

Utah State University

DigitalCommons@USU

Undergraduate Honors Capstone Projects

Honors Program

5-2018

Don't Panic: A Music Therapy Student's Journey

Kira Lynn Anjewierden
Utah State University

Follow this and additional works at: <https://digitalcommons.usu.edu/honors>

 Part of the [Music Commons](#)

Recommended Citation

Anjewierden, Kira Lynn, "Don't Panic: A Music Therapy Student's Journey" (2018). *Undergraduate Honors Capstone Projects*. 433.

<https://digitalcommons.usu.edu/honors/433>

This Thesis is brought to you for free and open access by the Honors Program at DigitalCommons@USU. It has been accepted for inclusion in Undergraduate Honors Capstone Projects by an authorized administrator of DigitalCommons@USU. For more information, please contact digitalcommons@usu.edu.



**DON'T PANIC: A MUSIC THERAPY STUDENT'S
JOURNEY**

by

Kira Lynn Anjewierden

**Capstone submitted in partial fulfillment of
the requirements for graduation with**

UNIVERSITY HONORS

with a major in

**General Music
in the Department of Music**

Approved:

**UTAH STATE UNIVERSITY
Logan, UT**

Spring 2018

© 2018 Kira Anjewierden
All rights reserved

Abstract

Many college students change majors at some point in their undergraduate study. Studies have found that students who change their major late in their education are more likely to graduate from the institution at which they started than those who switch before their 5th semester. At its conception, the purpose of *Don't Panic: A Music Student's Journey* was to serve as an informative source for those interested in the Music Therapy Program at Utah State University, reflecting on both the requirements and the process through the experience of one student. In the time since, the author changed majors, and additional intentions were added - to provide an experiential model that could support students who may find themselves in a similar position of change and self-discovery. In order to achieve this goal, the author developed a program of music to best embody her emotions through the undergraduate experience. A script was then written, detailing the events around each song, and a PowerPoint presentation was created to support the music, and house narrations of the script. The presentation took place on April 3rd, 2018.

Acknowledgements

I would like to thank the many who helped me to successfully carry out this culmination of my undergraduate degree. The primary support through the process was Professor Letha Winger, music therapy clinical training coordinator and my project mentor. I would like to thank her for unceasing support and patience with me over my 10 semesters at Utah State, but especially since I changed my major in December 2017. The time and guidance she has given, as well as her desire for me to succeed not only in school but in life, have far exceeded any obligations she has had as my mentor. I would also like to thank Dr. Maureen Hearn, director of the music therapy program, for her help, belief in me, and all I learned from her while in the program. I am grateful for the time and input she and Dr. Cory Evans have dedicated to helping this project happen as members of my Bachelor of Arts Capstone committee. I am grateful for the time and preparation of Kealey Bladen, my accompanist, and Kaitlin Rodgers, who helped with my presentation. Dr. Kristine Miller, Amber Summers-Graham, and Lisa Hunsaker all have my gratitude for believing in me supporting me in completing the honors program. Finally, my parents, Marcus and Kari Anjewierden, for fostering a love of music in me, supporting me in becoming a music major, and supporting and loving me in countless other ways. I would not be where I am today without their sacrifices and determination to help me succeed and pursue my dreams. This project represents an important part of my life, and I am deeply grateful for all who have been a part of that story in some way: family, practicum supervisors and partners, friends and professors in the music department, choir directors and voice teachers over the years, and anyone else who kept me going.

Table of Contents

Abstract	i
Acknowledgements	ii
Don't Panic: A Music Therapy Student's Journey	2
Introduction and Literature Review	2
Project Rationale	9
Method	10
Project Goals	10
Procedure	11
Discussion and Conclusions	17
Recommendations	18
References	20
Reflective Writing	24
Appendix A	28
Appendix B	35
Appendix C	38
Appendix D	39
Appendix E	41
Appendix F	44
Appendix G	46
Author Biography	47

Don't Panic: A Music Therapy Student's Journey

Introduction and Literature Review

With the many large, life-altering choices that young adults are faced with, it is no wonder that the time period between the ages of 18 and 30 has sometimes been termed the “decade of decision.” It is a time of self-discovery for most - for deciding what they want to do with their lives; with whom they want to spend their time; the pastimes with which they will fill their time not spent working. For many, this involves not only making large decisions, but also changing their minds once or twice. Though these changes may come at the cost of high stress and fear of being perceived as giving up or failing, they often lead to higher life satisfaction and self-efficacy, which Bandura (1994) defined as “people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives.”

One initial decision involves, after having chosen what route they would like to take for postsecondary education, choosing a career path. This decision is complex, involving many factors, such as gender, familial influence, learning experiences, career interest, and expectations for internal and external outcomes (Bandura et al., 2001; Tang et al., 2008). Of all factors studied, one the most commonly influential factors as well as the subject of Bandura's study was perceived career self-efficacy. In this case, the self-confidence in one's ability to be successful and personally satisfied in one or the other career. Self-efficacy remains an important life factor after graduation, as it has been found to have profound influence on later job satisfaction, and both self-efficacy and job satisfaction have been found to effect career-related performance and motivation (Carrinus et al., 2012; Caprara et al., 2006; Cranny et al., 1993).

Inseparably connected to choosing a career path is deciding what related major to declare. This seems to be just as difficult as choosing a career path, likely because of their interrelatedness. Germeijs et al. (2006) found indecisiveness, as related to choosing a major, to be a notable issue in some high schoolers. This is no wonder when considering studies such as one conducted by Edmonds (2012), which used a Likert scale from 1, extremely influential, to 4, not at all influential, to determine the influence a list of 45 factors may have had on choosing their college major. These factors were sorted into three subtypes - practical, interpersonal, and personal. It was found that no subtype was significantly above the others in influence, suggesting that the amount of factors in choosing a college major is often extremely high.

Due to all these factors, choosing a major is difficult. However, this choice has been found to directly correlate with student self-efficacy and satisfaction (Soria & Stebleton, 2013). Just as self-efficacy and job satisfaction have been found to influence career performance and motivation, these factors, in turn, have also been found to have direct influence on academic performance. A study conducted at an Australian university found that the GPA's of students who reported high self-efficacy of academic achievement were significantly higher than those of students who reported low self-efficacy (McKenzie & Schweitzer, 2001). Kim and Lee (2015) found correlations between student satisfaction and academic achievement, and state that "...college and curriculum satisfaction affect class attitude and that ultimately, class attitude has a decisive effect on academic achievement."

According to Porter & Umbach (2006), choosing a college major "can be one of the most important decisions a student can make" (p. 429). It is likely somewhat due to

this difficulty that there is often an unspoken feeling that once a student has declared his or her major, it must remain the same; that changing directions would be giving up. Even in the presence of apprehensions, it is estimated that over fifty percent of all college students end up switching majors at least once while they are in college (Gordon, 2008). The Education Advisory Board estimates still higher at seventy-five percent (Venit, 2016). The majority of major changes occur in the first three years of undergraduate study (NCES, 2017). There is little research to be found on those who change majors at a later time. However, one study done by the Education Advisory Board found that students who change their majors after their fifth semester are more likely to graduate than those who do not (Venit, 2016).

Music therapy is a rapidly growing field. A study done by the American Music Therapy Association, or AMTA (2011), found that nearly two times more music therapy jobs were created in 2010 than in 2009. The same study also found that one million people received music therapy services at more than 21,000 American locations in 2010, and predicted that those numbers would continue to rise. In order to practice music therapy, one must complete a bachelor's degree at an American Music Therapy Association approved college or university program, then sit for the national board certification exam to become a board-certified music therapist (MT-BC). Dvorak et al. (2017) found that students of music therapy at one of more than 70 AMTA-approved programs were attracted to the field because they liked the idea of combining music and helping people – bringing two passions together.

Because it is essentially a combination of two fields – music and therapy – music therapy can be a very demanding field. Accredited music therapy programs at American

universities are designed to prepare future board-certified music therapists (MT-BCs) to be resilient and qualified. While other social health sciences generally require at least a Master's degree, music therapy is a Bachelors-level-entry field, meaning that all training, field experience, and skills necessary to an MT-BC must be fit into a Bachelors program. Dvorak et al. (2017) studied the development a music therapy student must go through in undergraduate study. Though all music therapy students who participated had a previous personal connection to music, they had to adjust their relationship with music in order to keep their passion for it. Growth within the major was found to require a variety of balanced experiences in academia, music, clinical work, and interpersonal relationships in order for each student to be successful in their program.

Academic success at the college is generally attributed to truly applying oneself. Due to the work required by each college course, students are generally discouraged from taking more than 18 credits a semester in order to be successful. At Utah State University (USU), students are not permitted to take more than 18 credits without express written authorization from their academic advisors (USU Registrar's Office, 2018). If they follow the suggested 4-year plan for the program, music therapy students at USU take an average of 15 credits every semester (USU General Catalog, 2018). Credit hours generally correlate with the amount of hours spend in class, for instance, a class that meets for an hour on Monday, Wednesday, and Friday would be 3 credits. However, in order to help music students fit all credits in, many music core and music therapy courses count for fewer credit hours than hours spent in class. This means that, while a music therapy student may be taking 15 credit hours, he or she may be in class for several more hours. In addition to in-class time, USU's Academic Success Center (2018) suggests that

students plan to study between 1-3 hours weekly for each credit hour taken every semester. All of these hours combine for very demanding music therapy student schedules.

In addition to time spent in classes and studying, practice time is crucial for music therapy student success. Students are required to learn voice, piano, and guitar, and to choose one as their primary instrument with which they will spend extra time. Some students choose a fourth instrument as their primary instrument. Vocal lessons at USU require students to practice at least one hour daily, adding up to seven hours of vocal practice a week. If this is a student's main instrument, he or she will, ideally, practice at least half as many hours on the guitar and piano, adding up to 14 hours of practice every week, in addition to the aforementioned hours spent studying and in class. USU's Music Therapy Program requires students to take three "Level Exams," which are proficiency tests that escalate in difficulty. For the Level III Exam, students are expected to "be prepared to sing and accompany her/himself on 60 memorized songs," all of which "must be accompanied on both guitar and piano" and students must "be prepared to transpose any of the 3- or 4-chord songs to the following keys: G, A, C, D, E, or another of their choosing" (USU Music Therapy Student Handbook, 2017). If a student does not pass a Level Exam the first time, he or she is allowed to take the exam once more before being removed from the program, as musical proficiency is crucial to success as music therapist. A study done by Darrow et al. (2001) discusses the positive correlation between the quality of music therapy students' musical behaviors and their clinical effectiveness. Factors such as accompaniment riddled with mistakes, vague interventions, or unprepared verbal processing all have the potential to negatively affect treatment effectiveness, so it

is crucial for students to practice and prepare in order to grow musically and therapeutically.

Field experience, also termed practicum, happens weekly beginning in the 5th semester of study, and is fully supervised by a board-certified music therapist. All music therapy students must complete 180 hours of clinical field training before graduation, which means students must complete more than 40 hours each semester of their junior and senior years in the program (USU Music Therapy Student Handbook, 2017). This time provides student with opportunities to apply their musical abilities and, more importantly, to develop the skills and qualities necessary for therapy – a therapeutic presence. Geller (2013) defines therapeutic presence as:

...bringing one's whole self into the encounter with a client, being completely in the moment on a multiplicity of levels, physically, emotionally, cognitively, spiritually, and relationally. Presence also involves being grounded in one's self, while receptively taking in the verbal and bodily expression of the client's in the moment experience. While this inner receptivity involves therapists' openness to the client's multidimensional internal world, it also involves openness and contact with therapists' own bodily experience in order to access the knowledge, professional skill, and wisdom embodied within. Being fully present then allows for an attuned responsiveness that is based on a kinesthetic and emotional sensing of the other's affect and experience (p. 210).

This development of therapeutic presence and the ability to connect with clients is just as crucial in music therapy as in any other kind of therapy. Students must be able to demonstrate this presence, along with musical proficiency, in order to obtain a supervised

6-month internship which is required to complete the Bachelors of Science in Music Therapy degree.

It is apparent, then, that music therapy programs actually require much more than just the expressly written requirements. Because of the required musical proficiency, amount of credits and coursework, and additional experiences required by music therapy programs, few graduate in just four years. USU's Music Therapy Program is effective in producing remarkable interns, who are highly prepared to enter the field. That said, the difficulty, intensity, and amount of credits and coursework required by USU's program can put a lot of pressure on students, and many decide to change to other majors for that or other reasons. In 2018, six of the original twelve students who began the program four years earlier will graduate in music therapy - a fifty percent retention rate within the major. Reasons for leaving the major vary widely, but some contributing struggles that the author experienced over the span of a few years include not having been prepared for the program (mentally, emotionally and/or musically), feelings of inadequacy, and realizing other dreams.

In an interview conducted by the author, former USU music therapy student Kylie Anderson shares what led her to change her major:

I was feeling unfulfilled. I began seeing aspects of music therapy that I felt were not what I had expected, such as data collection and goals and objectives... I didn't feel like I was helping people (in practicum settings) because I wasn't happy - it's hard to help someone when you're not enjoying what you're doing.

Anderson goes on to detail the difficulty of her choice to change majors after 5 semesters of study, expressing that, "Changing from music therapy was a super difficult choice. For

the most part I just felt like I'd gone too far into it to stop. I had worked super hard so it was hard to leave that behind.” However, later in the interview she shared her current feelings in contrast to the way she felt before she decided to change her path:

I'm part of several bands and get to travel this summer playing music around the eastern United States. I feel way more fulfilled and happy [now] that I'm focusing on what I love! I feel like I'm living my dream (Appendix E).

Due to the diverse factors that influence them, making large, life-changing decisions can be difficult. Decisions such as choosing a career path and college major can be some of the most important choices of an individual's life. This can put pressure on students to stick with whatever they pick, even though a high percentage of college students change majors at least once in their undergraduate study and still graduate successfully. Since university music therapy programs must prepare students for a demanding field, these programs require considerable time and effort from students. This pressure, along with other factors, contributes to a high attrition rate in USU's Music Therapy Program.

Project Rationale

As defined by the American Music Therapy Association, music therapy is the “the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program” (AMTA, 2018). Because music therapy is a fairly new field, constant advocacy and education of those who do know what a music therapist is are crucial to the credibility and job stability of music therapists everywhere. For instance, some would consider an individual decompressing by listening to relaxing

music to be music therapy. This is not the case, even though the method may prove effective in relieving the individual's stress. As stated above, true music therapy can only be carried out "within a therapeutic relationship by a credentialed professional" who studied and completed a nationally-approved music therapy program.

Utah State University's Music Therapy Program is growing rapidly, as is the amount of students who audition, but the percentage of students who stay in the major is not changing significantly (Sally Peterson, personal communication, January 25, 2018). This may be due, in part, to a lack of knowledge about certain program expectations and requirements, such as level exams, or regular barrier proficiencies, and the 6-month internship that a graduate must complete in order to earn his or her diploma. According to this theory, if potential students of the program knew this information, they would be more prepared for the program if accepted.

This capstone project is not a research project, but an informative presentation. Through stages of planning and development, and when eventually carried out, the project was focused on helping those in the live audience, as well as those who may later view the recording of the project, to more fully understand both the field of music therapy and the requirements Utah State University's Music Therapy Program. The presentation was also designed to be a resource for those considering music therapy as a major and those in any stage of life considering changing their current path.

Method

Project Goals

This project was developed with two main goals in mind. First, to increase audience members' understanding of both the field of music therapy and Utah State University's

Music Therapy Program. The hope with this goal is that audience members who are unfamiliar with music therapy will understand the purpose of music therapy better and learn more of what music therapists do. This goal was also intended for those audience members thinking about going into music therapy, with the hope that each individual would understand that USU's music therapy program is impressive but not for just anyone as it requires much preparation, long hours, and hard musical and clinical work.

The second overall goal was to help the audience connect their own experiences through the author's presented journey.

Procedure

Original desired audience perspective. Over the course of fall 2017 and spring 2018, a 50-minute presentation detailing the author's journey as a music therapy student was developed. Before this presentation was developed, the author's desired audience perspective involved helping the audience to better understand the following: 1) music therapy is a wonderful field, 2) music therapy is likely not what they perceive it to be upon hearing the phrase, 3) music therapy is not for everyone, nor is there any field that is for everyone, 4) it is not bad to try a major and change later - this is not the same as giving up or failure, and 5) no time spent learning is wasted. The author's intent was for the audience to understand the deep-seated respect and love she has for music therapy as a field, to connect personally with the presented autobiographical story, and the understanding the author has gained that change is part of growth and improvement. The hope was for the audience to walk out with an excitement about education, life, and pursuing dreams.

Development of program. The presentation was scheduled to take place March 20th, 2018. The author began program development by choosing songs that correlated with important music-therapy-related turning points in the last 7 years of her life. An original set of 17 songs was decided upon. Once these songs were chosen, a script was written detailing the events surrounding each song.

Each of eight major turning points was associated with a song not already included in the set that had deep meaning for the author at that specific point in her story (see Appendix D). After the author and committee determined that changes needed to be made in the program, four songs were cut from the set, leaving a final set of 13 songs, to be performed vocally, some accompanied on piano and others on guitar.

Development of multimedia presentation.

After finalizing songs, script, and turning points, a PowerPoint presentation was developed, using the names of the turning point songs to organize each section, with an average of 2 slides per section. Specific lyrics from each turning point song were chosen and included on introductory slides for each new turning point. The script was recorded in smaller segments and added to the slideshow. Personal pictures were added to their corresponding time period, as was additional information such as song lyrics, definitions of music therapy terms, explanations of expectations and requirements of USU's Music Therapy Program, and information about practicum placements that the author received and completed. The information presented on each slide after the title was as follows:

Slide 1 simply showed the title of the presentation.

Slides 2 – 4 represented the beginning of the author’s journey with music therapy, and were titled “Ready to Start,” after the turning point song for that time period. The song lyrics for the first slide of this section were –

My mind is open wide

And now I’m ready to start

Your mind surely opened the door

To step out into the dark

Now I’m ready

Also included in this section were a definition of music therapy and information about the process of Utah State University Music Therapy Program auditions.

Slides 5 – 7 comprised “Stay Alive,” which was based around the first three semesters of the author’s music therapy journey. The lyrics transitioning into this section were –

Dawn is coming

Open your eyes

Look into the sun as the new days rise

There’s a rhythm in rush these days

Where the lights don’t move and the colors don’t fade

Also included in this section was a slide detailing the credit hour and course load of music majors at Utah State and another explaining the high amount of music therapy majors who have taken a leave of absence.

Slides 8 – 11, or “Save Me,” consisted of the fourth semester in the journey and began with the lyrics –

Running through all the options

And the endings

Were rolling out in front of me

But I couldn't choose a thread to begin

Included in this section was a lyric analysis referenced in the narration, the definition of USU Music Therapy level exams, and the requirements for level exams.

Slide 12, “Still,” represented semester five and used the lyrics –

It's only change

Only everything I know

Even the things that seem still

Are still changing

No additional information was presented on the slide – all was included in the attached narration and a picture from that time.

Slides 13 – 16, “Against the Current,” comprised semesters 6 and 7 and included the lyrics –

If you want to swim along the current

Then act and speak the way we do

You may be untrue

But if you'd rather be us

Then why be you

This section marked the beginning of field experiences, and included a description of the author's first field experience at Sunshine Terrace, as well as second field experience at Sound Beginnings. An explanation of hello and goodbye songs was given, as well as a definition a common technique used in music therapy called the iso-principle.

Slides 17 – 18, "Walk," represented semester eight and used the lyrics –

I think I found my place

Can't you feel it growing stronger?

Little conquerors

Included in this section was information on the author's third field experience, Youthtrack-Utah.

Slides 19 – 20, "After the Storm," included semester nine and the lyrics –

And after the storm,

I run and run as the rains come

And I look up, I look up,

On my knees and out of luck,

I look up

Additional information in this section consisted of information about the author's fourth and final field experience, the transitional care unit at Logan Regional hospital, as well as information about the six-month internship that graduates of music therapy programs are required to complete before receiving a degree.

Slide 21, “This Side,” comprised the author’s current stage of life, post-music-therapy, and included the lyrics –

It's foreign on this side

But it feels like I'm home again

There's no place to hide

But I don't think I'm scared

This section did not include any additional information.

For the full slideshow presentation, see appendix G.

Music preparation. The author approached musical preparation for this capstone project much one would approach the preparation for a musical recital. Each song was practiced often enough to learn by heart. A special focus was made in the last week leading up to the presentation to put real feeling into each song, in order to better help the audience connect with and relate to the presentation. This involved an effort to break free of previously performance anxiety and any fear of audience judgement to reach the full effect of deep performer vulnerability.

Performance timeline changes. On February 27th, 2018, a full run-through of the program with the author performing songs and reading the narration aloud was completed. After a less-than-successful run-through and a second meeting on March 13th, author and committee alike agreed that changes needed to be made to both the program and to the scheduled date. The presentation was postponed until April 3rd, 2018.

Presentation of program. The finished presentation included 13 songs and a slideshow with personal pictures, additional information about music therapy and

Utah State University's Music Therapy Program, and narrations of the written script. The presentation took place on the 3rd of April, 2018 at 7:30 PM. After some technical difficulties, the program started at about 7:40 PM. The room was set up with a grand piano, two acoustic guitars, and a chair, positioned to allow the author to smoothly transition from each instrument (see appendix F for layout). The presentation was then performed in the order listed on the program (see appendix B). A recording of the presentation can be found in Appendix G.

Discussion and Conclusions

Even with some technical difficulties, the actual presentation of the program was carried out successfully. The author was able to truly feel the intended conveyed emotions, adding effectiveness in the delivery of each song. In this way, the 50-minute program served as a final processing of thoughts and feelings about the author's time as a music therapy student, and was personally a very satisfying and meaningful experience.

The author's journey closely followed the process described in the literature review. The narration details choosing a career path and college major, as well as the more specific decision to choose music therapy, and the later decision to change from music therapy to general music. Reasons for the switch included struggling with musical proficiency in accompaniment, developing a negative relationship with music where love and passion had once been present, and having difficulty finding more than one desired target population. This was coupled with an overall change in goal – generally working to help teenagers became the more important end-goal rather than the previous desire to help populations specifically as a music therapist.

Throughout research, it was found that, though most pick a career path prior to graduation, often before picking a major, many college graduates do not end up working in a career that matches their college major. However, regardless of what an individual's career ends up being as related to college major, marketable skills can be found in any education - a skillset that will be helpful in whatever field a college graduate ends up in (Keyes, 2010; Plumer, 2013). This was the author's experience with education. Though 9 of 10 semesters in undergraduate study were spent in the music therapy program, the lessons and skills learned have been determined to also be applicable in the route now being pursued. No time spent learning is or was wasted.

Recommendations

Based on conclusions drawn from both the entire journey and the isolated process of creating and presenting this project, it is the author's recommendation that students interested in music therapy do some personal research before auditioning for a music therapy program. It would be helpful if accredited music therapy programs had information readily available, perhaps on a fact sheet of some kind, that included information such as descriptions of level exams and penalties for not passing them, as well as information about the required six-month internship. It would also be helpful to require first- and second-year music therapy students at Utah State to observe more field experience sessions, as seeing music therapy in action is much different than just learning about philosophies and practices in the classroom.

In a more general sense, it is also recommended that a similar project could be beneficial to students of any major, as the author's processing of the personal undergraduate journey has contributed to self-understanding and stronger certainty of

future plans. It follows that a reflection on the educational journey that they have behind them could also be helpful to others as they get ready to graduate.

References

- American Music Therapy Association. (2011). *Member survey and task analysis*. Retrieved 2018, April 27 from <http://www.musictherapy.org/assets/1/7/statprofile11.pdf>
- American Music Therapy Association. (2018). *Professional requirements for music therapists*. Retrieved 2018, April 30 from <https://www.musictherapy.org/about/requirements/>
- American Music Therapy Association. (2018). *What is music therapy?* Retrieved 2018, April 12 from <https://www.musictherapy.org/about/musictherapy/>
- Bandura, A. (1994). Self-efficacy. In V. S. Ramachaudran (Ed.), *Encyclopedia of human behavior* (Vol. 4, pp. 71-81). New York: Academic Press. (Reprinted in H. Friedman [Ed.], *Encyclopedia of mental health*. San Diego: Academic Press, 1998).
- Bandura, A., Barbaranelli, C., Caprara, G.V., & Pastorelli, C. (2001). Self-efficacy beliefs as shapers of children's aspirations and career trajectories. *Child Development, 72*(1), 187-206. Retrieved 2018, April 12 from <http://www.jstor.org/stable/1132479>
- Canrinus, E.T., Helms-Lorenz, M., Beijaard, D. et al. (2012). Self-efficacy, job satisfaction, motivation and commitment: Exploring the relationships between indicators of teachers' professional identity. *European Journal of Psychology of Education, 27*(1), 115-132. doi:10.1007/s10212-011-0069-2
- Capara, G.V., Barbaranelli, C., Steca, P., & Malone, P.S. (2006). Teachers' self-efficacy beliefs as determinants of job satisfaction and student's academic achievement: A

study at the school level. *Journal of School Psychology, 44*(1), 473-490.

doi:10.1016/j.jsp.2006.09.001

- Cranny, C. J., Smith, P. C., & Stone, E. F. (1992). *Job satisfaction: How people feel about their jobs and how it affects their performance*. New York: Lexington.
- Darrow, A.A., Johnson, C.M., Ghetti, C.M., & Achey, C.A. (2001). An analysis of music therapy student practicum behaviors and their relationship to clinical effectiveness: An exploratory investigation. *Journal of Music Therapy, 38*(4), 307-320. doi:10.1093/jmt/38.4.307
- Dvorak, A.L., Hernandez-Ruiz, E., Jang, S., Kim, B., Joseph, M., & Wells, K.E. (2017). An emerging theoretical model of music therapy student development. *Journal of Music Therapy, 54*(2), 196-227. doi:10.1093/jmt/thx005
- Edmonds, J. (2012). Factors influencing choice of college major: what really makes a difference? *Rowan University Theses and Dissertations, 147*.
<http://rdw.rowan.edu/etd/147>
- Geller, S. M. (2013). Therapeutic Presence: An Essential Way of Being. In Cooper, M., Schmid, P. F., O'Hara, M., & Bohart, A. C. (Eds.). *The Handbook of Person-Centred Psychotherapy and Counselling* (2nd ed.), 209-222. Basingstoke: Palgrave.
- Germeijs, V., Verschueren, K., & Soenens, B. (2006). Indecisiveness and high school students' career decision-making process: Longitudinal association and the mediational role of anxiety. *Journal of Counseling Psychology, 53*(4), 397-410. doi:10.1037/0022-0167.53.4.397

- Gordon, V. N., Habley, W.R., & Grites, T.J. (Eds.) (2008). *Academic advising: A comprehensive handbook*. San Francisco: Jossey-Bass.
- Keyes, S. (2010, January 10). Stop asking me my major. *The Chronicle of Higher Education*. Retrieved on 2018, April 26 from <https://www.chronicle.com/article/Stop-Asking-Me-My-Major/63453>
- McKenzie, K., & Schweitzer, R. (2001). Who succeeds at university? Factors predicting academic performance in first year Australian university students. *Higher Education Research & Development*, 20(1), 21-33.
doi:10.1080/07924360120043621
- Morrow, J., & Ackermann, M. (2012). Intention to persist and retention of first-year students: The importance of motivation and sense of belonging. *College Student Journal*, 46(3), 483-491.
- National Center for Education Statistics. (2017). *Data Point: Beginning college students who change their majors within 3 years of enrollment*. Retrieved on 2018, April 12 from <https://nces.ed.gov/pubs2018/2018434.pdf>
- Plumer, B. (2013, May 20). Only 27 percent of college grads have a job related to their major. *The Washington Post*. Retrieved 2018, April 30 from https://www.washingtonpost.com/news/wonk/wp/2013/05/20/only-27-percent-of-college-grads-have-a-job-related-to-their-major/?amp;utm_term=.66989e537fc1&noredirect=on&utm_term=.6d7eecfe0957
- Porter, S.R., & Umbach, P.D. (2006). College major choice: An analysis of person-environment fit. *Research in Higher Education*, 47(4), 429-449.
doi:10.1007/s11162-005-9002-3

- Soria, K.M., & Stebleton, M. (2013). Major decisions: Motivations for selecting a major, satisfaction, and belonging. *NACADA Journal*, 33(2), 29-43.
doi:10.12930/NACADA-13-018
- Tang, M., Pan, W., & Newmeyer, M.D. (2008). Factors influencing high school students' career aspirations. *Professional School Counseling*, 11(5), 285-295.
doi:10.5330/PSC.n.2010-11.285
- Utah State University Academic Success Center. (n.d.) *How many hours do I need to study?* Retrieved on 2018, April 26 from
https://www.usu.edu/asc/assistance/pdf/estimate_study_hours.pdf
- Utah State University General Catalog. (2018). *Music therapy – BS*. Retrieved 2018, April 30 from
http://catalog.usu.edu/preview_program.php?catoid=12&poid=9609
- Utah State Music Therapy Student Handbook. (2017). *Level III Exam*. Retrieved 2018, April 30 from https://music.usu.edu/students/MT_Handbook2017-18.pdf
- Utah State University Registrar's Office. (2018). *Frequently asked questions: Registration*. Retrieved 2018, April 30 from
<https://www.usu.edu/registrar/faqs/registration>
- Venit, E. (2016). How late is too late? Myth and facts about the consequences of switching college majors. *EAB Student Success Collaborative*. Retrieved 2018, April 12 from <https://www.eab.com/technology/student-success-collaborative/members/white-papers/major-switching>

Reflective Writing

Capstone is the perfect word to describe the way I feel about this project. It started as little more than the idea of using a recital to inform interested parties about the field of music therapy, and specifically Utah State's Music Therapy Program. By the time of the actual recital, it had developed into something so much more personal and vulnerable, and it means much more to me than any other assignment or project I have ever completed. It drew from my 9 semesters as a music therapy major in a way that helped me to reflect on and process years of thoughts and emotions regarding classes, coursework, field experiences, and interpersonal relationships. In some ways, this project allowed me the opportunity to personally practice the therapeutic process and apply the theories, approaches, and philosophies of music therapy that I learned over my time as a music therapy student.

As I mentioned, this project began as an informative recital. When I began the early development process, I was a music therapy student, albeit one who did not feel completely passionate or excited about becoming a music therapist. In order to practice, a graduate of music therapy must complete and pass a six-month internship as well as take and pass a board exam to become a board-certified music therapist (MT-BC). My plans through most of fall 2017 included applying to internships with at-risk adolescents, finishing my Bachelors of Science in Music Therapy, completing my internship, which is required to officially receive the degree, and then deciding whether or not I wanted to truly pursue a career in music therapy. Through a lot of self-discovery that was given in more detail in my recital, I determined that I did not want to pursue the field further. Having made that decision, I realized that completing an internship would be a waste of

my time and the time of my supervisor, and that would be a better idea to change my major with the intent of going to graduate school for something closer to what I truly wanted to do. Monday of finals week, December 2017, I officially switched my degree to a Bachelor of Arts in Music. This changed parts of the original focus of the project.

Funny enough, some of the reasons that I changed my major ended up being one of the biggest struggles of getting ready for the performance. Probably the biggest connection was my struggle with accompanying myself while singing on the piano or guitar. I really wanted to incorporate these because of the growth that I have seen in myself in that area. When I came to Utah State, I could barely play the guitar, and I needed sheet music to play the piano. Since beginning my music therapy study, I have grown leaps and bounds in my understanding of music theory, comfort with playing the guitar, and success in playing while I sing. When I originally presented the full program to my BA capstone committee, the main feedback I received was that any feeling I sang with when only singing was lost when I accompanied myself. This resulted in switching a few guitar-accompanied songs to be piano-accompanied, asking my accompanist to accompany me on all except one of the piano-accompanied songs, and completely eliminating a few songs. While I was disappointed by these changes at first, they allowed me to connect much better with my audience in the actual performance.

The process of putting together, planning, and presenting this recital has been an unparalleled growing experience. I was forced to confront memories, some happy, others heavy, and process old and current emotions. I had to choose to be extremely vulnerable, through my narration as well as my singing, in order to achieve my goal of facilitating a connection with the audience and any potential music therapy students who may watch

the recording of my presentation. Because I changed my major in the midst of everything, I had to reevaluate as well as adjust my trajectory towards my goals and dreams. This process and my capstone process occurred simultaneously, and the two are inseparably intertwined. The success of both processes was due in part to my correspondence and frequent meetings with Professor Letha Winger, my mentor. She helped provide the perfect space for me to talk through my thoughts and concerns, offering her wisdom, advice, and opinions on both processes.

I felt that the presentation itself was an absolute success. Students interested in USU's Music Therapy Program voiced that they were able to more fully understand what would be required of them. Students who are currently in the Music Therapy Program said that they were able to more fully understand why the author and so many other students ultimately decide that music therapy is not the path for them. Former students of the program verbalized gratitude for the opportunity they were given to personally relate with the program according to their own experience. Other students who had changed majors at some point had similar sentiments, as did many other audience members who had experienced other life changes that they really struggled with. All audience members I spoke with after the program had something to say about the connection that he or she was able to feel with me and my story, and many who had not previously known much about music therapy mentioned a greater understanding of and appreciation for music therapy as a field. All of the feedback and praise I received after the presentation were incredibly validating, and I really feel that I can be proud of my final product.

While I was able to gain a lot from my capstone project personally, my overall goal for the presentation was to gear it toward potential future students of the Music

Therapy Program, and help them to better understand what would be expected and required with them. My own experience in the program involved figuring a lot of the requirements out along the way, and I always wished that I had known about them up front. As I mentioned earlier, students interested in the program did say that they more fully understood what would be required of them in the program. The aim with the recording of the performance is that potential music therapy students will be able to continue to access and watch it and thus be more prepared for USU's program, hopefully leading to less attrition in the program.

As this capstone project was also in partial fulfillment of the requirements for my Bachelor of Arts, I should make it clear that I did much more for Honors. Had I only been doing the BA capstone, I would have simplified the program and just done more of a recital with background explanations for each song. I would have gone without the extensive work on a slideshow, extra song clips, and lengthy narrations. In addition, all research and the entire written product were done exclusively for the Honors capstone.

Appendix A

Script of narration

Comprehensive Outline

RED INDICATES THAT A CLICK IS NEEDED FOR NEW SLIDE, PICTURE, AUDIO, ETC.

I. **READY TO START (senior year of high school, freshman year)**

A. Slide 1 - Title slide

1. **INTRO - "Don't Panic" by Coldplay (guitar)**

B. Slide 2 - Ready to Start

a) **Song clip**

Narration* What do you want to be when you grow up? It was my senior year in high school, and I'd had so many ideas, but nothing that really spoke to me. *picture of choir*** With years of piano lessons, voice lessons, choirs, and other singing experience behind me, I thought about doing music, but "oh, maybe I could double major or do it as a minor" because psssh! I wasn't going to try to make it as a musician... Maybe English? Journalism? I enjoyed writing, and English was my best subject... I had dabbled in art and graphic design - maybe that? No... They were hobbies, and besides, I wasn't that great... I guess I could teach? But what? I could try choral education... But would I be passionate about it? Would I love it? What did I really want to achieve? What dreams did I have?*

When I truly searched my soul, all that was clear is that I wanted to help people. I wanted to make a difference in the lives of others. That year I took AP Psychology. I was hooked! It was the first time I had ever read a textbook because I wanted to and not because I had to. I looked into career options with a psychology degree - bleak. In order to become a psychiatrist I'd have to go to med school, but my uneasiness around blood and needles would make that difficult. To be able to become a "real," credentialed therapist I would need at least a Master's degree, ideally a PhD, but I wasn't sure I wanted to spend that much time in school without being able to really work in my chosen field until near the end.

C. *Slide 3 - Ready to Start

**Narration* Fall of that year I came to USU campus for a tour, and ended up talking to some music advisors about the music degrees offered here. "Music therapy? I've never heard of that. What is it?"*

****music therapy definition****

With every word they spoke I was more sure this was it. Music therapy. This is what I had been looking for. Auditions in February? Voice, piano, and guitar? I'll be fine. It's months away.

I chose my pieces - a classical-style folk song for voice. A difficult, syncopated popular radio ballad for piano... A simple folk song for the guitar. Scarborough Fair! Simple...

Not! I had gotten a guitar a few years prior and never really done much with it. Scarborough Fair “only” had four chords, so surely it couldn’t be that difficult, but... I struggled! It was the first real song I had ever learned on the guitar. I cut out as many chords as I could, so it sounded something like this:

D. *Slide 4 - Ready to Start

1. Scarborough Fair (guitar)

The day of the audition came and, despite getting lost on the way to campus, I made it and completed my audition. About a month and a half later I received word that I was in! **pic of “I’m In!”** My dream was about to become a reality!

II. STAY ALIVE (Before Mission)

A. *Slide 5 - Stay Alive

a) *Song clip

Narration The first year was very difficult. First of all, I was THOROUGHLY unprepared for college classes, and had not anticipated the stresses of such classes as aural skills and music theory (mostly aural skills). I started to realize that I didn’t have any real concept of what music therapy was, and I had to really get out of my comfort zone - on one of the very first days of class, Dr. Hearn informed our Introduction to Music Therapy class that we were to write a rap that could be used in a setting with at-risk youth, and then we were going to take turns performing them for the class. I was mortified! I had never written a rap! I didn’t know what I was doing! In addition to school being difficult, I had never lived away from home before. Though I was making new friends, I missed having my best friends close and it was a pretty dark time. I turned to music exploration to distract me from my stress and sadness and gained a greater love for recorded music. Though I had previously enjoyed it, Coldplay’s “Don’t Panic” became my favorite song - my favorite coping mechanism. I would listen to it on repeat for hours on end and just heal. **pic of singing** I sometimes also found solace - or at least entertainment - in school projects. For instance, I received an assignment for Aural Skills that I may have enjoyed a little too much.

B. *Slide 6 - Stay Alive

1. “Gymnopedie No. 1” by Satie for Aural Skills (vocal)

Narration Luckily I was able to make it through Aural Skills and other such difficult core music classes. I became gradually less overwhelmed with all my life changes and started to grow more as a musician personally. For instance, over the next year my love for the guitar grew and grew. **pic of guitars** I took the Music Therapy Ensemble course and really enjoyed playing the guitar as part of my final group project in that class. By the fall semester of my sophomore year, I was playing and teaching myself songs from online tabs for fun. This coincided with a music exploration phase that consisted mostly of singer/songwriter music, which included a lot of acoustic guitar, and I really latched onto a couple of them. **pic of Staves** This next song is by the Staves, a favorite band that I saw the summer before that fall semester. I learned the song and played it often, excited to feel like I was finally able to comfortably accompany myself when singing.

2. “Mexico” by The Staves (guitar)

C. *Slide 7 - Save Me

a) *Song clip

2. "I'll Go Where You Want Me To Go" (vocal)

Narration That same fall, another aspect of my life took an unexpected turn. The age at which I could serve a mission for the LDS church was lowered - I had planned to serve at 21, which would have been two years down the road. All of a sudden I had the opportunity to leave much sooner than I had thought I could, and, after some personal deliberation, I decided to take a leave of absence and go. **pic of missionary tag** In March 2013 I left to the Belgium/Netherlands mission, where I was able to serve and helped many people from many different backgrounds. While I didn't have a lot of opportunity to keep up with my music, I was still able to serve others musically through singing hymns and other inspirational music for and sometimes with them. **pic of me and windmill** Through these opportunities I had some of the most poignant spiritual experiences I had ever had with music, usually because of being able to connect with others. This heightened my excitement to return to my coursework and become a music therapist!

III. SAVE ME (postmission, failing levels)

A. *Slide 8- Save Me

a) **Song clip*

Narration When I came home from my mission, I struggled for a while to figure out how to combine regular life with the lessons and goodness I had learned while serving. The experiences I had during those 18 months shaped, and continue to shape, the person I am today and the person I will become. I didn't want to go back to being the same person I had been before I left, but it also wasn't possible to stay the person I had been on my mission, since my focuses were different. To top it all off, I had to catch up musically. The progress I had made on the guitar seemed to have been completely lost - "Mexico" was the only song I could remember how to play. My first semester back at school was rough - I couldn't remember a lot of what I had learned before my mission, and had to work diligently to catch up with my peers in all of my music courses. **pic of methods class** Within music therapy, I was in my methods and materials class, now called treatment 2, in which we had to do a final project that involved planning a group session with a few other students. My group chose to plan ours for adolescent girls with eating disorders. At this point, we had learned the basics about interventions. Because of my love for recorded music, I chose to lead a lyric analysis intervention and immediately had the BEST idea for what song to use. Now, as you listen to this song and read the lyrics, imagine how you might feel as an adolescent girl with an eating disorder if a therapist used it in a group session.

B. *Slide 9 - Save Me (More Beautiful You)

1. Lyric analysis fail - "*More Beautiful You*" by Jonny Diaz (recording)

Narration It didn't take long for the entire room to feel it - my carefully prepared intervention crashed and burned as instructors and students alike felt the heavy, dark place the song could take those girls to. At one point the lyrics even talk about how she will "starve [herself] to play the part." We discussed it as a class and Professor Winger and Dr. Hearns explained that while it could potentially work, it would take a highly-

experienced therapist to help bring them out of the emotional pit I had just brought them to.

C. *Slide 10 - Save Me (levels info)

**Narration* In the weeks afterward, I practiced up for a levels exam... And I failed. I made a mistake and then got so nervous that I couldn't even recall anything I had practiced. I hadn't even considered failing - others didn't fail... Was I an awful musician? Where did my newfound performance anxiety come from?*

D. *Slide 11 - Save Me (levels requirements)

1. "Lost?" by Coldplay (piano)

IV. STILL (regrouping and reflecting)

A. *Slide 12 - Still

a) *Song clip

**Narration* So, with my plan no longer an option, I had to start over. I moved home for the summer and got a job in Salt Lake. *pic of Lagoon* That fall I took a couple online courses and came up to campus once a week for group piano lessons with Professor Winger, and for voice lessons. I really focused on my voice. I allowed myself to love singing new styles. Annd... I moved forward with hope and faith that it would work out for the best.*

2. "Poor Wayfaring Stranger" (vocal)

V. AGAINST THE CURRENT (Sunshine Terrace and SB - behind and out of place)

A. *Slide 13 - Against the Current

a) *Song clip

B. *Slide 14 - FE 1

**Narration* Receiving my first practicum placement at Sunshine Terrace marked a new chapter in my music therapy journey. *pic of ST disappear* I don't think I truly understood what music therapy was until I started to lead sessions every week. Though I love the elderly, it didn't take me long to realize that I didn't want to work with them... I started to doubt... Did I really want this for myself? Our hello song embodies what I said over and over in my head.*

C. *Slide 15 - session structure

1. "The More We Get Together" (guitar)

In interlude: Working with this population was neat in that it was obvious that music therapy worked for them. They were anxious at the beginning of the session and calm at the end. We used the iso-principle to achieve this - meeting them where they were and bringing them down. I felt that the more I came and the more I worked with clients, the more I would feel like I belonged. So I pushed forward!

D. *Slide 16 - FE 2

**Narration* When I received my placement at Sound Beginnings that fall, I was beyond excited. I love children! *pic of SB disappears* And how neat to use music to work with the hearing impaired?! I quickly realized that early childhood was not my niche either. Though the kids gradually began to meet goals, progress seemed so much slower than the immediate results I'd seen at Sunshine Terrace. Without this weekly reassurance*

that the preparation my practicum partner and I were doing meant something, I became frustrated and anxious about my growing insecurity in my chosen field.

At this point... I started to really question my choice to pursue music therapy at all. I was quickly losing my passion for music. It became an obligation. I had high levels of anxiety every week before sessions, and I couldn't help but wonder why I wasn't loving it. I felt like I was trying to force a square peg into a round hole. Talking to other students often made me feel worse, because so many of them seemed to love what they were doing... But I figured that I just hadn't found the right population yet and pushed on.

VI. WALK (Youthtrack)

A. *Slide 17 - Walk

a) *Song clip

B. *Slide 18 - FE 3

After being a youth camp counselor the previous summer, I had hoped for a placement with teenagers, but I will admit that when I received my placement at Youthtrack it was hard to fight off thoughts of the stigma that follows sex offenders. *pic of YT disappears* As I got to know the boys, it quickly became apparent that they were just kids who had made awful mistakes. They had incredible potential! In addition to becoming less prejudiced, I grew a lot musically that semester, though I didn't start out well - the first song I ever played for the boys was a complete mess and I had to recover from that. Accompaniment, when riddled with mistakes, can be so distracting to the message and goal of a song in a session! Fortunately I was able to work a lot on guitar accompaniment that semester. I also had the opportunity to learn how to successfully facilitate a lyric analysis. Songs like "Brave" by Sara Bareilles sparked discussions about coping and processing emotion in healthy ways.

1. "Brave" by Sara Bareilles (vocal)

Narration At the end of the semester I was feeling okay about things again. I still worried constantly about sessions, but I felt much more confident in many of my therapeutic skills, leading sessions, and using the guitar, and I had found a population that I LOVED working with - teenagers!

VII. AFTER THE STORM (FE 4 and turning point)

A. *Slide 19 - After the Storm

a) *Song clip

B. *Slide 20 - FE 4

For my last practicum placement, I was placed on the Behavioral Health Unit at Logan Regional Hospital. After assessing my accompaniment skills, my supervisor felt that a placement on the Transitional Care Unit, or TCU, would be less intense and more appropriate for me. It was on the TCU that I first personally encountered potential clients who were skeptical of music therapy - we were often turned down by people on the unit. *pic of LRH disappears* Those who accepted services had often never heard of music therapy and just saw it as entertainment, so advocating for the field had to be a common occurrence.

Through this semester I experienced some difficult personal issues and struggled to musically progress as quickly as I should in order to be ready for an internship. I became more and more frustrated with myself and more and more unsure of how I should continue. Somewhere along the way I had lost sight of some of my dreams and much of my passion for music. However, as my semester progressed, I found comfort in the support of family, friends, teachers, and even the kindness of strangers.

1. "Support" original song (guitar)

C. *Slide 21 - Support Lyrics

**Narration* It was through the support of my supervisor that I finally confronted an idea that had lived in the back of my mind for a long time - maybe music therapy was not what I wanted to do with my life. She helped me to realize that changing majors wasn't giving up, just changing direction. It was not an easy decision, but after careful deliberation and soul-searching, I decided to change my major. One of the most difficult parts of this decision was telling Professor Winger and Dr. Hearn, both of whom had helped me through countless bumps in the road - I had grown to really respect and care for them. Though I made the decision that felt best, I was afraid of letting them down. This fear was relieved when, after I tearfully related my feelings and decision, one of them remarked, "Doesn't it just feel like coming home?"*

1. "You Will Be Found" from Dear Evan Hansen (vocal)

VIII. THIS SIDE

A. *Slide 22 - This Side

a) *Song clip

SPOKEN: So, after 9 semesters of being a music therapy major - 4.5 years - I changed my course, with the support of so many around me. I felt found. I came to terms with the fact that it was okay to love music therapy from the outside. And I do.

*In the months since the change, I've found myself. I've rediscovered my love for music. I know that it can change behavior, as well as hearts and lives. I've rediscovered old dreams, and made plans to achieve new ones, too. I will graduate with a Bachelor of Arts in Music. I have short-term plans to be a summer camp counselor again and to teach English in Asia later this year. I have long-term dreams of teaching LDS seminary, getting a Master's of Social work, and working with at-risk youth - just a different path toward my dream of helping people. The odds that my plans and dreams will pan out my way are not high, but I've learned that there is no growth in the comfort zone. I believe in pursuing dreams, and not giving up on them. I believe in constant growth and self-discovery - in staying on the up and up. *pic of Kira with Old Main**

b) *"Up & Up" by Coldplay (minus track)

B. *Slide 23 - THE END

Appendix B

Recital Program

*Oh, all that I know,
there's nothing here
to run from...
'Cause yeah,
everybody here's
got somebody
to lean on.*

*"Don't Panic"
Coldplay*

36



DON'T PANIC

a music student's journey

Kira Anjewierden's reflection on
growth and self-discovery over 9
undergraduate semesters

DON'T PANIC

Kira Anjewierden, voice, guitar, piano

Kealey Bladen, piano

Please hold applause until the end of the program.

<i>Don't Panic</i>	<i>Chris Martin (Coldplay)</i>
<i>Scarborough Fair</i>	<i>Traditional</i>
<i>Gymnopedie no. 1</i>	<i>Erik Satie (1855–1925)</i>
<i>Mexico</i>	<i>The Staves</i>
<i>I'll Go Where You Want Me to Go</i>	<i>Cari E. Rounsefell (1861–1930)</i>
³⁷ <i>Lost?</i>	<i>Chris Martin (Coldplay)</i>
<i>Poor Wayfaring Stranger</i>	<i>Traditional Arr. Jay Althouse</i>
<i>The More We Get Together</i>	<i>Traditional</i>
<i>Brave</i>	<i>Sara Bareilles</i>
<i>Support</i>	<i>Kira Anjewierden</i>
<i>You Will Be Found</i>	<i>Benj Pasek and Justin Paul</i>
<i>Up&Up</i>	<i>Chris Martin (Coldplay)</i>

ACKNOWLEDGEMENTS

Mom and dad for fostering a love of music in me from the beginning: singing through the house; forced piano lessons; paying for voice lessons; supporting my decision to become a music major. For supporting and loving me in countless other ways.

Professor Letha Winger*, music therapy clinical training director and my project mentor, for unceasing support and patience, even (maybe especially!) after I changed my major. For her time, understanding the organized chaos of my mind, believing I could achieve my lofty goals, and always knowing what to say.

Dr. Maureen Hearn*, director of the music therapy program, for all her help, belief in me, and all she taught me over my time in the program. For the time and input she dedicated to helping this project happen.

Dr. Cory Evans*, director of USU choirs, for time and input he gave to help this project. For his contagious love of music and the opportunity to be part of the incredible University Chamber Singers for the past 2 years. **Kealey Bladen** for sharing her talents, and to her and **Kaitlin Rodgers** for their time and preparation.

Allen Matthews, director of the Logan Institute Singers, for helping me truly understand what it means to deeply feel a piece of music, and for showing genuine care and concern for me and all of his other students.

Venicia Wilson, **Trish Tate**, **Mindy Pack**, and **Dave Stroud** for seeing potential in my voice and not allowing me to settle for less.

Karen Carter, my supervisor at Logan Regional Hospital, for her honesty, and helping me realize that changing paths can be a good thing.

My friends and family, especially those who have influenced or stoked my passion for music—my grandparents and siblings, choir friends through the years, Tyler Ely, Minden Pevey, Andrew Sheridan, Matt Dean, Mitch Price—and those who have supported me in many other ways—My siblings; roommates over the years; classmates; mission friends; friends and supervisors in the music therapy program.

The Caine College of the Arts Music Department, especially Drs. Tim Chenette, Sara Bakker, and Kevin Olson for awakening my love for music theory and aural skills – I never knew how applicable they could be!

This project is in partial fulfillment of the requirements for the Major in Music, Bachelor of Arts degree, and the Honors Program Senior Capstone project.

**member of Kira's capstone committee*

Appendix C

Sheet Music

Don't Panic

Chris Martin, Jonny Buckland,
Guy Berryman, & Will Champion

[Intro]

Fmaj7 Fmaj9

[Verse]

Am **C**
Bones, sinking like stones,

Fmaj7

All that we fought for,

Am **C**

Homes, places we've grown,

Fmaj7

All of us are done for.

[Chorus]

Dm **Dm6** **Am**

And we live in a beautiful world,

G

Yeah we do, yeah we do,

Dm **Dm6** **Fmaj7**

We live in a beautiful world,

[Verse]

Am **C**
Bones, sinking like stones,

Fmaj7

All that we fought for,

Am **C**

Homes, places we've grown,

Fmaj7

All of us are done for.

[Chorus]

[Outro]

Am **C**

Oh, all that I know,

Fmaj7

There's nothing here to run from,

Am

C

Fmaj7

Cos yeah, everybody here's got somebody to lean on.

Scarborough Fair

Traditional English Ballad

[Verse 1]

Am **G** **Am**
Are you going to Scarborough Fair
C **Am** **C D** **Am**
Parsley sage rosemary and thyme
 Am **C** **G/B Am G**
Remember me to one who lives there
Am **G** **Am**
She once was a true love of mine

[Verse 2]

Am **G** **Am**
Tell her to make me a cambric shirt
C **Am** **C D** **Am**
Parsley sage rosemary and thyme
 Am **C** **G/B Am G**
Without no seams nor nee-ee-dle work
Am **G** **Am**
Then she'll be a true love of mine

à Mademoiselle Jeanne de Bret

1^{ère} Gymnopédie

(1888)

Erik SATIE
(1866-1925)

Lent et douloureux

Piano

Measures 1-4: The right hand has whole rests. The left hand plays a sequence of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Dynamics include *pp* and *p*.

Measures 5-8: The right hand plays a melodic line: G4, A4, B4, A4, G4, F4, E4, D4. The left hand plays a sequence of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Dynamics include *pp* and *p*.

Measures 9-12: The right hand plays a melodic line: D4, E4, F4, G4. The left hand plays a sequence of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Dynamics include *f* and *p*.

Measures 13-16: The right hand plays a melodic line: G4, A4, B4, A4, G4, F4, E4, D4. The left hand plays a sequence of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Dynamics include *pp* and *p*.

18

Musical score for measures 18-21. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with a long slur over measures 18-21. The left hand provides a harmonic accompaniment with chords and single notes. The dynamics are marked with a piano (*p*) dynamic.

22

Musical score for measures 22-25. The right hand continues the melodic line with a slur. The left hand accompaniment includes a piano (*p*) dynamic marking. The texture remains consistent with the previous system.

26

Musical score for measures 26-29. The right hand melodic line continues with a slur. The left hand accompaniment maintains the harmonic support. The piano (*p*) dynamic is maintained.

30

Musical score for measures 30-34. The right hand melodic line continues with a slur. The left hand accompaniment includes a piano (*p*) dynamic marking. The texture remains consistent with the previous system.

35

Musical score for measures 35-38. The right hand melodic line continues with a slur. The left hand accompaniment includes a piano (*p*) dynamic marking. The texture remains consistent with the previous system.

40

pp

Four measures of music in G major. The right hand has whole rests. The left hand plays a steady eighth-note accompaniment of a G major triad (G-B-D) with a piano (*pp*) dynamic.

44

pp

Four measures of music in G major. The right hand plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note accompaniment of a G major triad with a piano (*pp*) dynamic.

48

f

Four measures of music in G major. The right hand plays a melodic line of half notes: G4, A4, B4, C5. The left hand continues the eighth-note accompaniment of a G major triad with a forte (*f*) dynamic.

52

pp

Four measures of music in G major. The right hand plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note accompaniment of a G major triad with a piano (*pp*) dynamic.

56

Five measures of music in G major. The right hand plays a melodic line of half notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note accompaniment of a G major triad.

61

p

This system contains measures 61 through 64. The treble clef staff features a melodic line with a long slur over all four measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (half). The bass clef staff has a steady accompaniment of quarter notes: G2, B2, D3, and F#3. A piano (*p*) dynamic marking is present in the first measure.

65

This system contains measures 65 through 68. The treble clef staff continues the melodic line with a long slur: E4 (half), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), and E4 (half). The bass clef staff continues with quarter notes: G2, B2, D3, and F#3.

69

This system contains measures 69 through 73. The treble clef staff has a long slur over measures 69-71, with notes: D4 (half), C4 (quarter), B3 (quarter), and A3 (quarter). In measure 72, the treble clef has a half note G3. In measure 73, it has a half note F#3. The bass clef staff continues with quarter notes: G2, B2, D3, and F#3.

74

This system contains measures 74 through 78. The treble clef staff has a long slur over measures 74-76, with notes: E4 (half), D4 (quarter), C4 (quarter), and B3 (quarter). In measure 77, the treble clef has a half note A3. In measure 78, it has a half note G3. The bass clef staff continues with quarter notes: G2, B2, D3, and F#3.

[Intro/Verse]

```

e|-----|
B|-----|
G|-----|
D|-----|
A|-(0)--5--5--5--5--4--4--4--4--7--7--7--7--5--5--5--5|
D|----0--0--0--0--0--0--0--0--0--0--0--0--0--0--0--0--|
    
```

```

e|-----|
B|-----|
G|-----|
D|-----|
A|----2--2--2--2--0--0--0--0--5--5--5--5--5--5--5--5--| x3
D|--0--0--0--0--0--0--0--0--5--5--5--5--5--5--5--5--|
    
```

[Pre-Chorus]

```

e|-----|
B|-----|
G|-----|
D|-----|
A|----5--5--5--5--5--5--9--9--5--5--5--5--5--5--5--5--|
D|--0--0--0--0--0--0--0--0--0--0--0--0--0--0--0--0--|
    
```

[Chorus]

```

e|-----|
B|-----|
G|-----|
D|--0--0--0--0--0--0--0--0--0--0--0--0--2--2--0--0--|
A|--3--3--3--3--2--2--2--2--0--0--0--0--0--0--0--0--|
D|-----|
    
```

```

e|-----|
B|-----|
G|*-----|
D|--0--0--0--0--0--0--0--0--0--0--0--0--0--0--0--0--|
A|--3--3--3--3--2--2--2--2--9--9--7--7--5--5--4--4--|
D|-----|
    
```

```

e|-----|
B|-----|
G|-----|
D|-----|
A|--2--2--2--2--0--0--0--0--|
D|--0--0--0--0--0--0--0--0--|
    
```

[Verse] x3

[Chorus] x1

[Bridge]

```
e|-----|
B|-----|
G|-----|
D|-----|
A|---5---5---5---5---5---5---9---9---10---10---10---10---10---10---10---10---|
D|--0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---|
```

```
e|-----|
B|-----|
G|-----|
D|-----|
A|---12---12---12---12---10---10---10---10---9---9---9---7---7---7---7---|
D|--0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---|
```

[Verse] x1

[Chorus] x1

[Instrumental]:

```
e|-----|
B|-----|
G|-----|
D|-----|
A|---5---5---5---5---4---4---4---4---7---7---7---7---5---5---5---5---|
D|--0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---0---|
```

[Verse]

I'll Go Where You Want Me to Go

Resolutely ♩ = 48-58

1. It may not be on the moun - tain height Or
 2. Per - haps to - day there are lov - ing words Which
 3. There's sure - ly some - where a low - ly place In

o - ver the storm - y sea, It may not be at the
 Je - sus would have me speak; There may be now in the
 earth's har - vest fields so wide Where I may la - bor through

bat - tle's front My Lord will have need of me.
 paths of sin Some wan - d'rer whom I should seek.
 life's short day For Je - sus, the Cru - ci - fied.

But if, by a still, small voice he calls To
 O Sav - ior, if thou wilt be my guide, Tho
 So trust - ing my all to thy ten - der care, And

paths that I do not know, I'll an - swer, dear Lord, with my
 dark and rug - ged the way, My voice shall ech - o the
 know - ing thou lov - est me, I'll do thy will with a

hand in thine: I'll go where you want me to go.
 mes - sage sweet: I'll say what you want me to say.
 heart sin - cere: I'll be what you want me to be.

I'll go where you want me to go, dear Lord, O - ver

moun - tain or plain or sea; I'll say what you want me to

say, dear Lord; I'll be what you want me to be.

Text: Mary Brown, 1856-1918
 Music: Carrie E. Rounsefell, 1861-1930

1 Nephi 3:7
 Doctrine and Covenants 4:2

Transcribed by
Grant Perdew $\text{♩} = 80$

Lost

Guy Berryman, Chris Martin,
Jon Buckland, Will Champion

Musical notation for the first system, measures 1-4. It features a vocal line with a whole rest in each measure and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. A tempo marking of $\text{♩} = 80$ is present.

5

Musical notation for the second system, measures 5-7. The vocal line contains the lyrics: "Just be-cause I'm los - ing, does-n't mean I'm lo - s - t;". The piano accompaniment continues with chords and a bass line.

8

Musical notation for the third system, measures 8-11. The vocal line contains the lyrics: "does-n't mean I'll st-o-p. Does-n't mean I'm a - cr-o-ss.". The piano accompaniment continues with chords and a bass line.

12

Musical notation for the fourth system, measures 12-15. The vocal line contains the lyrics: "Just be-cause I'm hurt-ing, does-n't mean I'm hu-r-t.". The piano accompaniment continues with chords and a bass line.

16

Does-n't mean I did - n't g-e-t wh-at I de-ser ved, no bet-ter and no

19

wo-r-se. I just got lost! Eve-ry riv-er that I

23

try to cross, eve-ry door I ev-er tried was locked. Oh - oh and I'm

27

— just wait-ing till the shine wears off. —

31

31
You might be a big fish in a lit - tle po-n - d. Does - n't mean you've

32
w - o - n, cause a - long will co - me a big - ger o - n - e. And you'll be

33
lost! Eve - ry riv - er that you try to cross, eve - ry

34
gun you ev - er held went off. Oh - oh and I'm just

Detailed description: This system contains four measures of music. The vocal line is in treble clef with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Measure 31: 'You might be a big fish in a lit - tle po-n - d. Does - n't mean you've'. Measure 32: 'w - o - n, cause a - long will co - me a big - ger o - n - e. And you'll be'. Measure 33: 'lost! Eve - ry riv - er that you try to cross, eve - ry'. Measure 34: 'gun you ev - er held went off. Oh - oh and I'm just'.

35

35
w - o - n, cause a - long will co - me a big - ger o - n - e. And you'll be

36
lost! Eve - ry riv - er that you try to cross, eve - ry

37
gun you ev - er held went off. Oh - oh and I'm just

38
lost! Eve - ry riv - er that you try to cross, eve - ry

Detailed description: This system contains four measures of music. The vocal line is in treble clef with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Measure 35: 'w - o - n, cause a - long will co - me a big - ger o - n - e. And you'll be'. Measure 36: 'lost! Eve - ry riv - er that you try to cross, eve - ry'. Measure 37: 'gun you ev - er held went off. Oh - oh and I'm just'. Measure 38: 'lost! Eve - ry riv - er that you try to cross, eve - ry'.

39

39
lost! Eve - ry riv - er that you try to cross, eve - ry

40
gun you ev - er held went off. Oh - oh and I'm just

41
lost! Eve - ry riv - er that you try to cross, eve - ry

42
gun you ev - er held went off. Oh - oh and I'm just

Detailed description: This system contains four measures of music. The vocal line is in treble clef with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Measure 39: 'lost! Eve - ry riv - er that you try to cross, eve - ry'. Measure 40: 'gun you ev - er held went off. Oh - oh and I'm just'. Measure 41: 'lost! Eve - ry riv - er that you try to cross, eve - ry'. Measure 42: 'gun you ev - er held went off. Oh - oh and I'm just'.

43

43
lost! Eve - ry riv - er that you try to cross, eve - ry

44
gun you ev - er held went off. Oh - oh and I'm just

45
lost! Eve - ry riv - er that you try to cross, eve - ry

46
gun you ev - er held went off. Oh - oh and I'm just

Detailed description: This system contains four measures of music. The vocal line is in treble clef with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Measure 43: 'lost! Eve - ry riv - er that you try to cross, eve - ry'. Measure 44: 'gun you ev - er held went off. Oh - oh and I'm just'. Measure 45: 'lost! Eve - ry riv - er that you try to cross, eve - ry'. Measure 46: 'gun you ev - er held went off. Oh - oh and I'm just'.

46

wait-ing till the fir - es start. — Oh - oh and I'm

49

— just wait-ing till the shine wears off. —

53

— — — —

57

— — — — Oh - oh and I'm

61

just wait-ing till the shine wears off. — Oh-oh and I'm

This system contains measures 61 through 64. The vocal line (top staff) begins with a rest, followed by the lyrics "just wait-ing till the shine wears off." and "Oh-oh and I'm". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line with a mix of eighth and quarter notes in the left hand. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 62 and 63.

65

just wait-ing till the shine wears off. —

This system contains measures 65 through 67. The vocal line (top staff) continues with the lyrics "just wait-ing till the shine wears off." and ends with a rest. The piano accompaniment (middle and bottom staves) maintains the rhythmic pattern from the previous system, with the right hand playing eighth notes and the left hand playing a bass line. The key signature remains two sharps (F# and C#).

68

This system contains measures 68 through 71. The vocal line (top staff) consists of four measures of whole rests. The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern, featuring eighth notes in the right hand and a bass line in the left hand. The key signature remains two sharps (F# and C#).

POOR WAYFARING STRANGER

American Folk Ballad
Arranged by JAY ALTHOUSE

Moderately (♩ = ca. 112-116)

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a simple bass line with quarter notes.

4 mf 5

I'm just a poor way - far - ing stran - ger
clouds will gath - er 'round me;

The first vocal line starts at measure 4. The piano accompaniment continues with chords and a bass line. A box containing the number '5' is placed above the vocal line at the end of the first phrase.

8 fp

a trav-'ling through this world of woe.
I know my way is rough and steep.

The second vocal line starts at measure 8. The piano accompaniment continues. A dynamic marking of *fp* (fortissimo piano) is placed above the vocal line at the start of the second phrase.

12 mf 13

But there's no sick ness, toil, nor dan - ger
Yet beau - teous fields lie just be - fore me.

The third vocal line starts at measure 12. The piano accompaniment continues. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line at the start of the third phrase. A box containing the number '13' is placed above the vocal line at the end of the first phrase.

16

in that fair land to which I go.
 where God's re - deemed their vig - ils keep.

20

I'm go - ing there to see my fa - ther.
 I'm go - ing there to see my moth - er.

21 *f*

24

I'm go - ing there, no more to roam.
 She said she'd meet me when I come.

28

I'm just a go - ing o - ver Jor - dan.

mf **29**

32

I'm just a - go ing o - ver home.

1.

36

I know dark home.

2.

40

gradual dim.

I'm just a poor way - far - ing stran - ger.

gradual dim.

44

rit. , *p ten.* *Slowly*

I'm just a - go ing o - ver home.

rit. , *p* *Slowly*

The More We Get Together

Traditional

I **V** **I**
The more we get together, together, together,
I **V** **I**
The more we get together, the happier we'll be.
V **I**
For your friends are my friends,
V **I**
And my friends are your friends.
I **I** **V**
The more we get together, the happier we'll be

Brave

Jack Antonoff and Sara Bareilles

First system of musical notation for the song "Brave". It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The piano part consists of a steady eighth-note chordal accompaniment in the right hand, with the left hand mostly silent. The lyrics are: "You can be a ma-zing You can turn the phrase in- to a weap-on or a drug". A dynamic marking of *mf* is present in the piano part. A Bb chord symbol is written above the first piano chord.

Second system of musical notation, starting with a measure rest of 3. The vocal line continues with the lyrics: "You can be the out cast or be the back- lash of some-bod-y's lack of love,". The piano accompaniment continues with the same eighth-note chordal pattern. A Gm chord symbol is written above the first piano chord in this system.

Third system of musical notation, starting with a measure rest of 5. The vocal line continues with the lyrics: "or you can start speak-ing up Noth-ing's gon-na hurt you the way that". The piano accompaniment continues with the eighth-note chordal pattern. Chord symbols Eb, F, and Bb are written above the piano part in this system.

8

words do... when they set-tle 'neath your skin, kept on the in-side, and no

10

sun - light. Some - times the shad - ow wins...

11

But I won-der what would hap-pen if you

13

say what you wan-na say and let the words fall out Hon-est-ly

16

I wan-na see you be brave_ with what you wan-na say and let the words fall

F/A B \flat Gm E \flat

19

To Coda \oplus

out Hon-est-ly. I wan-na see you be brave_ ...see you I

F F/A B \flat E \flat

22

just wan-na see you. I wan-na see you be brave

Gm F F/A

26

Ev'ry-bod-y's been there' ev'-ry-bod-y's been stared down by the en-e-my.

B \flat

28

fall en for the fear and done some es-ap-pear-ing, bowed down to the might y.

Gm

30

Don't run— srop hold-ing your tongue. May-be there's a way

Eb F Bb

33

out of the cage where you live.—— May - be one of these

F/Bb Bb Gm

D.S. al Coda

35

days you can let the light) in— show me how big your brave is

Eb/Bb Gm Eb F

Coda

38 $\text{\textcircled{C}}$

And_ since your_ his-to-ry of si-lence won't do you an-y good

Gm Bb Bb/D Eb

41

Did you think it would?_ Let your word_ be

Bb/D Eb Gm

43

an-y-thing but emp-ty Why don't you tell them the truth?

Bb F(sus4) F

46

say what you wan-na say and let the words fall out Hon-est-ly I wan-na see you be brave

50 *pp*

with what you wan - na say and let the words fall

mf

B \flat Gm E \flat

52

out Hon - est - ly. I wan - na see you be brave

F

54

B \flat E \flat Gm F

57

I wan-na see you be brave

F/A B \flat E \flat Gm

60

see you be brave — Yeah

F F/A Bb Eb

63

Oh

Gm F

66

Bb Eb Gm F

Support

Kira Anjewierden

C Am F

There are times when i'm dis - cour-aged Life is no walk in the park
Ev' - ry one has had a hard day and just lost the will to fight

5 G C Am F

There are days when I just feel like I am sit-ting in the dark
When it seems the sun has gone away and left a moon-less night

9 G C F Am

And my can - dle fli - ckers out Be-cause the world has made its mark
But there's al - ways some - one there for you to help you be all right

13 G C Am F

So it takes some-one be - side me to re - light me with a spark
You can count on them to help bring to help bring back the light

17 G F G C

I am thank - ful for my mo - ther and my sib - lings and my dad
So be grate - ful for your fam - ily or your tea - cher or your pet
When the world seems out to get you and you see all that you lack

21 F G C

For the stran - gers smi - ling on the street who help my heart feel glad
and I pro-mise there are oth - ers who care more than you know yet
If you're not sure how to go on and the co - lors fade to black



For be - lief in God ab - ove so I can pray when I get sad
 And please know I'm al - so here for you and don't ev - er for - get
 You can cry here on my shoul - der if your smi - le starts to crack



Oh I think my team's sup - port is pret - ty rad
 Sup - port is al - ways there for you if you're up - set.
 and be grate - ful that sup - port has got your back



Oh there's al - way some - one there who's got your back

From DEAR EVAN HANSEN
YOU WILL BE FOUND

For SATB* and Piano with Optional Instrumental Accompaniment

Licensed to Kira Anjewierden

Duration: ca. 5:20

Arranged by
MAC HUFF

Music and Lyrics by
BENJ PASEK and JUSTIN PAUL

Reverent (♩ = ca. 77)

Piano

Soprano

Alto

Solo 1 5

p

Have you ev - er felt ___ like no - bod - y ___ was there?

Have you ev - er felt ___ for - got - ten in the

*Available separately:
 SATB (00233554), SAB (00233555), SSA (00233556), ShowTrax CD (00233558)
 Combo parts available as a digital download (00233557)
 (tpt 1-2, tsx, bsx, tbn, syn, gtr, b, dm)
halleonard.com/choral



Copyright © 2017 Pick In A Pinch Music (ASCAP) and Breathelike Music (ASCAP)
 This Arrangement Copyright © 2017 Pick In A Pinch Music (ASCAP) and Breathelike Music (ASCAP)
 All Rights Administered by Kobalt Songs Music Publishing
 All Rights Reserved Used by Permission

mid-dle of ____ no - where? Have you ev - er felt ____ like you could dis - ap -

Licensed to Kirin Anjewarden

B^b F(add4) Gm E^b2 B^b

8

pear? Like you could fall, and no one would hear.

Gm E^b2

10

Solo 2 *p*

So ____

B^b5 Gm E^b2 B^b5

pp

12

15 Slightly faster (♩ = ca. 80)

let that lone - ly feel - ing wash a-way 'Cause

Licensed to Kira-Anjewierden

Slightly faster (♩ = ca. 80)

Gm7 E♭2 B♭5 B♭/A

p

15

may-be there's a rea - son to be-lieve you'll be o - kay. 'Cause

Gm7 E♭2 B♭5 F(add4)

17

when you don't feel strong e - nough to stand You can

Gm7 E♭2 B♭5

19

Soprano end Solo *All p*

Alto *p*

reach, reach out your hand. And

Licensed to Kira Anjewerden

Tenor

Bass

Gm Eb2 Bb5

21

Solos 1 & 2 *All*

oh some-one will come run-nin'. And I

Fsus Fsus/D Eb2 Eb2/G

23

Solos 1 & 2

know they'll take you home.

Fsus Bb/D Eb(add2)

25

27 More relaxed (♩ = ca. 77)

All

unis. mp

Licensed to Kira AnjeWerden

E-ven when the dark comes crash - in' through, when you need a friend to car - ry you. —

unis. mp

More relaxed (♩ = ca. 77)

B^b5

F(add4)

mp

27

unis.

And when you're bro-ken on — the ground, — You will — be found.

unis.

Gm7

E^b2

29

So let the sun come stream - in' in, 'cause you'll reach up and you'll rise — a-gain. —

B^b5

F(add4)

31

unis.

Licensed to Kira Anjewierden

Lift your head _ and look a-round, _ You will _ be found _

unis.

Gm7

E^b2

33

Faster (♩ = ca. 89)

You will _ be found _

Faster (♩ = ca. 89)

B^b(add2)

B^bmaj⁹

B^b(add2)/A

35

unis.

You will _ be found _

unis.

Gm7

E^bmaj⁹

37

Licensed to Kira Anjewierden

You will be found

B^b(add2) B^bmaj⁹ B^b(add2)/A

cresc.

39

Solo 1

You will be found

div.

Gm⁷ E^bmaj⁹

41

43

B^b2 F/B^o B^b5/A F(add4)/A

mp

43

Licensed to Kira Anjewierden

Musical score for measures 45-46. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. Measure 45 is marked with a **Gm7** chord. Measure 46 is marked with an **E^b(add 2)** chord. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

47

Musical score for measures 47-48. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. Measure 47 is marked with an **E^b2** chord. Measure 48 is marked with **B^b/E^b**, **E^b5/D**, and **B^b(add 4)/D** chords. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. A **mf** dynamic marking is present.

Musical score for measures 49-50. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. Measure 49 is marked with a **Cm7** chord. Measure 50 is marked with an **A^bmaj⁹** chord. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

unis. mf 52

Licensed in Kira Anjewerden

There's a place where we don't have to feel un -

The vocal line for measures 51 and 52 is written in a single treble clef staff. It begins with a whole rest in measure 51. In measure 52, it starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F4.

51

A^b B^b E^b/C E^b/A^b

The piano accompaniment for measures 51 and 52 is written in a grand staff. Measure 51 features a piano introduction with a bass line of G2, F2, E2 and a treble line of G4, A4, B4, C5. Measure 52 has a bass line of G2, F2, E2 and a treble line of G4, A4, B4, C5. Chords are indicated as A^b B^b, E^b/C, and E^b/A^b.

known And ev-'ry time that you call out — you're a

The vocal line for measures 53 and 54 is written in a single treble clef staff. It begins with a whole rest in measure 53. In measure 54, it starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F4.

53

E^b5 B^b(add 4) E^b/C E^b/A^b

The piano accompaniment for measures 53 and 54 is written in a grand staff. Measure 53 has a bass line of G2, F2, E2 and a treble line of G4, A4, B4, C5. Measure 54 has a bass line of G2, F2, E2 and a treble line of G4, A4, B4, C5. Chords are indicated as E^b5, B^b(add 4), E^b/C, and E^b/A^b.

lit-tle less — a-lone. If you on - ly say the

The vocal line for measures 55 and 56 is written in a single treble clef staff. It begins with a whole rest in measure 55. In measure 56, it starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F4.

55

E^b5 B^b(add 4) C^m A^b2

The piano accompaniment for measures 55 and 56 is written in a grand staff. Measure 55 has a bass line of G2, F2, E2 and a treble line of G4, A4, B4, C5. Measure 56 has a bass line of G2, F2, E2 and a treble line of G4, A4, B4, C5. Chords are indicated as E^b5, B^b(add 4), C^m, and A^b2.

word. From a-cross the si-lence your voice

Licensed to Kira Anjewierden

unis.

E^b5 B^b(add4) Cm A^b2

57

is heard. Oh,

mp

E^b5 E^bmaj7 B^b(add4)

mp

59

some-one will come run-nin'. Oh,

A^b2 B^b(add4)

61

to take you home —

some-one will — come run-nin' to take you home, —

to take you home —

Licensed to Kira Anjewier *cresc.*

cresc.

E^{b5}/A^b

cresc.

63

home —

to take you home, — home —

home —

to take you home —

65

67

f *unis.*

E-ven when the dark comes crash-in' through, When you need a friend to car - ry you. —

unis. f

E^b *B^b(add4)*

f

67

Licensed to Kiran Jewaden

When you're bro-ken on the ground you will be found

unis.

E^{b5}/C *E^b/A^b*

69

So let the sun come stream-in' in, 'cause you'll reach up and you'll rise a-gain.

E^b *B^b(add4)*

71

unis. *unis.*

If you on-ly look a-round. you will be found,

E^{b5}/C *E^b/A^b*

73

Licensed to Kira Anjewierden

unis. you will be found.

E^b *E^{b5}/D*

75

no breath

you will be found

no breath

E^{b5}/G *E^{b5}/A^b*

77

79 *unis. ff*

unis. ff Out of the shadows the morning is breaking and all

A^{b2}/D^b *E^b/D^b* *A^{b2}* *E^b/A^b*

ff

79

is new, all is new. It's

Licensed to Kira Anjewierden

E^b2 B^b(add4) Cm7(add4)

fill - in' up the emp - ty and sud - den - ly I see that all

div.

A²/D^b E^b/D^b A^b2 E^b/A^b

is new, all is new.

F⁵/E^b E^b B^b(add4) A

87

sub. p
unis.

Licensed to Kira Anjwieden

You are not ___ a-lone ___ You are not ___ a-lone ___

A^bmaj⁹/F

A^bmaj⁹

sub. p

87

cresc.

unis. p You are not ___ a-lone ___ *cresc.* You are not ___ a-lone ___

E^bmaj⁹

B^b(add4)

Cm

cresc.

89

You are not ___ a-lone ___ You are not ___ a-lone ___

You are not ___ a-lone ___ You are not ___ a-lone ___

A^b2/F

A^b2/G

A^b2

91

div.

You are not, — you are not a-lone, — you are not a-lone. —

Licensed to Kifa Anjewierden

You are not a-lone

E^b(add 2) *B^b(add 4)*

95 *Solo p*

E-ven when the dark comes crash-in' through, when you need some - one to car - ry you. —

E^b2 *E^b2/D*

p

95

Leo.

end Solo *All div. f*

— When you're bro - ken on the ground — You will be found —

E^b2/C *A^b2*

f

97

*

unis. *div.*
 Licensed to Kira Anjewierden
 'cause you'll reach up ___ and you'll rise a-gain. ___

E^{b2} So let the sun come stream - in' *E^{b2}/B^b* *G7/B*

unis. *div.*
 If you on - ly look a - round ___ you will ___ be found ___

E^{b2}/C *A^b* You will ___ be found ___

You will ___ be found ___

E-ven when the dark comes crash-in' through ___ You will ___ be found ___

E^b *B^b(add4)*

Licensed to Kira Anjewierden

You will be found

when you need some - one to car - ry you

div.

Cm A^bmaj⁹ B^b/A^b

105

You will be

E^b7/D⁷ A^b/C

107

div. rit.

found!

div. rit.

A^bm(add2)/C^b E^b

rit.

109

Up&Up

Chris Martin, Jonny Buckland,
Guy Berryman, & Will Champion

Fixing up a car to drive in it again
Searching for the water hoping for the
rain

Up and up, up and up
Down upon the canvas,
Working meal to meal
Waiting for a chance
to pick your orange field
Up and up, up and up

See a pearl form, a diamond in the rough
See a bird soaring high above the flood
It's in your blood, it's in your blood
Underneath the storm
an umbrella is saying
Sitting with the poison
takes away the pain
Up and up, up and up it's saying

CHORUS:

We're going to get it
get it together right now
Going to get it
get it together somehow
Going to get it
get it together and flower
We're going to get it
get it together I know
Going to get it
get it together and flow
Going to get it get it together and go
Up and up and up

Lying in the gutter, aiming for the moon
Trying to empty out
the ocean with a spoon
Up and up, up and up
How come people suffer?
How come people part?
How come people struggle
How come people break your heart
break your heart?

Yes I want to grow yes I want to feel
Yes I want to know
Show me how to heal it up
heal it up
See the forest there in every seed
Angels in the marble waiting to be freed
just need love just need love
When the going is rough saying

CHORUS

And you can say what is, or fight for it
Close your mind or take a risk
You can say it's mine and clench your fist
Or see each sunrise as a gift

CHORUS x 3

Fixing up a car to drive in it again
When you're in pain
When you think you've had enough
Don't ever give up

Appendix D

Reference List of Digital Recordings Used in PowerPoint

Recordings

Butler, W., Butler, W., Chassagne, R., Gara, J., Kingsbury, T., & Parry, R.R. (2010).

Ready to start [Recorded by Arcade Fire]. On *The suburbs* [mp3]. Durham, North Carolina: Merge Records.

De Backer, W. (2012). Save me [Recorded by Gotye]. On *Making mirrors* [mp3].

Merricks, Australia: Eleven: A Music Company.

Diaz, J., & York, K. (2011). More beautiful you. On *More beautiful you* [mp3].

Brentwood, Tennessee: INO Records.

Folds, B. (2006). Still. On *supersunnyspeedgraphic, the lp* [mp3]. New York City, New York: Epic Records.

González, J. (2013). Stay alive. On *The secret life of Walter Mitty soundtrack* [mp3]. Los Angeles, California: Twentieth Century Fox.

Grohl, D. (2011). Walk [Recorded by Foo Fighters]. On *Wasting Light* [mp3].

New York City, New York: RCA Records.

Hsiao, M. (2011). Against the current [Recorded by Mree]. On *Grow* [mp3]. Self-produced.

Mumford & Sons. (2009). After the storm. On *Sigh no more* [mp3]. London, England: Glassnote Records.

Watkins, S. (2002). This side [Recorded by Nickel Creek]. On *This side* [mp3].

Nashville, Tennessee: Sugar Hill Records.

Appendix E

Interview with Kylie Anderson

I, Kylie Anderson, consent to a written interview with Kira Anjewierden. I understand that this interview, in its entirety, will be included as an appendix in her Honors Thesis, "Don't Panic: A Music Therapy Student's Journey," and give my consent for this inclusion, as well as any usage of direct quotes in the body of the thesis.

Signed. _____

Date 5 2 18

Interview with Kylie Anderson, 18 April 2018

Kira: What do you play? What is your musical background?

KA: *I play the mandolin and the guitar, most of my musical experience is in bluegrass music.*

Kira: What led you to music therapy originally? Would you have picked anything else at first?

KA: *Originally music therapy was appealing because I felt it was a way to combine my love for music and my love of helping people. I thought it was the most logical thing to do, and I felt pretty passionate about it. I figured it'd be a great career with good job stability. I never really thought of making a career out of bluegrass, so i didn't really ever consider focusing on that (I figured I needed some academic path first).*

Kira: How long were you a music therapy major?

KA: *I was a music therapy major for 5 semesters.*

Kira: What factors led you to change your major? How difficult was this decision?

KA: *I was feeling unfulfilled. I began seeing aspects of music therapy that I felt were not what I had expected (such as data collection and goals and objectives- I felt the genuinity was lost through all of the protocol). I didn't feel fulfilled musically because bluegrass music was rarely involved in the music therapy, and didnt feel like I was helping people (in practicum settings) because I wasn't happy...it's hard to help someone when you're not enjoying what you're doing. Changing from music therapy was a super difficult choice. For the most part I just felt like I'd gone too far into it to stop. I had worked super hard so it was hard to leave that behind.*

Kira: What are you doing now? How do you feel now versus your time in the major?

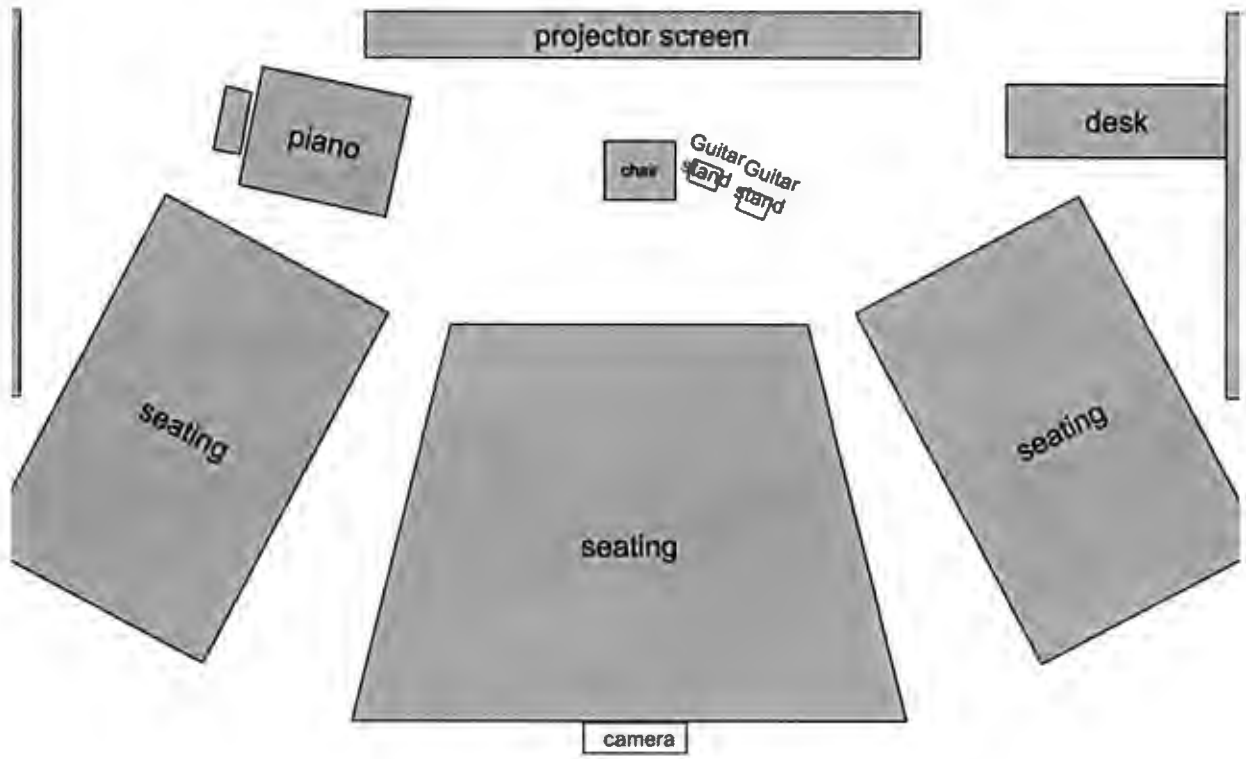
KA: *I'm in the Bluegrass, Old Time, and Country Music Studies program at East Tennessee State University. I'm part of several bands and get to travel this summer playing music around the eastern united states. I feel way more fulfilled and happy that I'm focusing on what I love! I feel like I'm living my dream.*

Kira: How do you feel about music therapy from the outside?

KA: *I think music therapy is very valuable and I have a lot of respect for it, it's just not for me. There are plenty of people who love it and jive with it and I think it's great. I'm just happy to have found a different path for now.*

Appendix F

Presentation Floor Plan for FAV 150



Appendix G

Recording of Performance
PowerPoint Presentation with Narrations and Song Clips
See attached DVD

Author Biography

Kira Anjewierden grew up in Salt Lake City and graduated from West High School in 2011. She started her undergraduate journey that fall at Utah State University as a Music Therapy Major, Aggie Scholar, and Undergraduate Research Fellow. Over the course of her study as a Music Therapy major, Kira worked in practicum settings with elderly adults with various types of dementia, preschool-aged hearing-impaired children, juvenile sex offenders, and elderly patients on a transitional care unit. In her five years at Utah State, she also served as secretary of the Western Region American Music Therapy Association Student organization (WRAMTAS), publicity chair of the USU Music Therapy Association, and secretary of the Logan Institute Singers. After graduating with her Bachelor of Arts in Music in May 2018, Kira plans to move to Taiwan to teach English to young children for 6 months to a year. Upon returning, she will pursue a Master's degree in Social Work in order to achieve her eventual goal of working with at-risk adolescents.