



MUSIC THERAPY INTERNSHIP TRAINING MANUAL

Donna W. Polen, LCAT, MT-BC
Internship Training Director

Emily Hawley, MT-BC
Supervising Therapist

Billie Junget, MT-BC
Supervising Therapist

OVERVIEW OF AGENCY

Founded in 2006 by Meredith Roman Pizzi, MPA, MT-BC, Founder and Executive Director, Roman Music Therapy Services (RMTS) is a community-based organization serving a diverse client population ranging in age from birth through end-of-life in a variety of settings across eastern Massachusetts. Under Meredith's guiding vision, RMTS boasts a dynamic and growing team of music therapists, clinical supervisors, faculty supervisor, and administrative staff members.

PHILOSOPHY

Roman Music Therapy Services' vision is to create connections and build community for people of all ages and abilities, now and for generations to come. Our mission is serving others through transformative, human-centered music making. Our team is connected by our shared values about music, music therapy and human-centered care.

We Believe:

- Making music transforms lives.
- Music connects people.
- Everyone can make music.
- Making music builds bridges and creates community.
- Music therapy celebrates abilities and allows us to see beyond limitations.
- Music therapy provides a safe space to be who you are.
- As music therapists, it's our job and responsibility to make music accessible to people of all ages and abilities.
- Inclusive opportunities allow people to be music makers, to belong, to contribute, and to connect with others.
- Music making is a form of communication that fosters expression and understanding.
- Music can be used as a tool, empowering people in their daily lives.

We focus on three tenets in our work.

1. Our human-centered approach to music therapy requires that we thoughtfully adapt our responses and music interventions to the dynamic needs of the client.
2. As community music therapists, we focus on the two-way connections between individuals and communities in all that we do to help build bridges and social capital.
3. Music therapy serves our communities best with a continuum of options.

AVAILABLE SPACE AND EQUIPMENT

Interns will work in multiple locations including schools, group homes, and at the RMTS center in Wakefield. RMTS has a wide variety of instruments and other resources that can be utilized by the intern. There is a sign-out sheet in the instrument room that will be used to keep track of borrowed items. Additionally, the intern will have the opportunity to create their own "Instrument Kit" to keep with them throughout the internship. The intern will work with the Supervising Therapists to determine which instruments they should have in their kit based on their caseload and site assignments. Possible instruments in the instrument kit may include various percussion instruments such as maracas, rhythm sticks, frame drums, mallets, guiros, etc. Interns are

expected to use their own guitars for their sessions. In addition, the Wakefield site has a lending library of music and books available for the intern's use.

Interns will be provided with a RMTS email account which will be used for all internship-related correspondence, as well as training in and access to BestNotes, LLC, the online, HIPAA-compliant platform used for all clinical documentation. RMTS will provide liability insurance coverage for interns during internship.

RMTS is not responsible for housing, meals, or transportation during internship. RMTS interns are expected to own or have access to a computer/laptop for documentation purposes as well as remote work including group supervision, staff meetings, etc. A current driver's license and dependable transportation is required for this internship. In addition, proof of current CPR/First Aid certification is required prior to the first day of internship.

MUSIC THERAPY SERVICES

RMTS provides an extensive range of services to the community. Services are customized based on client need and range from clinical music therapy services to community music programs guided by the Music Therapy Pyramid Framework (developed by RMTS founder Meredith Pizzi) and Sprouting Melodies™ (developed by RMTS founder Meredith Pizzi in collaboration with music therapist and early intervention developmental specialist Elizabeth Schwartz). Additional services available through RMTS which interns may be able to participate in include the Project Harmony program and Staff Beats events.

Populations served by RMTS include:

- Babies and toddlers in community programs and early intervention
- Children and adults with intellectual and developmental disabilities
- Children and adults with mental health needs
- Older adults with dementia or Alzheimer's and other age-related needs

Examples of possible locations for sessions include schools, private residences, group homes, hospice, nursing homes, and on-site at the Wakefield office. The intern will facilitate music therapy sessions with individuals as well as with both small and large groups. The majority of sessions are scheduled for 45 minutes. Exceptions to this include special community events and/or unique guidelines within a specific contract. An additional 15 minutes is added at the end of each session for documentation purposes. There are two designated office areas at the Wakefield site for interns' use.

INTERNSHIP EXPERIENCE

OUTLINE OF WORKING HOURS

The internship training period runs for a period of 8 months from either January through August or July through February, with a two month of overlap of training periods. Weekly hours will range from 35-40 hours per week, with no more than 40 hours on-duty within a given week. Each music therapy intern's (MTI) work schedule will be created in collaboration with the supervisors based on a number of factors, including the hours and skills required for completion of internship as identified in the individualized training plan.

Hours will be divided into clinical hours (music therapy sessions) and non-clinical hours (documentation, individual and group supervision, in-service training, internship assignments {e.g., journaling, reading, practicing}, travel time) and may include some evening and weekend hours. Each schedule will be unique to the caseload developed over the course of the internship. The intern will be responsible for creating a spreadsheet for tracking hours each month. The Supervising Therapist and Internship Director will review and sign the spreadsheets at the end of each month.

It is expected that MTIs will organize their free time productively, to allow for practicing, reading, special assignments, etc.

During the orientation period, which lasts approximately 4-6 weeks, interns will spend time observing sessions; this will include opportunities to verbally process the sessions with the therapists as well as to begin doing documentation. In addition to observations, the intern will participate in orientation training designed to assist in acclimating to the environment, culture, and other professional expectations at Roman Music Therapy Services. Interns will also participate in training on AMTA documents (including National Roster Internship Guidelines, Standards for Education and Clinical Training, Standards of Clinical Practice, Professional Competencies, Code of Ethics, Scope of Music Therapy Practice, and organizational structure).

The next phase of the internship will last 3 months and concentrates on the intern co-leading sessions with music therapy supervisors. As the intern progresses and develops greater music therapy skills and competence, a caseload combining independent and co-led sessions will be developed, with the eventual goal of the intern taking on a full case load of 20-25 sessions per week. Sessions will be a combination of independent work and work with a supervising music therapist present. Interns will receive an average of four hours per week of observation and feedback with their Supervising Therapist.

The second half of the internship has a greater emphasis on assigned readings and formal discussion of those readings, structured listening exercises, discussion of more philosophical and theoretical considerations of the work of music therapists, and professional advocacy.

TRAINING OPPORTUNITIES

Interns participate in individual formal supervision weekly with their assigned Supervising Therapist. In these meetings, the intern has the opportunity to discuss their internship progress, new insights into their clinical work, develop musical skills, and process clinical experiences in a variety of ways including verbal communication, creative processing, musical expression and/or artistic expression.

Interns also participate in remote, small group supervision bi-weekly, along with periodic in-service training with the Internship Director on special focus areas such as clinical improvisation, methods of music therapy, and identity development. Interns can also schedule individual consultations with any of the Faculty Supervisors, the Clinical Coordinator, and the Executive Director.

Finally, interns will participate in the M3 (Meeting of the Musical Minds) staff meetings every Friday morning. The meetings cover administrative announcements, recognition and celebrations of staff accomplishments, personal/professional announcements, and professional development. Topics of professional development have included intervention sharing and development, work with specific

populations, self-care, songwriting, improvisation, SEMTAP training, IEP documentation, and treatment planning.

OTHER OPPORTUNITIES AND ASSIGNMENTS

In addition to work within the 'Professional Competencies,' MTIs participate in the following experiences:

- Journaling
- Assigned readings (resources provided)
- Case study presentation
- Final project

For the case study presentation, the intern selects a client for the study as early as the beginning of their 4th month but no later than the beginning of their 6th month of internship. The case study is presented during an M3 near the end of the internship. The presentation will include the assessment, development of treatment plan, rationale for goals and objectives, client progress, and future recommendations.

For the final project, the intern will select a topic of special interest in collaboration with their Supervising Therapist and the Internship Director. This topic can be selected as early as the 3rd month of internship but no later than the beginning of the 6th month. Potential project foci include a paper on a specific clinical population or method/model of music therapy, an aspect of personal and professional development, a public presentation on music therapy, a compilation of original clinical music, or other areas of particular interest. This project will be presented during an M3 near the end of the internship.

EVALUATIONS

The internship training program at RMTS provides interns with the opportunity to study, practice, and apply principles of community music therapy under the guidance and supervision of the internship supervisors.

Successful supervision, observation, evaluation, and written and verbal processing are considered the responsibility of the intern as well as the supervisors. The 'Internship Evaluation Form' is used for the mid-term and final evaluations; the same form is used by the intern for self-evaluation. This form utilizes the majority of the specific skill statements as identified in the AMTA Professional Competencies document. At the mid-term and final evaluation time, the supervisors meet with the intern to discuss their reports. As per the AMTA National Roster Internship Guidelines, copies of these reports are sent to the student's academic institution.

The 'Mid-Term Evaluation of Internship Training' and 'Final Evaluation of Internship Training' are completed by the intern at the indicated times. Copies of all reports are submitted to the student's academic site. The 'Final Evaluation of Internship Training' is also submitted to the NER representative to the AMTA Association Internship Approval Committee.

Upon successful completion of all requirements, the intern shall be eligible to sit for the exam to obtain Board Certification through the Certification Board for Music Therapists, Inc. (CBMT).

INTERNSHIP TRAINING DIRECTOR

Donna W. Polen, LCAT, MT-BC, graduated from SUNY at Fredonia with a Bachelor of Science in Music Therapy in May 1980, having completed her internship at Wassaic Developmental Center from August 1979 through February 1980. Donna was granted Board Certification (MT-BC) in January of 1985, and New York State Licensure as a Creative Arts Therapist (LCAT) in May 2006.

Donna created and ran the Music Therapy Department at Finger Lakes DDSO (outside of Rochester, NY) from December 1980 through April 2022, where it was her responsibility to develop and maintain the music therapy program, including delivery of client services, extensive in-service training of staff, and expansion of services throughout the DDSO. Her work concentrated on adults with intellectual and developmental disabilities and dual diagnosis. Passionate about training and supervision, Donna has trained close to 100 interns through both national roster and university affiliated internship models. Donna is an Adjunct Faculty member at Nazareth College of Rochester, providing supervision in their on-campus music therapy clinic, and at SUNY Fredonia, teaching clinical improvisation in their Master's program. Donna joined RMTS in January 2022 as a Faculty Supervisor.

Donna has been an active member of AMTA at the state, regional, and national level. Past positions include serving as the Mid-Atlantic Region (MAR) Representative to the National Clinical Training Committee; MAR Vice-President for Conference Planning; Clinical Training Committee liaison to the Education Sub-Committee on Professional Competencies; two 4-year appointments on the Education and Training Advisory Board; and two 2-year appointments as Council Coordinator for the AMTA Council on Education and Clinical Training. She has served on the AMTA Assembly of Delegates since 1987, as Chair of the MAR-appointed New York State Task Force on Occupational Regulation (NYSTF) since 1990, and since 2019 has been serving as Co-Chair of the AMTA Commission on the Education and Clinical Training of 21st Century Music Therapists.

Donna has presented at numerous regional and national conferences on topics including improvisational techniques, clinical assessment, developing clinical musicianship in interns, clinical supervision in music therapy training, integrating music therapy into public schools, and occupational regulations. Publications include: co-authored a chapter in Inside Music Therapy: Client Experiences (1999); Clinical Training Guide for the Student Music Therapist (co-author, 2005; lead author of the 2017 2nd Edition); author, "Chapter 12: Severe to Profound Intellectual and Developmental Disabilities" in Guidelines for Music Therapy Practice in Developmental Health (2013); and authored an autobiographical chapter in The Lives of Music Therapists: Profiles in Creativity (2018), all published through Barcelona Publishers.

SUPERVISING THERAPIST

Emily Hawley, MT-BC, graduated from Anna Maria College in Paxton, MA with a Bachelor's degree in music therapy and minor in psychology in the spring of 2019. Her internship experience took place at Orchard Street Academy in Marlborough, MA, with at-risk youth in a therapeutic school setting. There she learned the value of trauma informed approaches and how to utilize dialectical behavioral therapy skills for self-care and client wellness in consult and supervision settings.

Emily currently is a board-certified music therapist as of 2019 and is working toward her certification in resource-oriented music and imagery. Music and imagery is something Emily is highly passionate about and likes to incorporate in supervision spaces for creative processing and expression. Her clinical experience ranges across populations of at-risk youth with mental health needs, specialized education groups, and adults with disabilities. Emily has been a supervising therapist for several practicum students and colleagues throughout the past several years and has a commitment to continually exploring her own growth and supervision approaches.

Emily has been a part of the RMTS team for 3 years and counting. Throughout her time she has developed into her current role as a lead music therapist providing individual and group supervision to a cohort of clinicians on the team. Emily is involved in several project initiatives including Staff Beats, Happy Committee, and DEI Committee which strive to bring cohesiveness to the workplace and share that model with other corporate companies. Emily is passionate about supporting others in creating a foundation to thrive.

SUPERVISING THERAPIST

Billie Junget, MT-BC, graduated from Charleston Southern University in N. Charleston, SC, with a Bachelor's degree in music therapy and a minor in psychology in December 2018. She started her music therapy internship here at Roman Music Therapy Services in January 2019, working with a wide range of clients within the community before receiving her board certification in 2020. Since joining the RMTS team professionally in September 2019, Billie has taken on the role of Programmatic Services Trainer, creating and executing team trainings for new and existing employees. She also has taken on supervising practicum students as well as several RMTS interns.

Billie has worked with individuals and groups from birth through end of life. Her experience at RMTS has led her to finding a niche in working with adults with intellectual and developmental disabilities. Billie practices in many settings including schools, group homes, and in-center at RMTS. She has given presentations and in-services, as well as facilitated several events within the community in Eastern MA.

Billie enjoys working at Roman Music Therapy Services and strives to expand her knowledge to better serve her clients, her team, and herself. She has been a key player in helping develop and streamline RMTS systems and processes, facilitating music therapy programs such as the Project Harmony Transitions Choir, and developing new job roles for the team and profession. She has a passion for relationship building and often supports the team and community members with positive and creative collaboration.