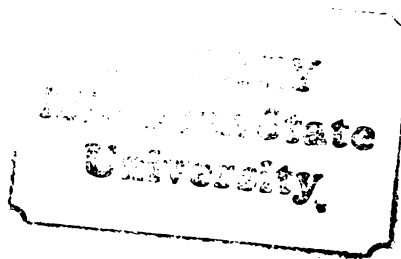




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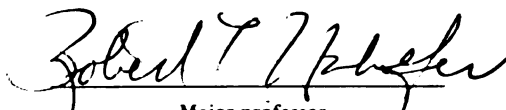
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THE DEVELOPMENT OF THE MUSIC THERAPY PROGRAM  
AT MICHIGAN STATE UNIVERSITY

By

Marianne I. Smith, RMT

A THESIS

Submitted to  
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ABSTRACT

THE DEVELOPMENT OF THE MUSIC THERAPY PROGRAM

AT MICHIGAN STATE UNIVERSITY

By

Marianne I. Smith, RMT

An historical account of the development of the Music Therapy program at Michigan State University from approximately 1940 to the present, and including historical information about the beginning of the music program at this institution in 1896. Names and information about integral people involved in the program are documented, and contributions of the Michigan State University program to the music therapy profession are reviewed.

This work is dedicated to Eva Field Fisher Smith, (1922-1982),  
and William Howard Smith, my parents, in honor of their support,  
their sacrifice, and their love.

"We have made music a ladder by which souls may ascend to  
the realm on high."

-from the writings of Baha'u'llah

"The musician's art is among those arts worthy of the  
highest praise, and it moveth the hearts of all who grieve."

-from the writings of 'Abdul Baha

## ACKNOWLEDGEMENTS

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Roger Smeltekop for moral support at all times.

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## Introduction

Historical research in music therapy has received little attention compared to other forms of research conducted in academic or clinical settings . The greater part of contemporary research in this field has focused on experimental and descriptive studies.<sup>1</sup> In a survey study of graduate level music therapy curricula, Isenberg-Grzeda (1980) reported that while all of the respondents considered experimental research an acceptable form of research for a thesis, less than half considered historical and philosophical research acceptable. types of Master's level research.<sup>2</sup>

Practical reasons exist to have diminished professional emphasis on historical research, but these must be reviewed with some reservations. First, the general uses of music for altering human actions and feelings, especially in its relationship with medical and religious practices, have always been defined in terms consistent with the prevailing beliefs and practices of the society.<sup>3</sup> Contemporary uses of music to effect physiological and/or psychological changes must also be analyzed and explained in light of modern thought and discoveries. Experimental and descriptive research attempt to explain and analyze the effects of music in present day terms. A modern account of why an individual's behavior changed while listening to a certain piece of music would likely consider factors such

as the individual's social or cultural background, the volume and style of the music, or specific events from the person's personal history, rather than stating "good" or "evil" spirits were invoked or dismissed within the person by the music per se. Second, the profession of music therapy in modern society is still relatively young and obscure. The profession has not had time to age and mature; not enough time has passed to thoroughly distinguish long range effects of individual and institutional contributions within music therapy or other related fields. The practice and development of modern music therapy are aspects of "history in the making" both literally and figuratively. Yet because music therapy is an emerging profession, functioning from knowledge and theoretical bases unique from those of the past, its development merits historical research and documentation.

Historical research involves systematic study of the past. Not only are dates, events, names, and places accurately accounted for, but their relevance and importance within the overall study must be considered. Solomon and Heller (1982) defined the importance of information in terms of its import, consequences, prominence, and value. The definition of relevance related to service: i.e., the educational or vocational practicality and usefulness of the information.<sup>4,5</sup> Higham (1965)

discussed how the study of past events, how they are interpreted and understood, can shift depending on the period in which the history was written.<sup>6</sup> While facts may not change, what is considered important or relevant about a specific history can constantly change.

The primary objective of this work is to uncover and verify factual information about the music therapy program at Michigan State University. The work centers on events occurring during an approximate 40 year period, 1940 through 1980. In compiling this information the relevance and importance of some events to the profession of music therapy are clear by both past and present standards. However, the three to 45 year period between past events and this study does not allow for an evaluative historical perspective to be given to every event. The history of the music therapy program at Michigan State contains instances of dedicated, tenacious, and occasionally, colorful people. It will be the work of later historians in music therapy and other disciplines to fully interpret the contributions of the people and the program of music therapy at this university.

The first music therapy curriculum leading to a baccalaureate degree began at Michigan State College in the fall of 1944. Courses on the therapeutic or functional uses of music had been sporadically offered at colleges and conservatories, and through diverse music associations in the United States by the early 1900's.<sup>7</sup> However, these courses were never part of a specified

degree program oriented towards training music therapists. Michigan State University has the distinction of having the first and currently the oldest undergraduate music therapy program in existence. The program has been maintained and developed for almost four decades, from 1944 until the present.

It is important to gather information about the program here, while there are still primary, "first-hand" sources available and able to provide the information. In addition to an emphasis on dates, events, names and places, historical research concerning people must also consider the subjectivity from its sources, as objectivity and subjectivity are not necessarily mutually exclusive within historical studies.<sup>8</sup> Attempts were made in producing this work to clarify where a source's objectivity ended and subjectivity began. However, individual opinions, values, and biases were at times definite influences in the development of the music therapy program, and their inclusion has added depth and dimension to the work without distorting factual data. The results are accounts which convey the flavor of the era to readers of other places and generations.

Correspondingly, this author makes no claim to absolute objectivity in relation to the listed sources of information. Prerequisite for writing about people who are still alive, or are part of working or professional relationships are tact and professionalism. The historiographer Gottschalk (1969) stated, "The writer who...believes he is detached is self-deceived..."

and therefore more likely to deceive others than if he were deliberately lying."<sup>9</sup> Objectivity has been the watchword for this author, but a variable degree of subjectivity is acknowledged. As to the impact of author subjectivity on factual aspects of this work, the hope is adherence to the standard that subjectivity "determine the questions (asked) in scholarly inquiry, but not the answers."<sup>10</sup>

### Sources

Information for this study was gathered from three main resources: individual interviews with alumni of the music therapy program, and with current music therapy program staff members, published articles and books, and unpublished documents, manuscripts and correspondences. Personal interviews consisting of prepared and spontaneous questions were held with the following people in the late spring and early summer of 1983:

Dale Bartlett, Professor of Music, Assistant Chairperson for Public Relations, Department of Music, Michigan State University.

Roger Smeltekop, RMT, 1969 alumnus of music therapy/music education program, Instructor and Music Therapy Clinic Coordinator, Department of Music, Michigan State University.

Robert Unkefer, RMT, Professor of Music, Assistant Chairperson Department of Music, Chairperson, Music Therapy Area Michigan State University.

Additional information was gathered via audio tape recorded responses from:

Carol I. Collins, RMT, 1949, alumna of the music therapy program, Director of Music Therapy, Wayne State University,

Lois A. Croll, 1949 alumna of the music therapy program, retired teacher.

For the tape recorded interviews, Mrs. Collins and Mrs. Croll were personally contacted and subsequently sent a list of questions, blank cassette tapes, and pre-paid return envelopes. They were instructed to respond to the questions as accurately as they could (Appendix A). In addition, they were encourage to offer personal observations about the program or contemporaneous student life which they felt was of interest.

Access to unpublished materials was obtained from the Michigan State University Archives and Historical Collections, East Lansing, Michigan. Upon request, Carol Collins, archivist of the Great Lakes Regional Chapter of the National Association for Music Therapy, Inc., provided facsmilies of unpublished documents and correspondence from the Region's collection of Dr. Ira Altshuler's papers. Additional information came from current and non-current files in various offices and storerooms at Michigan State University.

Reliability assessments were made on factual information obtained from all sources. All of the interviewees are or

have been directly involved with the music therapy program at Michigan State University. The questions asked of them were appropriate to their period of participation with the program. Internal validity, especially among the interviewees, did not present unmanageable problems at any time. With respect to factual data, responses from the interviewees were generally consistent and plausible. When individuals were uncertain about factual information, they were direct about what they did or did not know. External validity, the cross-checking of sources for accuracy and consistency was a separate challenge. Several minor discrepancies were found, of which most were resolved by additional research. Other discrepancies were resolved using guidelines from Shafer (1974),<sup>11</sup> by assessing the most reliable, primary source, relative to the question asked, or by accepting the response corroborated by a majority of sources consulted. Where factual inconsistencies could not be verified by a primary source, the contradictions are noted and references made to alternative source information.

### Summary

Historical research in music therapy is comparatively underdeveloped within the profession. Experimental and descriptive forms of research have been emphasized because through them, the theory and practice of music therapy can be defined and expressed in contemporaneous terms, and based in empirical

knowledge. The value of historical research in music therapy is in an increased understanding of the field, beyond cliches such as "Music soothes the savage beast.", towards an appreciation of a distinctly unique profession.

Because the profession continues to evolve, there is a need to document developments which can later be used to assess patterns or trends within the field, as well as the contributions of individuals and institutions. The modern profession of music therapy has not existed long enough for in-depth historical evaluation. The consequences of its teaching and clinical practices relative to other fields cannot be assessed yet. However, accurate accounts and descriptions of the people, institutions and ideas connected to the early years of the profession will form the basis of future historical studies. The purpose of this study of the music therapy program at Michigan State University is to provide such an account.

## CHAPTER 2

### The Founding of Michigan State University and its Music Program

In 1850 the Legislature of the State of Michigan asked the Federal Government for a Congressional land grant to support statewide agricultural education. The State subsequently received a land grant from the Government and founded the Agricultural College of the State of Michigan in East Lansing in 1855. On May 14, 1857, classes began under college President Joseph R. Williams with 63 students enrolled, five faculty members, and three buildings.<sup>1</sup> The aims of the College were to "improve the lives of the farmers and workers of the state through scientific research and teaching in agriculture, and related engineering subjects."<sup>2</sup> Classroom instruction was put to practice in a required daily program of three hours of manual labor for all students.<sup>3</sup>

The retired director of the Lecture Concert Series, Wilson Paul, described musical activities at the College as having "emerged spontaneously out of the every-day lives and activities of the students and faculty."<sup>4</sup> The late 1800's milieu of the State Agricultural College, (the name changed in 1861), was one of the hard-working civil war veterans, dirt roads, and malarial swamps. The only sources of music were live presentations connected with religious services, military drills, dances, and informal social gatherings. The uses of music were

functional. The musical aesthetic of the small college community developed from these functional uses.

In 1896 under college President Jonathan L. Snyder, the college officially provided formal instruction in piano, and later music theory, music history, and sight reading to women enrolled in the college Women's Course. The Women's Course was a course of study instituted that same year specifically for women, (26 years after women had first been admitted to the College). The focus of the Women's Course was domestic sciences--classes in home economics and natural sciences, and included liberal arts studies.<sup>5</sup> President Snyder felt the Women's Course should serve to educate women with the goal of enhancing the quality of family life on the farm. The following explanation accompanied descriptions of music classes offered in the Women's Course:

"...it is not the purpose of the College to establish a conservatory and grant diplomas on the completion of the course in music, but it does offer every inducement to young women to take up this study in connection with other lines of work."<sup>6</sup>

Maude Gilchrist, a botanist and Dean of the Women's Course in 1901, was also an advocate of liberal arts training for women. A statement she attributed to President Snyder can be seen as a philosophical cornerstone for the music program at the College because the actions which followed had a long range impact on the College itself:

"Without music a home is not a home and so we will require that the girls who come to our college to take a Home Economics Course shall have two years of free class lessons in Piano--allowing those who have no musical talent to substitute two years of Drawing."

College instruction in music grew and diversified along with the rest of the institution. Soon after piano instruction began, a vocal chorus open to all students of the College began, giving men the opportunity to study specifically music in a college program.<sup>8</sup> Formal instruction stimulated College-sponsored concerts and performances by soloists and ensembles. The popularity of the music courses outgrew and outlived the Women's Course.

By 1924 a Division of Liberal Arts was established within Michigan Agricultural College, (the name changed again in 1909). A minor course of study in music was initiated. Core subjects for the academic minor were music history, theory, lessons, and ensembles. In 1927 a Department of Music was formally established within the Division.<sup>9</sup> In 1939 a much needed new music facility was dedicated. The Head of the Music Department at the time was Professor Lewis Richards, a music scholar and educator. Within six months of the opening of the new building in February of 1940, Professor Richards died suddenly of a heart attack. The Secretary of the State Board of Agriculture, the governing body of Michigan State University, John A. Hannah appointed Robert Macdonald of the Chicago Conservatory of Music

to temporarily assume the late Professor Richard's teaching responsibilities. By the fall of 1940 the academic and administrative responsibilities of the Music Department were divided into separate positions. Secretary Hannah appointed two men to fill these posts, Frank Mannheimer, a concert pianist formerly of the Mathay School in London, and Roy Underwood, former Dean of the Ward-Belmont Conservatory in Nashville.

### Summary

Founded in 1855, the Agricultural College of the State of Michigan emphasized the development of agricultural sciences and engineering. The first courses in 1857 trained men in methods of farming and rural leadership. Instruction in music began in 1896 as part of the Women's Course. College President Jonathan Snyder believed the education of women in the arts and domestic sciences would make them better homemakers.

Courses in music continued after the Women's Course was integrated into other College programs. The Division of Liberal Arts was formed in 1924 and offered music as a minor course of study. Three years later the Department of Music was formed. In 1939 a new music building was opened on campus. The sudden passing in 1940 of Professor Lewis Richards, Head of the Music Department, stimulated structural change in the Department's management. Two positions were created from the one held by Professor Richards. Secretary of the State Board of Agricul-

ture John Hannah was responsible for appointing Frank Mannheimer to fill the academic position, and Roy Underwood to fill the administrative position.

### CHAPTER 3

Roy Underwood, D.M.A. and Ira Altshuler, M.D., were responsible for establishing the first college curriculum in music therapy at Michigan State. When Roy Underwood came to Michigan from Tennessee, he had been exposed to the idea of the therapeutic use of music from his affiliation with the Music Teacher's National Association, and from his friendship with E. Thayer Gaston in Kansas. Professor Underwood was aware that music provided an emotional outlet for some, and shortly after coming to Michigan State was attributed with the following quote:

"I have often wondered whether there is a possibility that the study and enjoyment of music might help prevent nervous disorders, since it has been demonstrated time and again that music has therapeutic and curative qualities for those already mentally or nervously ill."<sup>1</sup>

In the late 1920's and early '30's Professor Underwood had been an Associate Professor of Piano at the University of Kansas. It was approximately during this period that Professor Underwood became acquainted with Dr. E. Thayer Gaston.<sup>2</sup>

Dr. Gaston had completed premedical studies, but was unable to complete medical training because of limited finances. He continued his education in music and received a Ph.D. from Kansas State University in 1939. Throughout his professional career Dr. Gaston applied his medical orientation to his music studies. He was interested in music as it related

to human health and behavior. Professor Underwood's ideas of music therapy were probably most influenced prior to 1940 by Dr. Gaston's ideas.<sup>3</sup>

Ira M. Altshuler directed the use of music with psychiatric patients at the Wayne County General Hospital and Infirmary in Eloise, Michigan as early as 1938. Dr. Altshuler had been trained in medicine at the University of Berne, Switzerland, and had done post graduate work in psychiatry and neurology at Harvard Medical School and the University of Michigan. Through the Federally-funded Works Progress Administration (WPA) Music Program, Dr. Altshuler hired trained musicians to provide music in conjunction with prescribed medical treatment for small and large groups of hospital patients.<sup>4,5</sup>

The theoretical basis of Dr. Altshuler's work combined Freudian psychoanalysis and neurophysiology.<sup>6,7,8,9</sup> In his work with patients Dr. Altshuler noted how rhythm stimulated neurological reflex centers in the brain, the thalamus and hypothalamus. These centers govern reflexive responses such as foot tapping, head nodding or body swaying. Dr. Altshuler observed how these physiological responses would change relative to changes in a given external rhythm, "even in the most confused and disturbed patients."<sup>10</sup> These observations indicated to him that a patient did not have to consciously relate to, or be aware of, a rhythmic source in order to be affected by it. Utilizing an "iso" (equal) principle of

playing music in a mood and tempo similar to those of the patient, establishing a form of neurological contact, the patient's behavior could then be changed by changing the tempo or mood of the music.<sup>11</sup> As human behavior was interpreted by Dr. Altshuler through Freudian perspectives, music was utilized because it conveyed and expressed socially acceptable expressions of instinctive sensual and aggressive impulses.<sup>12</sup>

The exact date and circumstances of Professor Underwood's meeting with Dr. Altshuler are uncertain. Professor Underwood could have met Dr. Altshuler at the 1939 Music Teacher's National Association's annual conference in Kansas where Dr. Altshuler spoke of his use of music at Wayne County General Hospital. No evidence could be found to verify if Professor Underwood attended that conference.<sup>13</sup> In 1941 Professor Underwood served as an officer of the Michigan Music Teachers Association and could have been in contact with Dr. Altshuler through the activities of music volunteers in hospitals around the state.<sup>14,15</sup> Professor Underwood and Dr. Altshuler might not have met until 1944 at a MTNA annual meeting in Ohio, where Dr. Altshuler and Willem van de Wall participated in a session on the "Development of Music in Therapy."<sup>16</sup> By the fall of 1944 the first program in music therapy began at Michigan State College as a result of collective efforts by both Dr. Altshuler and Professor Underwood.

The purpose of the program was to systematically train select musicians to work in hospitals and utilize music as a therapeutic tool. The initial curriculum developed by Professor Underwood and Dr. Altshuler included a general music curriculum with additional course in psychology, sociology, physical education, zoology, and speech (Appendix B). It was an interdisciplinary program with no classes entitled "music therapy", or which synthesized music and behavior or psychology.<sup>17,18</sup> One source referred to an interdepartmental committee which assisted in planning the curriculum,<sup>19</sup> but no additional references were made to it by other sources. The specific membership and the extent of its influence could not be traced.

An internship at Wayne County Hospital was part of the program. The person who thought an internship was necessary or how its duration was decided could not be specifically identified. The internship period during the first few years of the program is unclear, as primary sources contradict.<sup>20,21</sup> By 1949 the internship consisted of four months, one month of hospital orientation given between junior and senior years, and three months of work and inservice training following completion of the senior year.<sup>22,23</sup>

Although influenced to some extent by Dr. Altshuler and Dr. Gaston, Professor Underwood had developed his own ideas about music therapy. His personal orientation to the field was distinct from Dr. Gaston's or Dr. Altshuler's. Professor

Underwood was interested in music therapy as it related to the psycho-motor disorders of musicians. His concerns in how music therapy could be applied were not as broad as those of Dr. Gaston. Professor Underwood focused on the temporary pain or immobility of joints or body parts of some musicians prior to playing, on stage fright or musical memory lapses.<sup>24</sup> An educational idiosyncrasy of Professor Underwood was an initial insistence that only pianists could be accepted as music therapy majors.<sup>25,26</sup> Students of other instrumental or vocal backgrounds were discouraged from entering the program, as no concessions were made for beginning level piano students. While Dr. Altshuler was sensitive to what instruments were utilized during music therapy, he did not seem to consider keyboard skills essential for the practice of music therapy, as he was not a musician himself. (But he did expect piano proficiency from the student interns<sup>27</sup>) Professor Underwood's preference for keyboard oriented music therapists may have possibly influenced the curriculum standards later adopted by the National Association for Music Therapy.<sup>28</sup>

### Summary

The music therapy program at Michigan State University was founded through the cooperative efforts of Professor Roy Underwood and Dr. Ira Altshuler, a hospital psychiatrist in Eloise, Michigan. Professor Underwood had known E. Thayer Gaston prior to 1940 and was likely influenced by Dr. Gaston's

ideas about the theraputic uses of music. Dr. Altshuler had independently established a treatment program at Wayne County General Hospital in Eloise for psychiatric patients using music along with standard medical procedures. The 1944 curriculum included general music and social science classes. An internship of approximately four months was part of the program. The site was the Wayne County Hospital and Dr. Altshuler and his staff supervised the student interns. Enrollment in the music therapy program was limited to pianists.

## CHAPTER 4

### Nationwide Developments

From 1945 until 1952 Professor Underwood was an active member of various professional music organizations at the national level. In 1946 he was appointed Chairman of the MTNA Committee of Music in Therapy. In 1947 he spoke at a joint conference of the National Association of Schools of Music and the MTNA about the field of music therapy. Professor Underwood reported in the first issue of the Hospital Music Newsletter in 1948 the results of a survey of hospitals employing musicians.<sup>1</sup> The Chicago Musical College and the Illinois Professional Schools sponsored the North Central Conference on Functional Music in Chicago in 1949. The purpose of the conference was to interest and educate other hospital professionals in the therapeutic uses of music.<sup>2</sup> Professor Underwood served on the conference planning committee.

Because of his extensive national level service, Professor Underwood was in a position to facilitate the development of a national organization devoted to the uses of music therapy. At the MTNA annual meeting in early March of 1950, Professor Underwood served as program chairman. He invited Ray Green, former Chief of Music, Recreation Services, and Special Services for the Veterans Administration to preside over a special sectional meeting. The focus of the meeting was how to form a

nationwide organization oriented specifically in the field of music therapy. As a result of that meeting the first organizational meeting for what was to become the National Association for Music Therapy was held in New York City in June of 1950. Among the 22 people present at the meeting were Professor Underwood and Dr. Altshuler.<sup>4</sup> Professor Underwood was a member of the committee which drafted the first constitution for the Association, and at the meeting was elected First Vice-President of the NAMT.<sup>5</sup> In 1951 Professor Underwood was appointed to the Education Committee of the NAMT. The purpose of this committee was to make recommendations of educational standards for music therapy training programs.<sup>6</sup> Professor Underwood consented to serve on the Committee on the condition that Dr. Gaston and another person from the medical profession assist him. Subsequently, Dr. Gaston and John Anderson, M.D. were appointed to serve on the Education Committee.<sup>7</sup>

Dr. Altshuler was also involved in music therapy at the national level. He assisted in the formation of the NAMT and served on its Executive and Research Committees.<sup>8</sup> Earlier in 1946 Dr. Altshuler had made a presentation at the MTNA annual meeting which attracted nationwide press coverage. Dr. Altshuler presented a case study of "Horace F." Horace F. was a withdrawn, psychotic patient at Wayne County Hospital who had not responded to any of the standard methods of psychiatric treatment. As Horace had a background in music, Dr. Altshuler

began intensive, individualized music sessions with Horace, and eventually created a limited connection between Horace and his external environment through music. Horace performed classical piano works for the conference participants with impressive skill. Subsequently, Dr. Altshuler and Horace F. gained notoriety, as Dr. Altshuler was interviewed for Time, and Horace played performances for radio broadcast.<sup>9,10</sup> In a letter to Dr. Altshuler, Professor Underwood expressed his feelings that the presentation of Horace F.'s case was not an "attempt to prove to the world that music therapy had arrived."<sup>11</sup> But Professor Underwood appreciated Dr. Altshuler's professional efforts in publicizing the therapeutic uses of music.

At Michigan State the first students enrolled in the music therapy program were beginning to complete their training. The first people to graduate after completing the music therapy program were Arnold Lopatin and Fred Gingrich.<sup>12</sup> University records indicate the following people as graduates of the music therapy program by the end of Spring term 1950:<sup>13</sup>

Carole I. Collins	1949	Carolyn Roby	1949
Lois A. Croll	1949	Janet Lindecker	1950
Pauline Kaplan	1949	Betty S. Zimmerman	1950
Lorraine B. Lindow	1949		

The recommendations of the NAMT Education Committee were approved during the 1951-52 year and provided minimum curriculum requirements for college degree programs in music therapy.<sup>14</sup>

These standards produced some changes in the program at Michigan State. Core course requirements of Hospital Orientation and the Influence of Music on Behavior were covered during the internship under Dr. Altshuler. In 1951 Dr. Altshuler offered to teach a course in the clinical uses of music for a fee, but this never materialized.<sup>15,16</sup> The internship was restructured to conform to NAMT standards. The original four months were extended to six months and all six months were contiguous following the senior year.

The administration of Michigan State College may have been a factor in assuring the existence of the music therapy program. John Hannah, the person responsible for appointing Professor Underwood had become President of the college in 1941. President Hannah became nationally known for his deft, sagacious and astute administrative policies.<sup>17</sup> It was President Hannah's goal to increase the prestige of the college. Professor Underwood attributed President Hannah with a "willingness to experiment with new ideas," and as allowing college administrators the freedom to "build their own monuments or dig their graves."<sup>18</sup> The practices of President Hannah fostered growth of the college literally in all directions.

### Summary

Professor Underwood and Dr. Altshuler worked independently and collectively to further national recognition and develop-

ment of music therapy. Professor Underwood served the Music Teacher's National Association at the national level and made significant efforts in the founding of the National Association for Music Therapy. Dr. Altshuler brought national attention to the field of music therapy with the case of Horace F. Dr. Altshuler also served on the NAMT at the executive level.

Michigan State College sent out its first music therapy graduates. Arnold Lopatin and Fred Gingrich were the first to complete the program. By 1950 a total of nine people had graduated from the program. NAMT minimum standards altered the curriculum slightly after about 1952. The internship was extended from four to six months following the senior year. Support for the music therapy continued from the college administration.

## CHAPTER 5

In the fall of 1956 Robert Unkefer was hired at Michigan State under a joint appoint from the departments of music and psychology. Professor Unkefer's primary responsibility was to teach the music therapy core courses in the Psychology of Music and the Influence of Music on Behavior.<sup>1</sup> Professor Unkefer was the first trained music therapist to join the program. He had received a Master's of Music Education from the University of Kansas in Functional Music (an early title of the school's music therapy program), in 1950. Before coming to Michigan State University of Agriculture and Applied Science (the name changed again in 1955), Professor Unkefer had been a music therapist at Winter Veterans Administration Hospital in Topeka for two years, and worked three years as Assistant Director and Director of Adjunctive Therapy at the Menninger Foundation.

In 1957 Professor Underwood resigned his administrative position as Director of the Music Department because of advancing arthritis.<sup>1</sup> He maintained the title of Head of the Division of Fine Arts until the University restructured Liberal Arts programs in 1960.<sup>2,3</sup> The position of Department Head went briefly to Dr. Weldon Hart of the University of West Virginia, then to H. Owen Reed, Michigan State Professor of Music Theory and Composition. In 1958 Walter Hodgson of the University of Texas was appointed to the position. Dr. Hodgson initially was not impressed by the concept of music therapy and made his

skepticism clear to the music therapy faculty. Professors Underwood and Unkefer made efforts to increase Dr. Hodgson's knowledge of the music therapy profession. In 1959 at the invitation of Professor Unkefer, Dr. Hodgson attended the NAMT annual conference in Cincinnati and informally addressed the delegation.<sup>5</sup> After this exposure to the profession, Dr. Hodgson developed a strong interest in music therapy and an appreciation of the program's faculty.<sup>6</sup>

Professor Roy Underwood retired from the Department of Music at Michigan State University in the fall of 1961. After 21 years of service in the Department, Professor Underwood seemed to have "built his own monument" by directing the nation's first degree program in music therapy. He dedicated time and effort to upraising standards of education and professional practice for hospital musicians and music therapists, and gave credibility to a field in which he had not practiced as a clinician.

In 1963 a doctoral candidate in music education at the University of Kansas, George Duerkson, was appointed as an Instructor for the Psychology of Music and the Influence of Music on Behavior courses. Dr. Duerkson was a researcher interested in how human behavior was influenced by music. During his time at Michigan State, Dr. Duerkson was responsible for assisting in the design of a music research facility. The proposed research facility was to be part of a proposed new

classroom and practice building. In addition to music research, the facility was also to be used as an on-campus music therapy clinic. Prior to the completion of the facility, the music therapy program in the mid-1960's structured local and out of town field trips to various institutions to provide practical experience for the students.<sup>6</sup>

The layout of the Psychology of Music Laboratory/Music Therapy Clinic at first consisted of three adjoining rooms with one room accessible to the outer hallway (see Appendix C, nos 4, 4a, and 4b). A one-way observational window was to be part of the wall between the two larger rooms, and counter space for writing observations would be built along two walls. The equipment Dr. Duerkson had requisitioned for the Laboratory/Clinic seemed to reflect his expertise in music research. In addition to high quality stereo phonographic and tape recording equipment were instruments to measure galvanic skin response and hand steadiness.<sup>7</sup>

In 1967 the music therapy program expanded by creating a five-year curriculum fulfilling requirements for both the Bachelor of Music in Music Education and the Bachelor of Music in Music Therapy. Prior to 1967 there had been students who had completed both degrees separately.<sup>8</sup> The new program was designed to encourage students to become certified in both music therapy and music education. One goal of the double degree program was to provide an effective means of extending music therapy services to public school systems.

### Summary

Robert Unkefer was the first academically trained and clinically experienced music therapist to become part of the music faculty at Michigan State in 1956. In 1957 Professor Underwood stepped down as Head of the Music Department but continued to teach piano until his retirement in 1961. George Duerkson joined the faculty in 1963 to teach Psychology of Music and the Influence of Music on Behavior courses. Dr. Duerkson was a researcher and interested in the ways human behavior could be affected through music. A new program culminating in Bachelor's degrees in Music Therapy and Music Education was instituted in 1967. The double degree program was seen as a means to broaden the applications of music therapy services to special education programs in public school systems.

## CHAPTER 6

### From 1969 to the Present

In 1969 Dr. Duerkson accepted a teaching position at the University of Kansas. That same year, Dr. Dale Bartlett was appointed to replace Dr. Duerkson. Professor Bartlett was an alumnus of Michigan State and had received his Doctorate in Music Education from the University of Kansas. The teaching responsibilities of Professor Bartlett included classes in Psychology of Music, and Acoustics.<sup>1</sup> In connection with the Psychology of Music Classes Professor Bartlett was in charge of supervising research in music , especially studies involving the Laboratory/Clinic equipment.

The on-campus Laboratory/Clinic facility was a major contribution in the development of the music therapy projects involving human subjects under the guidance of University faculty members. The use of the facility as a music therapy clinic was very successful. Within a short time the predominant role of the area was as the Music Therapy Clinic.

The impetus for a campus music therapy facility resulted from a National mental health report by a Joint Commission for Mental Health released in the early 1960's. The commission's report outlined a gradual shift in mental health practices. Community based mental health care centers were to be created

and become primary treatment centers for psychological disorders. This mandate affected music therapy internship practice. In the smaller community mental health facilities there were not as many patients as in the larger hospital wards, and the presence of an observer was more noticeable to the patients. The practice of music therapy in these psychiatric settings demanded that music therapy interns have more extensive practice before coming to clinical training settings.<sup>2</sup>

Professor Unkefer made the decision that music therapy students would begin practice in the Laboratory/Clinic facility as soon as possible. By the fall of 1969 community agencies, local institutions and families had referred individuals and small groups for music therapy at the Michigan State University Music Therapy Clinic. Services were provided free of charge and available to members of the community on a referral basis.

In the early 1970's Professor Unkefer was invited to teach courses in music therapy at Wayne State University in the Detroit area. Wayne State subsidized their students interested in music therapy training to attend Professor Unkefer's classes at Michigan State.<sup>3</sup> Sufficient interest had been generated through Professor Unkefer's efforts that in the Fall 1977, a music therapy program was started at Wayne State University with an alumna of Michigan State, Carol I. Collins as its full time program Director.<sup>4</sup>

The music therapy program at Michigan State University under Professor Unkefer evolved to include graduate level studies in music therapy. By 1971 students were first enrolled in the Masters of Music in Music Therapy degree program.<sup>5</sup> June Raad was the first person to complete the program, receiving her degree in the fall of 1972.<sup>6</sup> A Doctoral program in Music Education with an emphasis in Music Therapy was later established and a student was first enrolled in the Fall of 1979. The first person to complete the Ph.D. specializing in Music Therapy was Kate Gfeller, in 1982.<sup>7</sup> The graduate programs have centered on methods and techniques of clinical supervision and management, and the study and practice of research in music therapy. Graduate students have supplemented the faculty as supervisors of undergraduate music therapy students' work in the clinic. The graduate programs have provided experienced clinicians with exposure to a variety of supervisory theories and practices, and offered opportunities for therapists to refresh their musicianship skills, administrative knowledge, and academic expertise.

The decade from 1970 to 1980 was one of increased growth in population of the University and was felt by the music therapy program. The overall size of the student body rose from 38,802 in 1965 to 48,488 in 1976.<sup>8</sup> The music therapy faculty received promotions which altered their time commitment to the program. As early as 1959 Robert Unkefer had been appointed Director of Students, Chief Advisor by the Chairman Walter Hodgson. Professor Unkefer's promotions continued from Assistant to Associate

Professor in 1965, to full Professor in 1972 and Assistant Chairperson for the Music Department in 1974. Dale Bartlett's ranking changed in 1975 and 1980 to Associate and full Professor. In 1977 he was made an Assistant Chairperson of Public Relations for the Department. Professor Unkefer in his capacity as Chairman of Music Therapy requested an additional position be made available in the Department of music therapy.

In 1977 Roger Smeltekop was hired by the Music Department as Coordinator of the Music Therapy Clinic and Instructor in Music Therapy. Mr. Smeltekop was the second music therapist to be hired by the Department, and the first alumnus of a music therapy undergraduate program at Michigan State to join the music therapy faculty. Mr. Smeltekop had received undergraduate degrees in Music Therapy and Music Education as part of a double degree program, and later completed his Masters of Music in Music Therapy at Michigan State. Mr. Smeltekop had worked as a music therapist in Activity Therapy at the Neuro-Psychiatric Institute of the University of Michigan in Ann Arbor. As an instructor Mr. Smeltekop was responsible for teaching introductory level music therapy courses and was responsible for updating and expanding courses in Recreational Music and Music in Special Education. As Coordinator of the Music Therapy Clinic, Mr. Smeltekop has served as the liason between the University Clinic and the health and special education programs and individuals desiring music therapy services.

Summary

The person partially responsible for the design of the Psychology of Music Laboratory/Music Therapy Clinic, George Duerkson, left the University shortly before the new facility opened in 1969. Dale Bartlett, a music educator, researcher, and alumnus of Michigan State was appointed. He has taught Psychology of Music courses and supervised music research at the undergraduate levels, and trained students in the use of equipment in the Laboratory/Clinic.

The purpose of the Psychology of Music Lab has been to give students opportunities to gain practical experience research relative to music education and therapy. The purpose of the Music Therapy Clinic has been to advance the training of music therapy students in practical applications and techniques of music therapy. The Music Therapy Clinic was mandated by Professor Unkefer in response to changing needs within the profession.

Professor Unkefer began teaching classes in Music Therapy at Wayne State University in 1972. These classes stimulated the eventual establishment of a full-time Music Therapy curriculum at Wayne State, under the direction of Carol Collins in 1977. During the same period graduate programs in music therapy started at Michigan State. The first person to graduate with the Master of Music in Music Therapy was June Raad, and the first to complete the Doctoral program in Music Education with an emphasis in Music Therapy was Kate Gfeller.

Administrative responsibilities of the music therapy faculty and increased student enrollments created the need for an additional staff member. Roger Smeltekop, a music therapist and experienced clinician was hired in 1977. Mr. Smeltekop was the first alumnus of a Michigan State music therapy program to be hired at the faculty level, and the second music therapist hired in the Department.

## CHAPTER 7

### Summary and Conclusions

The purpose of this work has been to provide an account of the development of the music therapy program at Michigan State University. Because therapy has a place in the future of health and educational professions, it is important to trace its growth and development. As Michigan State was the institution which first began a professional training program for the therapeutic use of music in hospitals, and has influenced the development of other music therapy programs, its recognized influence on the overall profession has been substantial. Therefore, a better understanding of the field of music therapy can be gained through a better understanding of the music therapy program at Michigan State.

A review of the circumstances of the first college classes in music serves as a contrast and a connection with subsequent college music programs. The notion of a course for the purpose of domesticating women, (and that it began 26 years after women here had been pursuing the same course of study as the men), would be discounted as discriminatory by today's educational standards, and to propose such a course now would mean something completely different and be received by the public differently. The connection exists in the goal of ultimately creating a better life for the woman and her family through an

appreciation and knowledge of music which she could share with others. Expand this idea to include people from all strata of society at all levels of psychological and physical functioning and it becomes philosophically consistent with the ideas of the University music therapy and education programs almost 100 years later. The social norm of outward discrimination between men and women provided support for training in music at an institution specifically devoted to agricultural sciences seems out of date today. However, the philosophy of the music program 1896 is analogous to that of the music therapy program from 1944 to the present.

The successful collaboration between Roy Underwood and Ira Altshuler seems the result both of well planned ideas and fortuitous circumstances. Their ideas and attitudes became the educational and musical foundation for professional standards not only for that era, but in successive decades. Both men actively helped to create and support a professional organization, the National Association for Music Therapy, which in turn has affected an increase in the credibility and the broadening of the practice of music therapy. Through their public and private efforts both Professor Underwood and Dr. Altshuler sought to create systematic and rational means of using music to improve the quality of human life.

The early years of the music therapy program at Michigan State also included chance variables: the early and later

relationship between Professor Underwood and Dr. Gaston; the sudden death of Professor Richards and John Hannah's appointment of Professor Underwood; the skill and support of the staff at Wayne County Hospital in the student clinical training; the willingness or audacity of Professor Underwood to develop a curriculum for a vocation in which he himself had never worked; a shared perception by both Professor Underwood and Dr. Altshuler in the need to improve the working practices of people involved in the therapeutic uses of music, especially in hospitals; the social willingness of World War II America to explore every means of assisting wounded veterans. Any of these facts may have had some influence on the program's creation and acceptance, but it is too soon in time to assess their "importance" or "relevance" either to each other or to the program's development.

From the music therapy program at Michigan State have come fundamental contributions to the educational, clinical and theoretical perspectives of the profession. The existence of the program at the collegiate level has served to institutionalize specific values and practices currently within the field. One example is the minimum education requirements established by the NAMT in 1952. Modifications have been few in the 30 years the minimum standards have been in effect. The initial curriculum requirements closely paralleled the curriculum in existence at Michigan State. As degree granting music therapy programs developed across the country, their curriculums were influenced

by the standards established by the NAMT. The result is that the majority of music therapy training programs in the United States have been influenced by the curriculum initiated at Michigan State.

Clinical training and practice have been influenced by the faculty and graduates of Michigan State on a national scale. Professor Unkefer has served actively on the NAMT committee charged with educational standards, both as member and Chairman. The academic directors of music therapy programs have been responsible for approving clinical training sites. Additionally, the alumni of the Michigan State music therapy program have been appointed to or created clinical and academic positions throughout the country.

Michigan State has had its alumni and faculty serve on regional and national positions within the NAMT since its founding in 1950. During the early years of the organization the support and guidance of academicians and clinicians, such as Professors Underwood and Unkefer who both served terms as President of the NAMT within the first twelve years of the Association's existence added to the stability of the organization as well as to its professional credibility. The NAMT's early relationship with academia may have been crucial to the organization's existence. Some of the administrative procedures of the NAMT were subsidized by this university when its faculty members held executive offices at the national and regional

levels.<sup>1</sup> The NAMT itself was incorporated in Michigan in 1955, implying the support of music therapy professionals within the state.<sup>2</sup> Faculty support of the NAMT continues to date. Dr. Bartlett has served on the NAMT Research Committee and Professors Unkefer and Smeltekop are presently members of the assembly of delegates.

The program at Michigan State has also served to institutionalize philosophical orientation associated with the current practice of music therapy. While no particular psychological orientation such as psychoanalytic, behavioristic or humanistic dominates the program, an acceptance and emphasis on the scientific method for validating the practice is prominent. While the merit of individual intuition is not discounted, intuition does not form the foundation of the training in or the practice of music therapy, as seems to have been the case among practitioners in the first part of the century and the early years of the profession. As a result of an eclectic philosophical orientation the pedagogical aspects of the program have stressed empirical aspects of music therapy rather than hypothetical or traditionally ascribed values. Philosophical orientation towards eclecticism has been one of the most evolutionary characteristics of the program, as it is reflective of changes in other related areas of health, education, and the social sciences. A fundamentally scientific orientation risks defining the profession in limited terms according to "that which can be measured or observed"

through contemporary methods, and losing sight of other dimensions of the practices. However, for the time being, the scientific orientation has allowed the program to maintain substantial acceptance by remaining on scientifically credible ground.

The presence of the music therapy program at Michigan State has made a difference in the field through the contributions of the individuals associated with the institution and through the institution itself. Short and long range values of the program have only partially been assessed here. Future research might prove worthwhile in the direction of biographical studies of the individuals mentioned in this work, or comparative development of music therapy programs in this region and in other parts of the country with that of Michigan State. Interdisciplinary studies might examine the position of music therapy respective to developments in special education and preventive medicine for example.

As the home of the first degree program in music therapy, Michigan State University is inextricably connected to the profession. The contributions of individuals who have served within the institution take on additional dimensions with the passing of time provided accurate information can be obtained. It is hoped the information given within this research will add to the insight of future studies of Michigan State University music therapy program, and of the profession of music therapy.

TABLE 1

Analysis of the Student Population in the Michigan State University Music Therapy Program

1959-1981

School Year	Term Average	In State n %	Out of State n %	Male n %	Female n %	Academic Year Matriculation	University Enrollment
'59-'60	22	10 45	12 55	03 14	20 86	02	20,902
'60-'61	22	14 64	08 36	02 09	20 91	01	23,681
'61-'62	22	15 68	07 32	02 09	20 91	03	24,975
'62-'63	27	16 59	11 41	03 11	24 89	02	27,775
'63-'64	32	23 72	09 28	05 16	27 84	03	30,490
'64-'65	48	32 67	17 33	08 17	40 83	01	34,487
'65-'66	46	29 63	16 36	07 15	39 85	04	38,802
'66-'67	49	30 61	15 39	05 10	44 90	05	41,471
'67-'68	42	26 62	16 38	01 02	41 98	07	42,053
'68-'69	46	31 67	15 33	06 03	40 87	10	44,421

School Year	Term Average	In State n %	Out of State n %	Male n %	Female n %	Academic Year Matriculation	University Enrollment
'69-'70	43	30 70	13 30	04 09	39 91	12	44,274
'70-'71	66	48 73	18 27	06 09	60 91	11	44,092
'71-'72	97	64 66	32 34	15 15	82 85	09	44,887
'72-'73	120	78 65	42 35	23 19	97 81	25	44,616
'73-'74	117	77 66	40 34	21 18	96 82	19	44,966
'74-'75	118	83 70	35 30	18 15	100 85	22	46,794
'75-'76	129	88 68	40 32	14 11	115 89	20	48,488
'76-'77	125	90 72	35 28	12 10	113 90	28	47,796
'77-'78	113	76 86	28 24	16 14	98 86	20	47,383
'78-'79	90	70 78	20 22	09 10	80 90	25	46,567
'79-'80	82	62 76	20 24	07 09	75 91	30	47,350
'80-'81	92	72 78	20 22	11 12	81 88	15	47,316

## APPENDICES

APPENDIX AQuestions Submitted to Lois Croll and Carol Collins

1. Were there any courses in the curriculum specifically titled "Music Therapy" or "Music Education"?
2. How did the other music professors and students view music therapy students? Did you feel there were any stereotypes about the musicianship abilities or personalities of music therapy students?
3. What professions were represented in the on-campus presentations to music therapy students? Who were the individuals that came, and what agencies or institutions did they come from?
4. What kinds of skills and professional expectations did the clinical directors and staff have of music therapy interns?
5. How long was the period of internship?
6. How was the internship decided on and by whom?
7. Did you feel your training in music therapy adequately prepared you for what you were asked to do?

Please feel free to elaborate on any of the questions and to make any additional comments about the College or the student life which you feel may be of interest.

APPENDIX BPart I, 1946 CurriculumMUSIC THERAPYOpportunities

Scores of mental hospitals (public, private, and army) are in need of people trained in this field.

Research people are also needed.

Prerequisites

High scholastic standing

Musicianship

Good musical training on one instrument, preferably the piano.

A secondary instrument is advisable.

Emotional stability.

Personality.

Health.

Attitudes

Candidate must have interest in psychology and social problems. Should possess the desire to help others, similar to that of a nurse or doctor. Interest in unfortunate people essential.

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Applied music auditions, music talent tests, theory placement tests, psychological and reading comprehension tests must be taken before registration. These are given Freshman week.

The first year course is similar to other music courses. At the end of the first year, interviews and other aptitude tests will be given. Observation trips to hospitals will be arranged.

APPENDIX BPart II, circa 1946MUSIC THERAPY MAJORS

<u>FIRST YEAR</u>	<u>CREDITS</u>
Basic 111, 112, 113 - Written and Spoken English	9
Basic 121, 122, 123 - Biological Science	9
Music 101 - Voice	6
Music 102 - Piano	6
Music 130 a, b, c, - Theory	12
Minor Instrument (for Women)	6
Physical Education	3
Military Science (for Men)	4½
<u>SECOND YEAR</u>	
Basic 171, 172, 173 - Literature and Fine Arts	9
Basic 151, 152, 153 - Effective Living	9
Music 102 - Piano	6
Music 230d, e, f, - Theory	6
Music 230g, h, i, - Theory	6
Physical Education	3
Military Science (men)	4½
Sociology 201 - Principles	4
Psychology 201 - General Psychology	4
Physiology 124 - Introductory Physiology	4
<u>THIRD YEAR</u>	
Basic 161, 162, 163 - History of Civilization	9
Music 102 - Piano	12
Music 204a, b, c, - History of Music	6
Music 323a, b, c, - Class Instruments	6
Sociology 202 - Introduction	3
Psychology 332 - Physiological Psychology	3
Social Service 324 - Social organization & disorganization	3
Psychology 303a, - Child Psychology	3
Social Service 440a - Personal Maladjustment & the Case Work Method	3
Psychology 304 - Abnormal Psychology	3
Speech 341 - Problems in Dramatic Production	4
<u>FOURTH YEAR</u>	
Music 102 - Piano	8
Music 308j, k, m, - Conducting	6
Music 323d, e - Class strings	2
Physical Education 182 - Folk and Country Dancing	1

## MUSIC THERAPY MAJORS

Normally the internship will be staggered - one month to be taken following the Sophomore year, one month at the close of the Junior year, and two months after the completion of all other courses.

APPENDIX BPart III, circa 1980MUSIC THERAPYFirst Year

*ATL (3 courses)	American Thought and Language	9
*NS (3 courses)	Natural Science	12
Major Instrument or Voice		6
MUS 141, 142, 143	Class Voice	3
MUS 180, 181, 182	Basic Harmony	9
MUS 183, 184, 185	Aural Harmony	3
Music Activity		3

Second Year

*SS (3 courses)	Social Science	12
Major Instrument or Voice		6
MUS 224, 225, 226	History of Music	9
MUS 280, 281, 282	Advanced Harmony	9
MUS 283, 284, 285	Advanced Aural Harmony	3
MUS 141, 142	Class Violin	3
PSY 160 or PSY 170	General Psychology	3 or 4
SOC 251 or PSY 335	Social Psychology	5 or 4
	Introduction to Music Therapy (2 Terms)	4
Music Activity		3

Third Year

*Hum (3 courses)	Humanities	12
Major Instrument or Voice		6
MUS 438	Brass and Woodwind Techniques	2
MUS 335, 336	Ensemble and Conducting	6
MUS 340	Class Percussion	1
MUS 450	Recreational Music	2
PSY 244 or PSY 344	Child or Adolescent Psychology	4 or 3
PSY 425	Abnormal Psychology	4
PSY 486, 487	Psychology of Music	6
Music Activity		3

Fourth Year

Major Instrument or Voice		6
Music Literature		6
MUS 470	Influence of Music on Behavior	3
MUS 471, 472	Music Therapy Techniques	6
PSI 240	Introduction to Physiology	4

APPENDIX B pg. 2Part III, circa 1980MUSIC THERAPY (cont'd)Fourth Year

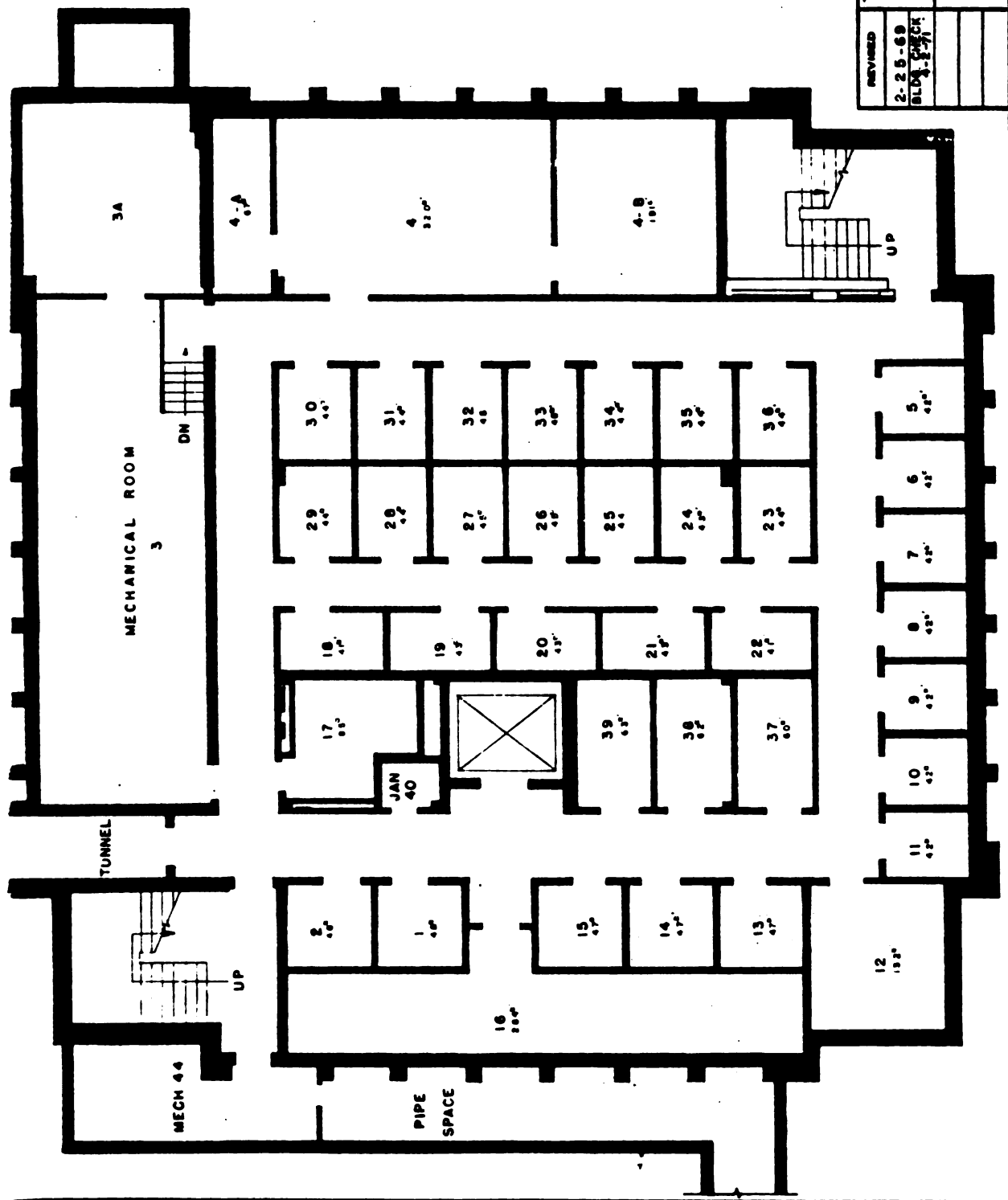
PSY 426 or	Clinical Psychology	4
ED 424A	Education of Exceptional Children	3
ED 414	Interpersonal Process Recall	3
MUS 400	Clinical Training	1
Music Activity		3

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\*One course, each, from Group I, Group II, Group III. See  
Description of Courses book.

**The Michigan State University  
Psychology of Music Laboratory  
& Music Therapy Clinic Facility**

Room 4 B- Treatment Area  
Room 4 - Observation Area  
Room 30- Audio Monitoring  
for rooms 31-33  
Rooms 31-32- Treatment Areas  
Room 33 Waiting Area  
Room 34-36, 4A- Storage



## BASEMENT FLOOR PLAN

REVISED	TITLE	DRAWN BY: <u>S. H.</u> APP'D BY: _____ DATE _____ SCALE: <u>1"=1'-0"</u> SHEET NO. <u>1</u> OF <u>7</u> FILE NO. <u>9.9.</u>
2-25-68	MUSIC PRACTICE	
BLDG. NO. <u>2-27</u>	BLDG. NO. <u>21</u>	
	MICHIGAN STATE UNIVERSITY	
	PHYSICAL PLANT DIVISION	
	ENGINEERING SERVICES DEPARTMENT	

## CHAPTER NOTES

### Chapter 1

1. Solomon, A., Heller, G., "Historical Research in Music Therapy." Journal of Music Therapy, 19 (3), 1982, p. 161.
2. Isenberg-Grzeda, C., "Content of Master's Level Curricula in the Music Therapy Academic Programme Director's Attitudes Towards Training." Master's thesis, Michigan State University, East Lansing, 1980, p. 41.
3. Boxberger, R., "Historical Bases for the Uses of Music in Therapy." Book of Proceedings of the NAMT, 10, 1962, p. 166.
4. Solomon and Heller, pp. 165-166.
5. Ibid., p. 171.
6. Higham, J., with Krieger, L., and Gilbert, F., History. Englewood Cliffs: Prentice Hall, 1965. Chapter 2 ad passim.
7. Boxberger, R., "A Historical Study of the National Association for Music Therapy." Book of Proceedings of the NAMT, 12, 1963, p. 141.
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10. Zinn, H., The Politics of History. Bost: Beacon Press, 1970, p. 10.
11. Shafer, pp. 158-159.

### Chapter 2

1. Michigan State University Division of University Relations, This is Michigan State University, 1982 Facts Book. East Lansing: Michigan State University, 1982, pp. 41, 45.
2. Paul, W., "Music At Michigan State." Unpublished manuscript, 1979, Michigan State University Archives and Historical Collections, East Lansing, P. i.
3. This is Michigan State University, pp. 41-42.

4. Paul, p. i.
5. This is Michigan State University, p. 42.
6. Paul, p. 4.
7. Ibid., p. 6.
8. Ibid., pp. 1-2. The first music ensemble associated with the college was a "College Cornet Band" organized by a Civil War veteran, Ranson M. Brooks, in 1870. No evidence could be found of college initiated music instruction to the members of the cornet band.

### Chapter 3

1. Paul, p. 328.
2. Unkefer, R., Michigan State University, East Lansing. Interview, June, 1983.
3. Interviews with Robert Unkefer, and Dale Bartlett alluded to the influence of E. Thayer Gaston on Roy Underwood. In an informal telephone conversation with Mrs. Christine Underwood, Mrs. Underwood mentioned that her husband had no active involvement in music therapy before coming to Michigan State, but that he had had a good friendship with Dr. Gaston prior to coming to Michigan State.
4. Boxberger, 1962, p. 147.
5. Altshuler, I., "A Psychiatrist's Experiences with Music as a Therapeutic Agent", in Music and Medicine, Schullian, D., and Schoen, M., eds., New York: Henry Schuman, Inc., 1948, p. 273.
6. ----, "Four Year's Experience with Music as a Therapeutic Agent at Eloise Hospital." American Journal of Psychiatry, 100, 1944, p. 792.
7. ----, "Music Therapy: Retrospect and Perspective.", Book of Proceedings of the NAMT, 2, 1952, pp.4-17.
8. ----, "The Past, Present and Future of Musical Therapy", in Music Therapy, Podolsky, E., ed., New York: Philosophical Library, 1954, p. 34.

9. ----"The Organism-as-a-Whole and Music Therapy", in Podolsky, p. 56.
10. Ibid., p. 30
11. Ibid., pp. 30-33.
12. Ibid., p. 34.
13. An attempt was made to verify his attendance at this conference. Mrs. Underwood was not certain, but assumes he would have attended it.
14. Finney, T., ed., Bulletin of the Music Teacher's National Association, 6 (2), 1941, p. 28.
15. Gregor, Mrs. F., "Programs for Mental Patients.", Book of Proceedings of the NAMT, 2, 1953, p. 203.
16. Finney, T., ed., Bulletin of the MTNA, 9 (1), 1944, p. 7.
17. Paul, p. 329.
18. Collins, Carol, Chicago. From a tape recorded monologue, May 1983.
19. Croll, Lois, Southfield, MI. From a tape recorded monologue, April 1983.
20. V. Appendix B.
21. Collins interview.
22. Ibidem.
23. Croll interview.
24. Unkefer interview.
25. Ibidem.
26. Collins interview.
27. Ibidem
28. Altshuler, 1948, p. 794.
29. Anderson, J., Gaston, E., Underwood, R., Chairman, "National Association for Music Therapy Minimum Music Therapy Requirements." A Report of the Education Committee, Book of Proceedings, 2, pp. xvi-xvii.

Chapter 4

1. Boxberger, 1963, p. 153.
2. Ibid., p. 156.
3. Ibid., p. 157.
4. Ibid., p. 159.
5. Ibid., p. 160.
6. Ibid., p. 164.
7. Ibid., p. 165 footnote 97.
8. Ibid., p. 162.
9. Unkefer interview.
10. Personal correspondence from Underwood to Altshuler, March 1, 1946.
11. Ibidem.
12. University records state Mr. Lopatin received a Bachelor of Arts degree in Music Therapy and Mr. Gingrich received a Bachelor of Arts degree in Music. Additional documents indicate Mr. Gingrich completed the internship at Eloise and became Director of Music Therapy at Mt. Pleasant Hospital in Iowa, in 1949 (v. Bulletin of the NAMT, 1 (1), 1952, p. 9).
13. Two additional students, Dorothy Shewman Ritlette and Marilyn Longnecker were mentioned by Mrs. Collins. University records list Ms. Ritlette as a theory major, (possibly a typographic error as she and Mrs. Collins participated in an internship simultaneously), and have no records of Ms. Longnecker as a student. Neither Ms. Ritlette or Ms. Longnecker could be reached for verification.
14. NAMT Education Committee report, op. cit.
15. Personal correspondence to Underwood, September 24, 1951.
16. Collins interview.
17. Materials ed passim, the Hannah Collection, Michigan State University Archives and Historical Collections, East Lansing
18. Personal correspondence from Underwood to James Denison, June 21, 1970, pp. 3-4.

## Chapter 5

1. Unkefer interview. 1a. Ibidem
2. Michigan State University Divisional Reports, 1958-1960.  
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East Lansing.
3. Michigan State University Information Services, press release:  
Roy Underwood, 1970.
4. Unkefer interview.
5. Ibidem
6. Ibidem
7. Ibidem
8. Bartlett, Dale, Michigan State University, East Lansing,  
Interview, July 1983.
9. Michigan State University Music Department alumni records.

## Chapter 6

1. Bartlett interview.
2. Unkefer interview.
3. Ibidem
4. Ibidem
5. Michigan State University Music Department alumni records.
6. Ibidem
7. Unkefer interview.
8. This is Michigan State University, p. 26.

## Chapter 7

1. Unkefer interview.
2. Boxberger, 1963, p.

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