or a part-time male or female faculty member, who qualifies for medical insurance under Section B of Article XXXIII and who is scheduled to teach during the leave and who qualifies for leave under the Family and Medical Leave Act. Parental leave is for the purposes of birth, adoption, or the placement of a child in foster care. The phrase "for the purposes of" giving birth or adopting refers to preparing for or anticipating in the birth or adoption of a child.
 - b. A faculty member may commence twelve (12) consecutive weeks of parental Leave at any time within one (1) year of the event so long as the twelve (12) week period falls within the same semester.
 - c. In the alternative, under the College's current disability insurance coverage, women faculty who are covered under the disability policy and who have a child pursuant to a normal birth are entitled to six (6) weeks

leave at full pay, plus an additional six (6) weeks leave at half (1/2) pay. In the event of qualifying birth complications (e.g. caesarian), covered faculty women are entitled to eight (8) weeks leave at full pay plus an additional four (4) weeks leave at half (1/2) pay.

- d. If the twelve (12) weeks of Parental Leave end during the last half (1/2) of a semester, the faculty member will be assigned to a special project for the remainder of the semester.
2. In accordance with Massachusetts's law, a full-time female faculty member who does not qualify for leave under the Family and Medical Leave Act may be granted up to eight (8) weeks of unpaid Parental Leave.
3. Procedure for Requesting Leave
The process for requesting Parental Leave is as follows:
 - a. A faculty member is required to complete a Parental Leave request form available in the Office of Human Resources.
 - b. A faculty member is required to submit his/her request form at least two (2) months prior to the beginning of his/her anticipated leave. If the date of birth or placement or previously unknown factors require leave to begin in less than two (2) months, or at a later date, the faculty member shall provide such written notice as is practicable.
 - c. The request form should be submitted to the Chair of the Department.
 - d. The Human Resources Office will inform the faculty member of the determination of his/her leave request in writing.
 - e. The Human Resources Office will be available to discuss any relevant benefit information with the faculty member.
 - f. Upon request, the faculty member will cooperate with the College to plan coverage of his/her classes during the leave period.
4. Extended Unpaid Parental Leave Requests
A faculty member may request additional unpaid leave up to an additional 40 weeks. Requests for this additional 40 weeks can be made when he/she submits his/her initial request or during the leave period. When a situation occurs which requires additional unpaid leave beyond the initial paid twelve (12)-week period, the faculty member will submit a request in writing to his/her Department Chair. Requests for unpaid leave up to a total maximum period of 40 weeks will be granted. If leave is granted beyond the initial paid twelve (12)-week period, the College will retain the faculty member's position, or the equivalent thereof, for the additional period of time consistent with the approved extended leave period.
5. Continuation of Benefits
 - a. The continuation of benefits is subject to the terms and conditions of the insurance carriers. Health, disability and life insurance may continue during the paid leave period, provided that the faculty member continues to make his/her contributions to the plans.
 - b. During the unpaid extended leave period, the faculty member must pay the full amount of the premium to the plans.
 - c. The Family and Medical Leave Act continues to apply in all respects, such as in a situation where an individual is disabled.

6. Miscellaneous

In the event that any federal, state and/or local law, regulation, executive order, judicial/agency decision, or other requirement provides payment to an individual who takes parental leave, the gross amount of such payment shall be deducted from any gross amount due for payment under this policy or any other leave policy or practice.

- I. Provisions relating to Sabbatical, Professional, or Special Leaves are not subject to arbitration under Article XI, Grievance Procedures.

ARTICLE XXX

BENEFITS – TUITION REDUCTION FOR BERKLEE COURSES

- A. Tuition Reduction For Berklee Courses For Full-time and Part-time Faculty Commencing Employment Prior To Or On September 1, 1992.
1. Any full-time faculty member and any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall Semesters, is eligible for a tuition reduction of one hundred percent (100%) for a maximum of two (2) courses per term for any and all classroom or ensemble courses, including graduate courses, audited for non-credit. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
 2. Any part-time faculty member is eligible for a tuition reduction of fifty percent (50%) for a maximum of two (2) courses per term for any and all classroom or ensemble courses, including graduate courses, audited for non-credit. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
 3. A spouse or child, who has been accepted to the College, of any full-time faculty member and any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall semesters, will be eligible for a 100% tuition reduction (excluding fees) per semester, excluding graduate courses.
 4. A spouse or child, who has been accepted to the College, of any part-time faculty member, will be eligible for a 50% tuition reduction (excluding fees) per semester, excluding graduate courses.
- B. Tuition Reduction For Berklee Courses For Full-time and Part-time Faculty Commencing Employment After September 1, 1992.
1. Any full-time faculty member is eligible for a tuition reduction of one hundred percent (100%) after five (5) years of full-time service for a maximum of two courses per term for any and all classroom or ensemble courses, including graduate courses, audited for non-credit. Tuition will be prorated at the rate of 20% discount per each full year of service during the first four (4) years of employment. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
 2. Any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall semesters within the past five (5) years, is eligible for a tuition reduction of one hundred percent (100%) for a maximum of two (2) courses per term for any and all classroom or ensemble courses including graduate courses, audited for non-credit. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.
 3. Any part-time faculty member is eligible for a tuition reduction of fifty percent (50%) after five (5) years of service for a maximum of two (2) courses per term for any and all classroom or ensemble courses including graduate courses, audited for noncredit. Tuition will be prorated at the rate of 10% discount per each full

year of service during the first four (4) years of employment. This tuition reduction does not apply to undergraduate and graduate private lesson study and is based upon the availability of space within the class or ensemble.

4. A spouse or child of any part-time faculty member, who has taught 13.5 or more teaching units for three (3) Fall semesters within the past five (5) years, will be eligible for a 100% tuition reduction (excluding fees) per semester, excluding graduate courses.
5. A spouse or child, who has been accepted to the College, of any full-time faculty member will be eligible for a 100% tuition reduction (excluding fees) per semester after five (5) years of full-time service by the faculty member, excluding graduate courses. Tuition will be prorated at the rate of 10% discount per each full year of service during the first four (4) years of employment.
6. A spouse or child, who has been accepted to the College, of any part-time faculty member will be eligible for a tuition reduction of 50% (excluding fees) per semester after five (5) years of service by the faculty member, excluding graduate courses. Tuition will be prorated at the rate of 10% discount per each full year of service during the first four (4) years of employment.

ARTICLE XXXI

BENEFITS – RETIREMENT PLANS

The Employer will cover eligible full-time faculty and eligible part-time faculty under its retirement plans as follows:

A. Defined Benefit Plan

1. The Employer offers a defined benefit retirement plan funded entirely by the Employer which guarantees an annuity for qualifying full-time faculty when they retire or if they choose to leave the employ of the Employer prior to retirement age. Employees are fully vested in the plan after seven (7) years. The normal amount of the annuity for each individual is based on a formula involving salary, years of service, marital status and age at time of retirement. In addition, as of January 1, 2002, Plan Amendment THREE to the January 1999 Plan Restatement provided a supplemental benefit to certain individuals for service prior to that date. Eligibility is based on full-time service.
2. Eligibility
“Full-time faculty member” for purposes of the Plan means an employee who is a member of the faculty and is designated as full-time in his/her contract and either: (1) was a full-time faculty member on or before December 31, 2011; (2) was a part-time faculty member on or before October 1, 2010, and is converted or promoted to full-time status after December 31, 2011 and before September 2, 2016; or (3) was a non-faculty College employee participating in the Plan at the time the employee became a full-time faculty member.
3. The Plan will be closed to new entrants as of December 31, 2011, except for part-time faculty members as of October 1, 2010 who are converted or promoted to full-time status after December 31, 2011 and before September 2, 2016. The Plan will be closed to all new entrants as of September 2, 2016.

B. 403(b) Retirement Savings Plan – For Defined Benefit Plan Members

1. The Employer offers participation in its 403(b) Retirement Savings Plan for eligible full-time faculty in accordance with plan terms. Among other things, the plan provides for a College match as of January, 2003 to certain employee contributions for all eligible full-time faculty as set forth below. The match for calendar year 2003 is modified to reflect a September 1, 2002 start date.
2. Eligibility
The Berklee College of Music, Inc. 403(b) Retirement Savings Plan – For Defined Benefit Plan Members applies as follows:
 - a. “Full-time faculty member” for purposes of the Plan means an employee who is a member of the faculty and is designated as full-time in his/her contract and either: (1) was a full-time faculty member on or before December 31, 2011; (2) was a part-time faculty member on or before October 1, 2010, and is converted or promoted to full-time status after December 31, 2011 and before September 2, 2016; or (3) was a non-faculty College employee participating in the Plan at the time the employee became a full-time faculty member.

3. College Contributions
 - a. The College will contribute from the full-time faculty member's first year of full-time service after commencement of this plan on January 1, 2003, one hundred percent (100%) of that portion of the full-time faculty member's voluntary contribution, which does not exceed three percent (3%) of the full-time faculty member's compensation.
- C. 403(b) Retirement Savings Plan – For Non-Defined Benefit Plan Members
 1. Eligibility

The Employer will provide retirement benefits to full-time faculty members and part-time faculty members who do not participate in the defined benefit retirement plan.
 2. The Employer will offer participation in the 403(b) Retirement Savings Plan – For Non-Defined Benefit Plan Members for full-time faculty members and part-time faculty members in accordance with plan terms.
 - a. Among other things, the plan will provide for full-time faculty members an automatic 3% contribution by the College, and a College match to certain employee contributions as set forth below, from the full-time faculty member's first year of full-time service. The College will contribute one hundred percent (100%) of that portion of the full-time faculty member's voluntary contribution, which does not exceed six percent (6%) of the full-time faculty member's compensation.
 - b. For part-time faculty members who are eligible for medical/dental insurance benefits under Section B of Article XXXIII, the College will contribute an amount equal to fifty percent (50%) of that portion of the eligible part-time faculty member's voluntary contribution which does not exceed ten percent (10%) of the eligible part-time faculty member's compensation.
- D. General Provisions

It is understood that full-time faculty will be eligible either for (a) the defined benefit plan and the Berklee College of Music, Inc. 403(b) Retirement Savings Plan – For Defined Benefit Plan Members, or (b) 403(b) Retirement Savings Plan - For Non-Defined Benefit Plan Members, but not both.

ARTICLE XXXII

BENEFITS – LIFE AND DISABILITY INSURANCE PLANS

- A. Life Insurance
1. The Employer provides full-time faculty with employer paid basic life insurance payable to designated beneficiaries upon the employee's death. The amount of the insurance is equal to one year's base salary rounded to the next thousand-dollar level. Eligible employees may also purchase an optional supplemental policy or additional dependent coverage for their eligible spouse and eligible children.
 2. The Employer provides part-time faculty who satisfy the eligibility requirements of Section B of Article XXXIII (i.e., satisfy eligibility requirements for medical insurance), with employer paid basic life insurance in the amount of \$25,000, payable to designated beneficiaries upon the employee's death. Eligible employees may also purchase an optional supplemental policy or additional dependent coverage for their eligible spouse and eligible children.
- B. Disability Insurance
1. The Employer provides short-term and long-term disability insurance for full-time faculty commencing after the completion of one year of employment as a full-time faculty member. The short-term disability insurance plan provides 100 percent salary replacement for up to 90 days during absences due to qualifying sickness or accident. If an eligible faculty member is disabled for 90 days or longer, the long-term disability insurance plan becomes an option. The insurance provider determines eligibility for both plans.
 2. The Employer provides short-term and long-term disability insurance for part-time faculty who satisfy the eligibility requirements of Section B.1.a. of Article XXXIII. The short-term disability insurance plan provides 100 percent wage replacement for Berklee wages for up to 90 days during absences due to qualifying sickness or accident. If an eligible part-time faculty member is disabled for 90 days or longer, the long-term disability insurance plan becomes an option. The insurance provider determines eligibility for both plans.
- C. Coverage under the group insurance programs is subject to the employee's acceptance by the insurance carrier. Reasonable rules and regulations may be promulgated by the Employer to make effective the intent and the purpose of this Article. It is understood that the above plans are insured plans, and hence, are subject to all terms, requirements and restrictions that may be imposed by the insurance carriers or by the laws and regulations governing insurance carriers which are now or hereafter applicable. It is understood that the rights of the employees are governed by the terms of the policies and not by this Agreement, and that any right of an employee under any policy shall be enforced under said policy by an employee and not under this Agreement nor under the provisions of Article XI - Grievance Procedures.

ARTICLE XXXIII

BENEFITS – MEDICAL AND DENTAL INSURANCE PLANS

- A. The Employer offers participation to full-time faculty in medical and dental insurance plans as set forth below.
1. a. The Employer and the Union agree that an eligible faculty member may elect the Tufts Health Plan HMO or PPO plans.
 - b. The Employer agrees to make available a three (3)-tier rate structure, which will provide options for one (1) person, for two (2) person families and three (3) or more person families so long as the carrier continues to allow this option.
 - c. The Employer and the Union agree that contributions toward the Tufts Health Plan HMO or PPO plans will be 65% by the Employer and 35% by the full-time faculty member of the monthly premium.
2. The Employer will make available to full-time faculty a three (3)-tier benefit structure with Delta Dental Premier or a comparable plan with an annual maximum benefit payment of \$2,000. The Employer will contribute 65% and the full-time faculty member will contribute 35% of the monthly premium.
 3. The annual full-time faculty member contributions to the selected medical and dental insurance coverage will be withheld from the faculty member's wages in a manner that coincides with his/her elected payment schedule (i.e., over 9 calendar months or 12 calendar months).
 4. The Employer and the Union agree that the Employer, at its discretion, may change insurance carriers, designation of the primary plan, or structure of the plan. The Employer agrees to notify the Union and discuss with the Union and consider the input of the Union prior to making such changes, together with the effective date of the change. The Employer and the Union agree that a change of primary plan may require the phasing out of other plans.
- B. The Employer offers participation to eligible part-time faculty in the medical and dental insurance plans applicable to full-time faculty members as set forth below.
1. a. the part-time faculty member was hired as a part-time faculty member and has taught not less than 500 teaching units during the Fall semester, Spring semester and 12 Week Summer Program in any period of two (2) consecutive years commencing on or after September 1, 2000; or
 - b. the part-time faculty member was one of the part-time faculty members initially included in the full-time faculty medical insurance plan as set forth in the Memorandum of Understanding between the Employer and the Union, dated August 21, 1986; or
 - c. the part-time faculty member is employed under a three (3) academic year contract as set forth at Article XVIII.
2. Eligibility under Section B.1.a. above will be determined as of September 1 of each academic year. Once eligible, a part-time faculty member will remain eligible for the term of this Agreement so long as the part-time faculty member teaches at least 45 teaching units during each of the Fall and Spring semesters of each academic year of the Agreement.

3. A part-time faculty member, who is eligible to participate in the medical insurance, is eligible to participate in the Employer's dental protection plan.
4. Eligible part-time faculty may elect individual, double, or family coverage in any of the medical insurance plans so long as the carrier continues to allow this option.
5.
 - a. The Employer and the Union agree that the Employer will contribute sixty-five percent (65%) of the premium of individual coverage for the medical and dental plans and the part-time faculty member will contribute the balance of the premium for the elected individual, double, or family coverage. However, if the part-time faculty member was hired as a part-time faculty member and has taught as a part-time faculty member not less than 1020 teaching units during the Fall semester, Spring semester and 12 Week Summer Program in any period of two (2) consecutive years commencing on or after September 1, 2000, or the part-time faculty member is employed under a three (3) academic year contract (Article XVIII), the employer will contribute to the offered medical insurance and dental insurance plans in the same percentage amounts as it does for a full-time faculty member for the elected individual, double or family coverage and the part-time faculty member will contribute the balance of the premium for the selected coverage.
 - b. As of January 1, 2011, if the part-time faculty member was hired as a part-time faculty member and has taught as a part-time faculty member not less than 810 teaching units during the Fall semester, Spring semester and 12 Week Summer Program in any period of two (2) consecutive years commencing on or after January 1, 2009, or the part-time faculty member is employed under a three (3) academic year contract (Article XVIII), the employer will contribute to the offered medical insurance and dental insurance plans in the same percentage amounts as it does for a full-time faculty member for the elected individual, double or family coverage and the part-time faculty member will contribute the balance of the premium for the selected coverage.
 - c. The annual faculty member contributions to the selected medical and dental insurance coverage will be withheld from the Fall and Spring semester payroll.
6. The Employer will determine the eligibility of a part-time faculty member to participate in the medical and dental insurance programs and its determination is subject to the provisions of Article XI - Grievance Procedures.
7. The Employer and the Union agree that the Employer, at its discretion, may change insurance carriers, designation of the primary plan, or structure of the plan. The Employer agrees to notify the Union, discuss with the Union and consider the input of the Union prior to making such changes, together with the effective date of the change. The Employer and the Union agree that a change of primary plan may require the phasing out of other plans.

- C. Section 125
The Employer offers participation in a Section 125 plan to full-time and part-time faculty members. Under this plan, faculty members may contribute pre-tax dollars to either a medical reimbursement plan and/or a dependent care plan.
- D. Coverage under the group insurance programs is subject to the employee's acceptance by the insurance carrier. Reasonable rules and regulations may be promulgated by the Employer to make effective the intent and the purpose of this Article. It is understood that the above plans are insured plans, and hence, are subject to all terms, requirements and restrictions that may be imposed by the insurance carriers or by the laws and regulations governing insurance carriers which are now or hereafter applicable. It is understood that the rights of the employees are governed by the terms of the policies and not by this Agreement, and that any right of an employee under any policy shall be enforced under said policy by an employee and not under this Agreement nor under the provisions of Article XI - Grievance Procedures.

ARTICLE XXXIV

MANAGEMENT RIGHTS

- A. All management rights, powers, authority and functions, whether heretofore or hereafter exercised, and regardless of the frequency or infrequency of their exercise, shall remain vested exclusively in the Employer. It is expressly recognized that such rights, powers, authority and functions include, but are by no means whatever limited to, the full and exclusive control, management and operation of its business and its affairs, including the determination of the extent of its activities, business to be transacted, work to be performed, the location of its offices and places of business and equipment to be utilized. The Employer and the Union agree that the above statement of management rights is for illustrative purpose only and is not to be construed or interpreted so as to exclude those prerogatives not mentioned which are inherent to management, except insofar as expressly and specifically limited by the provisions of this Agreement.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XXXV

WAGES

A. It is mutually understood and agreed that wages will be paid in accordance with the following provisions.

1. Full-time Faculty - Minimum Wages

	<u>9/1/13</u>
Instructor	\$45,541
Assistant Professor	\$50,991
Associate Professor	\$59,980
Professor	\$75,975

2. Part-time Faculty - Minimum Rates Per Teaching Unit

	<u>9/1/13</u>
Instructor	\$50.94
Assistant Professor	\$58.70
Associate Professor	\$73.82
Professor	\$85.64

3. Faculty will receive increases as follows:

<u>9/1/13</u>	<u>9/1/14</u>	<u>9/1/15</u>
3.00%	2.50%	2.50%

4. In the event said increase does not bring a faculty member to the minimum for his/her rank, the faculty member's wage will be increased to the minimum for the rank.

B. Summer Session

1. In the event the Employer needs full-time faculty during the summer semester, the Employer agrees to attempt to satisfy its staffing needs by requesting full-time faculty to volunteer for summer assignment. In the event the Employer is not able to satisfy its summer session needs from full-time faculty volunteers, the Employer may require full-time faculty to work.

2. Full-time and part-time faculty who teach during the summer session may be assigned to teach, as needed, up to eighteen (18) teaching units per week.

3. Full-time faculty who teach during the summer session will be paid at an hourly rate which will be at the same percentage above the minimum hourly rate for the faculty member's rank as the faculty member is above the full-time minimum for the rank. For example:

An Assistant Professor who earns \$56,090 (10% above rank minimum: \$50,991 v. \$56,090) will receive 10% above minimum hourly rate for rank, which is \$64.57 (\$58.70 + 10% (5.87) = \$64.57).

4. Promoted full-time faculty, and part-time faculty converted to full-time positions, will be paid at an hourly rate that shall not be less than their hourly rate prior to their full-time promotion, or their conversion from part-time to full-time status.

C. Promotion Increase

1. A full-time faculty member upon promotion to the next rank will receive an increase in his/her base wage as follows:

Instructor to Assistant Professor	\$4,000
Assistant Professor to Associate Professor	\$4,500
Associate Professor to Professor	\$5,000

2. A part-time faculty member upon promotion to the next rank will receive an increase in his/her hourly rate as follows:

Instructor to Assistant Professor	\$4.00
Assistant Professor to Associate Professor	\$4.50
Associate Professor to Professor	\$5.00

If this increase does not bring the faculty member to the minimum for the rank, the faculty member's wage will be increased to the minimum for the rank.

- D. In the unusual event a full-time faculty member is required to teach a load greater than that provided for at Article XXV, Workload – Full-time Faculty, the faculty member will be paid at the hourly rate for his/her rank as set forth at A.2. of this Article.
- E. A faculty member may submit a written request for a wage increase greater than the amount set forth in this Article in accordance with the provisions of Article IX, Section B.
- F. A full-time faculty member is eligible upon retirement for a one-time payment of \$500.00 per year of continuous service at the College as a full-time faculty member if s/he has a combination of age and continuous years of service at the College as a full-time faculty member equal to 80 or more.
- G. Full-time and part-time faculty members will be paid bi-weekly and will receive wages due for the bi-weekly period on Thursday of the following week. However, a full-time faculty member may elect in writing not later than July 1 of each year to receive his/her annual wage over nine (9) calendar months rather than twelve (12) calendar months.
- H. This Article applies to both full-time and part-time faculty as described at Article I.
- I. New full-time and part-time faculty hired for any academic year will not receive the wage increase effective as of September 1 of that year.

ARTICLE XXXVI

NUMBER OF FULL-TIME FACULTY

- A. The number of full-time faculty employed by the College will be at least 175 so long as the number of tuition students is not less than 3,000.
- B. Tuition students are defined as full-time and part-time students, but excludes spouse/dependents of faculty, Pro Arts, faculty members and staff members.

ARTICLE XXXVII

WAIVER OF RIGHT

- A. The failure by either party to insist in any one situation upon performance of any of the terms or provisions of this Agreement shall not be considered as a waiver or relinquishment of the right of the Employer or the Union to future performance of any such terms or provisions, and the obligation of the parties to such future performance shall continue. It is understood that neither party gives up the right to argue to prove the assistance of a past practice or lack thereof.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

ARTICLE XXXVIII

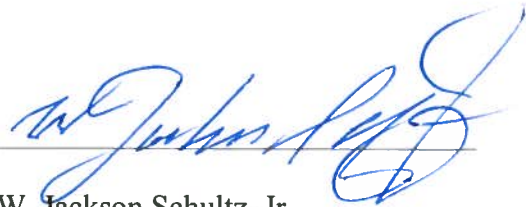
PRE-EXISTING RIGHTS, PRIVILEGES OR BENEFITS

- A. The parties acknowledge that during the negotiations which resulted in this Agreement, each had the unlimited right and opportunity to make demands and proposals with respect to any subject or matter not removed by law from the area of collective bargaining, and that the understandings and agreements arrived at by the parties after the exercise of that right and opportunity are fully and exclusively set forth in this Agreement. Therefore, the Employer and the Union, for the life of this Agreement, each voluntarily and unqualifiedly waives the right, and each agrees that the other shall not be obligated to bargain collectively with respect to any subject or matter referred to or covered in this Agreement, or with respect to any subject or matter not specifically referred to or covered in this Agreement. All rights and duties of both parties are specifically expressed in this Agreement and such expression is all-inclusive. This Agreement constitutes the entire agreement between the parties and concludes collective bargaining for its terms, subject only to a mutual agreement to amend or supplement this Agreement.
- B. This Article applies to both full-time and part-time faculty as described at Article I.

This Agreement becomes effective on the 1st day of September 2013.



Roger H. Brown
President, Berklee College of Music
Date: 12/19/13



W. Jackson Schultz, Jr.
President, Local 4412, AFT-MA, AFL-CIO
Date: 12/19/13

MEMORANDUM OF UNDERSTANDING

WORKPLACE DISCRIMINATION AND SEXUAL HARASSMENT POLICY – FACULTY

POLICY

The College and Union agree that it is the policy of the Berklee College of Music to maintain a working and learning environment that is safe, respectful, productive and free from sexual harassment and any other unlawful discrimination. Furthermore, the College and the collective bargaining agreement specifically prohibit any form of unlawful discrimination or harassment, based on race, color, religion, sex or gender, national or ethnic origin, age, physical or mental disability, Vietnam era or disabled veteran status, sexual orientation, genetic information or any other characteristic protected by applicable law.

The College, as well as state and federal laws, prohibits retaliation against any person who, in good faith, reports, assists in reporting or participates in an investigation of possible discrimination or sexual harassment. Any person who retaliates against such an individual will be subject to the College disciplinary procedures up to and including termination of employment by the College.

This document describes the process by which faculty can report prohibited conduct and how complaints will be addressed by the College.

DEFINITIONS

Sexual Harassment

Sexual harassment is a form of sex discrimination that violates federal and state laws as well as College policy. Faculty and administrators shall be held responsible for their acts of discrimination and sexual harassment and are subject to disciplinary action.

Sexual harassment, whether between people of different sexes or of the same sex, is defined to include, but is not limited to, unwanted sexual advances, unwelcome requests for sexual favors, and other behavior of a sexual nature when:

1. Submission to such conduct is made either explicitly or implicitly a term and condition of an individual's academic status or employment; or
2. Submission to, or rejection of, such conduct by an individual is used as a basis for employment or academic decisions affecting him or her; or
3. Such conduct, whether verbal or physical, has the purpose or effect of unreasonably interfering with the individual's academic or work performance or of creating an intimidating, hostile, or offensive environment in which to work or to learn.

Sexual harassment can involve:

- Faculty and student
- Faculty and faculty
- Faculty and staff
- Faculty and Administrators
- Service providers and vendors of the College

The following behavior may constitute sexual harassment:

As stated by the Massachusetts Commission Against Discrimination (MCAD):

“While it is not possible to list all those additional circumstances that outline sexual harassment, the following are some examples of conduct which, if unwelcome, may constitute sexual harassment depending upon the totality of the circumstances including the severity of the conduct and its pervasiveness”:

- Lewd remarks, whistles, or personal reference to one’s anatomy
- Unwanted physical contact such as patting, pinching, or constant brushing against a person’s body
- Subtle or overt pressure for sexual favors
- Persistent and offensive sexual jokes and comments
- Persistent and unwanted requests for dates
- E-mail messages of an offensive sexual nature
- Displaying sexually suggestive objects, pictures or cartoons

Other Unlawful Harassment and Discrimination

The law also prohibits a hostile educational or work environment based on any legally-protected class, which includes race, color, religion, national or ethnic origin, ancestry, sex or gender, age, physical or mental disability, sexual orientation, genetic information, Vietnam era or disabled veteran’s status and any other characteristic protected by state or federal law. In its effort to prevent unlawful harassment or discrimination, the College prohibits negative or stereotyping jokes and demeaning or derogatory comments about any of these protected groups in any manner that may affect the work and educational environment.

PROCEDURES

There are two different processes for resolving harassment and discrimination complaints. They are the informal resolution, and formal resolution processes:

Informal Resolution

Any member of the Berklee community who believes that he/she has been harassed may first attempt to resolve the problem through discussion with the other party. When discussing the problem with that person would present particular stress or difficulties, the complainant has the right to consult with a College workplace discrimination and sexual harassment resource person listed in this policy. Conclusion of an informal proceeding ordinarily should be sought within three weeks of the beginning of informal proceedings. However, the complainant has the right to institute formal proceedings at anytime during this process.

Formal Resolution

If the problem has not been resolved to the satisfaction of the complainant through the informal process, she or he has the right to file a formal complaint in accordance with the following procedure, or, if appropriate, file a grievance pursuant to Article XI of the collective bargaining agreement.

A complainant has the right to institute formal proceedings without first availing him or herself of the informal procedure.

Where to file a complaint:

If the person alleged to be responsible for the harassment or discrimination is:

1. A student - file with the Student Judicial Officer (SJO) in the Office of the Vice President for Student Affairs.
2. A staff member or an administrator - file with the Associate Vice President for Human Resources.
3. A faculty member - file with the Senior Vice President for Academic Affairs or his/her designee.

What to include in a formal complaint:

The complaint should be reduced to writing by the complainant and should set forth the facts upon which the harassment complained of is based, the person alleged to be responsible, the names of the witnesses and the resolution sought.

When to file a complaint:

The complaint should normally be filed within 14 calendar days of the incident(s) giving rise to the complaint. The College may extend this period if it finds there are extenuating circumstances.

How a complaint will be processed:

If the charged party is a faculty member, the written complaint should be filed with the Senior Vice President for Academic Affairs (SVPAA).

1. The SVPAA (or his/her designee), upon receiving the complaint, will immediately (within one business day) notify and provide a copy of the written complaint to the charged party and request that he or she submit a written response to the charges normally within ten (10) working days. Response to a complaint is required and will be pursued to see that it is obtained in timely fashion. Also, the SVPAA or his/her designee will immediately notify in writing the Title IX Coordinator that a complaint has been filed.
2. Upon receiving the written response from the charged party, the SVPAA (or his/her designee) will attempt to resolve the situation through discussion, investigation or other steps that he or she feels is necessary. A faculty member has the right to be represented by the Union during an investigative interview. The complainant and the charged party will be informed in writing by the SVPAA (or his/her designee) of the results of the investigation and any action to be taken.
3. The SVPAA (or his/her designee) will send a summary report to the Title IX Coordinator.

4. The SVPAA's (or his/her designee) determination and penalty and/or remedy, if any, will be final. However, such discipline will be subject to the provision of Article XI, Grievance Procedure, of the collective bargaining agreement, except that only the discipline of termination during the term of the faculty member's contract will be subject to Step 4, arbitration.

Within the constraints of the academic schedule, the SVPAA (or his/her designee) will strive to conclude the investigation within thirty (30) working days from the date the original formal complaint was filed or as soon as practical depending upon schedules and availability.

**Note: the time limits mentioned in this policy are intended as reasonable amounts of time for specific activities to occur. The appropriate College officials may adjust the time lines at their option, while attempting to ensure a fair and equitable process for all parties.*

Confidentiality

The College recognizes that all individuals involved in processing the complaint may want their identity to remain confidential. However, issues of confidentiality must be balanced against the College's need to process the complaint and to resolve the problem.

Central reporting and coordination

Title IX regulations of the Education Amendments of 1972 require all college personnel to report any case of sexual harassment whether resolved informally or formally to the College's Title IX coordinator. (The role and responsibilities of the Title IX coordinator are assigned to the Vice President for Student Affairs, as noted under the following section entitled "Where to find Help.")

Such reports should not include the names or identities of the persons involved. They should include, however, a description of the complaint and the divisions or administrative units with which the participants are affiliated. Reports from decentralized areas will allow the Title IX coordinator to identify patterns of frequency in a particular area or location within the College and report these findings to the President, as necessary.

Berklee College of Music encourages anyone who believes he or she has been subjected to harassment or discrimination to use the procedures described above or, if appropriate, to file a grievance pursuant to Article XI of the collective bargaining agreement. In addition or instead, they may also file a formal complaint with the appropriate government agencies.

Complaints of discrimination or sexual harassment may be directed to:

Equal Employment Opportunity Commission

JFK Building

Room 475

15 New Sudbury Street

Boston, MA 02203

617-565-3200

(Statute of Limitations 300 days)

Massachusetts Commission Against Discrimination

One Ashburton Place

Boston, MA 02108

617-727-3990

(Statute of Limitations 300 days)

Where to find help:

The following is a list of the Workplace Discrimination and Sexual Harassment Resource Persons available to the College community:

Title IX Coordinator

Toni Blackwell, Associate Dean of Students/Student

617 747-2462, tblackwell@berklee.edu

Human Resources Office

Christine Connors, Vice President for Human Resources, Diversity, and Inclusion

617-747-2089, cconnors@berklee.edu

Student Judicial Officer (SJO)

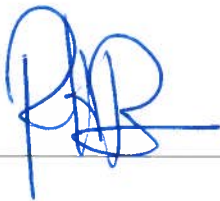
Angela F.F. Davis, Associate Dean of Students

617 747-2268, adavis@berklee.edu

Union President

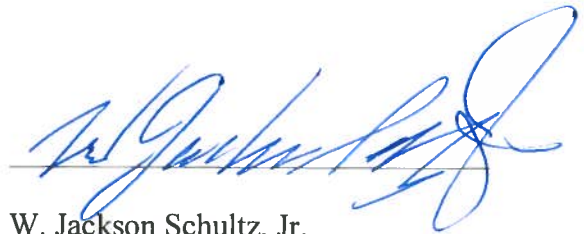
Jackson Schultz

617-747-8344, jschultz@berklee.edu



Roger H. Brown
President, Berklee College of Music

Date: 12/19/13



W. Jackson Schultz, Jr.
President, Local 4412, AFT-MA, AFL-CIO

Date: 12/19/13

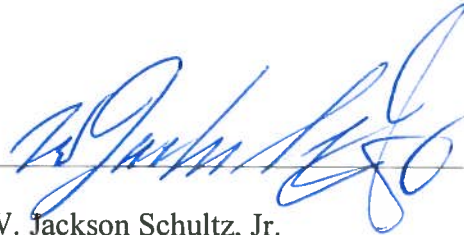
MEMORANDUM OF UNDERSTANDING

NEW FULL-TIME FACULTY POSITIONS

1. The College will offer full-time faculty positions to twelve (12) part-time faculty members selected by the College in its discretion, as follows: four (4) part-time faculty members by September 1, 2014, four (4) part-time faculty members by September 1, 2015, and four (4) part-time faculty members by September 1, 2016.
2. The selected faculty members will be employed at a salary determined by the College in its discretion.
3. The selected faculty members will be employed at a rank determined by the College in its discretion, but such rank will not be less than the part-time rank enjoyed by the faculty member so long as the full-time position is in the same department as the faculty member's part-time position.
4. The selected faculty members will receive credit toward promotion of one-half (1/2) his/her years of continuous service as a part-time faculty member so long as the full-time position is in the same department as the faculty member's part-time position.
5. The full-time faculty positions which become available as a result of full-time faculty participation in the transition contract program will be credited toward these twelve (12) full-time faculty positions. See Article XXVII, Section A.6.



Roger H. Brown
President, Berklee College of Music
Date: 12/19/13



W. Jackson Schultz, Jr.
President, Local 4412, AFT-MA, AFL-CIO
Date: 12/19/13

MEMORANDUM OF UNDERSTANDING

FRATERNIZATION POLICY FOR FACULTY

POLICY

A faculty member shall not fraternize with a student over whom that faculty member has or may be expected to have direct supervision.

A faculty member shall not have direct supervision over a student with whom that faculty member participated in a personal relationship of a sexual nature.

DEFINITIONS

The term “fraternization” used in this policy means consensual and nonconsensual participation in a personal relationship of a sexual nature.

The term “direct supervision” used in this policy includes the following activities (on or off campus):

- course teaching
- examining
- auditioning
- grading
- leading a performing Berklee ensemble
- advising
- recommending/deciding the selection for employment, internships, awards, and so forth.

The term “student” used in this policy means those individuals enrolled in any and all educational and training programs at Berklee.

The term “faculty member” includes full-time faculty, part-time faculty as well as any one who teaches students at Berklee, including administrators and staff personnel.

PURPOSE FOR POLICY

This policy is designed to maintain an environment that is free of actual or perceived sexual harassment, favoritism and conflicts of interest. The integrity of the faculty-student relationship is the foundation of Berklee’s educational mission for it is the faculty member who represents and implements authority and who is accountable as mentor, educator and evaluator. It is the faculty member’s responsibility to avoid any relationship with a student which compromises the faculty member’s ability to discharge these obligations of trust and power.

DISCIPLINE

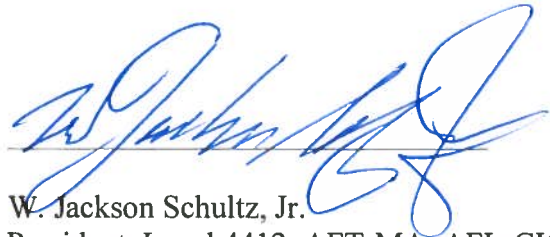
A faculty member who violates this policy will be subject to disciplinary action up to and including termination from employment with Berklee. Such discipline will be subject to the provisions of Article XI, Grievance Procedures, except that only the discipline of termination during the term of the faculty member's contract will be subject to Step 4, arbitration.

QUESTIONS

A faculty member who has questions about this policy is advised to consult with his/her Department Chair, Division Dean, the Office of Human Resources or the Union President.



Roger H. Brown
President, Berklee College of Music
Date: 12/19/13



W. Jackson Schultz, Jr.
President, Local 4412, AFT-MA, AFL-CIO
Date: 12/19/13

MEMORANDUM OF UNDERSTANDING

ONLINE COURSES/BERKLEE ONLINE

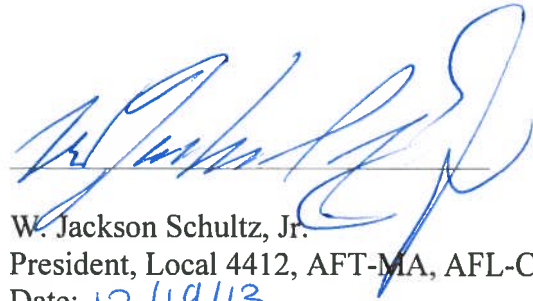
The College plans to introduce into the curriculum on-line courses for credit which current students may enroll in. The College intends to implement these on-line courses in the following manner.

1. The normal College academic process must review and approve the on-line course prior to it being introduced into the curriculum.
2. Full-time and part-time faculty will be assigned to teach an on-line course only if the faculty member agrees to do so.
3. The on-line course will be part of a faculty member's teaching workload consistent with Article XXV if full-time faculty or Article XXVI if part-time faculty of the Agreement.
4. The on-line course's class size will be consistent with Article XXIV, Section C of the Agreement.
5. A part-time faculty member assigned to teach an on-line course will be paid his/her hourly rate consistent with Article XXXV of the Agreement.

In addition, the College plans to accept Berkleeonline.com on-line courses for credit for entering students consistent with the terms of a Curriculum Transfer Agreement. The College also plans to accept Berkleeonline.com on-line courses for credit for former Berklee students in order to make it possible for the student to complete certain Berklee degree requirements. The College's existing residence requirements will apply.



Roger H. Brown
President, Berklee College of Music
Date: 12/19/13



W. Jackson Schultz, Jr.
President, Local 4412, AFT-MA, AFL-CIO
Date: 12/19/13

MEMORANDUM OF UNDERSTANDING

***GRADE SUBMISSION DEADLINE
GRADUATION ACTIVITIES***

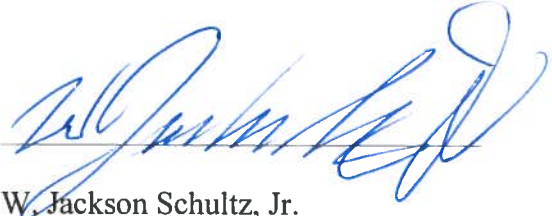
The College will consult with the Union about the deadline for submitting grades for fall semester, spring semester, and summer session.

The Union agrees to support the College in its effort to obtain faculty compliance with the grade submission deadlines. Toward this end, the Union agrees to communicate in writing (which may be via e-mail) with all faculty members in the strongest possible language to encourage them to comply with the deadlines for submitting grades.

The Union agrees to communicate in writing (which may be via e-mail) to all faculty members urging them to participate in graduation activities in the spring semester.



Roger H. Brown
President, Berklee College of Music
Date: 12/19/13



W. Jackson Schultz, Jr.
President, Local 4412, AFT-MA, AFL-CIO
Date: 12/19/13

MEMORANDUM OF UNDERSTANDING

STUDY GROUPS

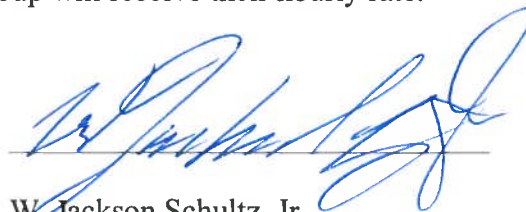
The parties agree to discuss at the next academic year meeting of the College and Faculty Union Executive Committee the creation of study groups to explore issues of concern, such as:

- faculty health and ways to contain faculty health care costs;
- graduate programs on the Boston campus;
- ways to enhance education of faculty and administration of the Workplace Discrimination and Sexual Harassment Policy for Faculty, Fraternalization Policy for Faculty, and College's Code of Conduct;
- ways to enhance education of the Berklee community in regard to, and administration and application of the EthicsPoint hotline; and
- issues relevant to on-line teaching of undergraduate and graduate studies at Berklee.

The discussion will include study group structure, composition, mandate, scope, duration, and timelines. Full-time faculty who serve on a group will receive appropriate credit for service to the college, and part-time faculty who serve on a group will receive their hourly rate.



Roger H. Brown
President, Berklee College of Music
Date: 12/19/13



W. Jackson Schultz, Jr.
President, Local 4412, AFT-MA, AFL-CIO
Date: 12/19/13