

Charles E. Braswell: A Man with Vision

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The purpose of this paper was to sketch a biography of Charles Edward Braswell, and to examine the contributions he made to the field of music therapy, including his work at Loyola University, his influence on the growth of music therapy in Louisiana. The paper also examined Braswell's involvement in the National Association for Music Therapy (NAMT), and his myriad contributions that influenced the growth and development of NAMT.

Music Therapy in the United States has a rich and interesting history, one that provides a solid foundation for future development of the profession. Heller (2000) in his keynote address at the Fiftieth Anniversary Conference of the AMTA said, "Music Therapists do well to remember what happened in the years leading to 1950, and they benefit from recalling and reflecting on what has happened since that time (p. 239)."¹

Previous historical research in music therapy has focused on four broad topical areas: (1) The history of professional organizations, for example: The founding of the New York Society of New York City, the forty-year history of the National Association for Music Therapy (NAMT) (Boxberger 1962; Solomon 1985)² and the history of the American Association for Music Therapy (AAMT), from inception to unification (Condrón 1993, 2000)³; (2) The thera-

¹ George Heller, "History, Celebrations and the Transmission of Hope: The American Music Therapy Association, 1950–2000," *Journal of Music Therapy* 37 (Winter 2000) 238–249.

² Ruth Boxberger, "History of the National Association for Music Therapy", Inc. in *Music Therapy 1962 Twelfth Book of Proceedings of the National Association for Music Therapy* (Lawrence, KS: The Allen Press, 1963); Alan. L Solomon, "A Historical Study of the National Association for Music Therapy, 1960–1980". (Doctoral Dissertation, The University of Kansas, 1984), 1: 5, 535.

³ Dena Condrón "The American Association for Music Therapy: The First Twenty Years, 1971–1991 (Unpublished Masters Thesis) (Philadelphia, PA: Temple University 1993); "The American Association for Music Therapy: from inception to unification" (unpublished manuscript presented at the AMTA Fiftieth Anniversary Conference, 2000)

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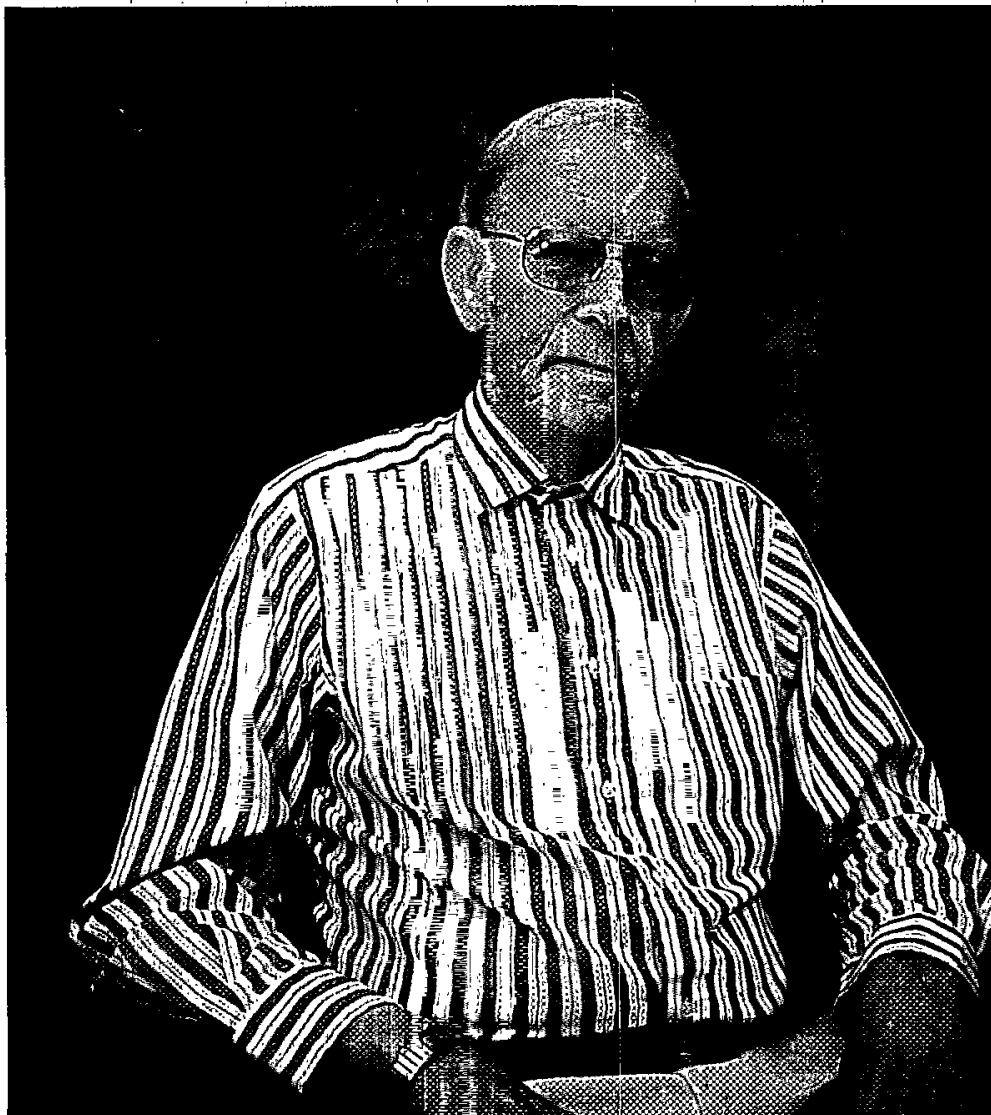


FIGURE 1.
Charles E. Braswell.

peutic use of music in previous eras such as in Victorian England (Davis, 1989)⁴, early American culture (Davis 1987; Heller 1987)⁵, the uses of music with the feeble minded in the 19th century and music in general hospitals (Kraft 1963; Taylor 1981)⁶; (3) The

⁴William B. Davis, "Music Therapy in Victorian England: Frederick Kill Harford and the Guild of St. Cecilia" in *Music Therapy Perspectives* 7 (1989) 17-22.

⁵William Davis, "Music Therapy in 19th century America" in *Journal of Music Therapy* 24 (Summer 1987): 76-87; George Heller, Ideas, initiatives and implementations: Music Therapy in America" in *Journal of Music Therapy* 24 (Spring 1987) 35-46.

⁶I. Kraft, "Music for the Feeble-minded in 19th century America", *Journal of Research in Music Education* 11 (1963) 119-112; Dale Taylor, "Music in General Hospital Treatment from 1900-1950", *Journal of Music Therapy* 18 (Summer 1981), 62-73.

history of music therapy education, for example, the study by de l'Etoile, who traced the development of the first course in music therapy at Columbia University to the first Undergraduate Degree at Michigan State College in East Lansing Michigan, and the continuing difficulties in curriculum development created by the lack of uniformity in educational standards, (de l'Etoile 2000)⁷, and (4) Biographies of individuals who have contributed to the field. This area includes studies on such people as E. Thayer Gaston, Richard Graham, William van de Wall (Johnson 1981; Kahler 1997 and Alicia Clair and George Heller 1989)⁸, Eva Augusta Vescellius, Isa Maud Ilsen, Harriet Ayer Seymour, Marian Erdman and Richard Brochlesky, and Wayne Ruppenthal (Davis 1993; Robb 1999; Rorke 2001; Miller 1998)⁹.

Of course there are many other individuals who have added to the rich history of the music therapy profession. One of those individuals is Charles Edward Braswell. Braswell was active in the NAMT from 1958 to 1979, serving in various roles, including vice-president, president-elect and president.

The purpose of this paper was to sketch the biography of Braswell, and to examine the contributions he made to the field of music therapy, including his work at Loyola University and his involvement and contributions to NAMT. Primary sources of data were: personal interviews with Braswell, the personal archives of Braswell, NAMT archives from 1973–1976, and interviews with Christine Christman Escalada, MSW, Cheryl Dileo, PhD, and Anthony Decuir, PhD all former students of his.

⁷ Shannon de l'Etoile "The History of the Undergraduate Curriculum in Music Therapy", *Journal of Music Therapy* 37 (Spring 2000) 51–71.

⁸ R. E. Johnson, "E. Thayer Gaston: Leader in Scientific Thought on Music in Therapy and Education" in *Journal of Research in Music Education* 29 (1981) 279–286; Edwar P. Kahler, II "The Life of Richard M. Graham: President During a Changing Time", in *Journal of Music Therapy* 34 (Summer 1997) 106–118; Alicia Clair & George Heller, "William van de Wall: Organizer and innovator in music education and music therapy. *Journal of Research in Music Education* 37 (1989) 165–178.

⁹ William B. Davis "Keeping the Dream Alive: Profiles of Three Early Twentieth Century Music Therapists," *Journal of Music Therapy* 30 (Spring 1993) 34–45; Sherri L. Robb "Marian Erdman: Contributions of an American Red Cross Hospital Recreation Worker," *Journal of Music Therapy* 36 (Winter, 1999) 314–329; Margaret A. Rorke, "Music Therapy in the Age of Enlightenment," *Journal of Music Therapy* 38 (Spring, 2001) 66–73; Jennifer J. Miller, "The Contributions of Wayne Ruppenthal to the Field of Music Therapy," *Journal of Music Therapy* 35 (Summer 1998) 105–118

The Early Life of Braswell

Charles Edward Braswell, the only child of Etta and Alvin Braswell was born July 28, 1928, in Fordyce, Arkansas. Shortly after his birth, the family moved to New Boston, Texas, where they remained through Braswell's high school education. Braswell's parents were not musicians, but felt it important for him to be exposed to music. At age six, Braswell's formal music education began with piano lessons. He excelled at piano and continued those studies throughout high school. Braswell enrolled in Lon Morris College in Jacksonville, Texas for one year then transferred to North Texas State University, where he earned a BM in Piano Performance in 1950. After completing his undergraduate education, Braswell enrolled at the American Conservatory of Music in Chicago, Illinois, where in 1952, he received a Master's of Music degree in Piano Performance. Following the masters, Braswell taught piano and performed a series of concerts in Tampa, St. Petersburg, and Clearwater, Florida in 1952.¹⁰

By the end of 1952, he cut his concert work short when he enlisted in the United States Marine Corp, and served in San Diego and Cherry Point, North Carolina in the 2nd Marine Air Wing. Upon completion of his military career, Braswell grew restless. The concert stage no longer held the appeal it once did, and he began searching for other ways to use his music. A friend suggested music therapy, and Braswell set off to study at the University of Kansas (KU).¹¹

After what Braswell describes as a "difficult interview" with E. Thayer Gaston, he began his graduate studies in music therapy. According to Braswell, the interview was difficult because, "E. Thayer thought that anyone selfish enough to practice eight hours a day getting a bachelor's and master's degree wasn't cut out to be a therapist."¹² Braswell excelled at KU; he taught functional piano there, completed his coursework, and developed a life-long relationship with Gaston. Upon completion of his academic studies, he completed a music therapy internship at Menninger Foundation

¹⁰ Interview with Charles Braswell, New Orleans, Louisiana, audiocassette tape interview with written transcription June 10, 11, 12, 2001. Special acknowledgement to Robert Fitcum for his assistance in arranging the interviews with Braswell.

¹¹ Ibid.

¹² Ibid.

Hospital in Topeka, Kansas, under the supervision of Forrest Slaughter and Winifred Hanser.

In 1957, following his internship, Braswell was hired as a music therapist at the Norman Beatty Memorial Hospital in Westville, Indiana. At this hospital, Braswell's duties included: organist, choir director, dance group leader for regressed patients, and private piano teacher to patients. He also had full responsibility for ward programs (group singing & rhythm band), and conducted the patient orchestra and patient chorus.¹³ While working at the hospital, Braswell saw an average of 360 patients per week. Even though this job was fulfilling, other opportunities presented themselves.

In June 1957, Braswell received a letter from J. Wilgus Eberly, Director of the Department of Music at Texas Women's University (TWU) in Denton, Texas. This letter outlined TWU's plan to hire someone to chair an undergraduate music therapy program. Eberly invited Braswell to apply.¹⁴ The following September, Braswell received a similar invitation from Father J. B. Bassich, Acting Dean of the College of Music at Loyola University in New Orleans. After securing letters of recommendation¹⁵ and transcripts, Braswell was offered the position at Loyola.¹⁶

Loyola University

Prior to Braswell taking the position at Loyola in 1957, much had already transpired to establish music therapy in Louisiana. Dural Black, a New Orleans businessman, civic leader, and entrepreneur obtained a grant from the Louisiana Association of Mental Health to begin an experimental program in music therapy at DePaul Hospital, a private psychiatric facility in New Orleans.¹⁷ The program began in 1953 and with its success Black invited E. Thayer Gaston to New Orleans to conduct a feasibility study on expanding music therapy in the region. Following the visit, Gaston wrote a summary

¹³ Carbon copy of Braswell's correspondence to Dr. Wilgus Eberly, Director, Department of Music, Texas Women's University, July 1957.

¹⁴ Letter to Braswell from Dr. Wilgus Eberly, Director of Music Department, Texas Women's University, July 1957.

¹⁵ Gaston's Western Union letter of recommendation for Braswell, September 9, 1957.

¹⁶ Carbon copy of Bassich's request for Braswell's transcripts, September 18, 1957.

¹⁷ Braswell's Training Manual for Music Therapy Students. This chronicles the history of music therapy at Loyola to the time of the writing of the training manual, 1959.

report supporting Black's views that music therapy services should be provided in Louisiana, and he further suggested that Loyola University could be a suitable educational site once additional coursework was provided in the music education department.¹⁸ After receiving Gaston's report, Black formally established a non-profit corporation, "The Music Therapy Fund,"¹⁹ designed to provide the funding to get clinical and academic programs started in Louisiana.

In 1956, Black provided funding to Loyola University to establish music therapy courses in its music education degree program, and to hire a faculty member to teach those music therapy courses. In September of 1957, when Braswell was hired as the Director of Music Therapy at Loyola University of the South, Fr. J. B. Bassich, Acting Dean of the College of Music, submitted a curriculum to both the National Association for Schools of Music (NASM) and the National Association for Music Therapy (NAMT) for tentative approval.

A media campaign was immediately launched announcing Braswell's arrival, and the music therapy course offerings at Loyola. It is interesting to note that Braswell began his teaching career on both the piano and music therapy faculty.

Almost immediately, Braswell had a vision of music therapy in Louisiana. He wanted to see music therapy at every treatment center in the area, and felt it was his responsibility to make that happen.²⁰ There were several issues, however, that Braswell had to resolve before he could realize his vision. The first had to do with course offerings. Loyola only offered three music therapy courses: psychology of music, the influence of music on behavior, and hospital orientation. Braswell was able to restructure the hospital orientation course so that it included lectures, and practice on various topics such as professional ethics and the steps necessary to build a music therapy program; however, he felt other courses needed to be included to make the curriculum more viable. He began his campaign to make changes in the curriculum and sought the advice of Gaston.²¹ Braswell's curriculum campaign would continue for another year.

¹⁸ Gaston's Summary report on visit to New Orleans, November 1956.

¹⁹ Music Therapy Fund Incorporation Papers, 1956. From Braswell Archives, 1956.

²⁰ Interview with Charles Braswell, June 11, 2001.

²¹ Carbon copy of Braswell's correspondence to Gaston explaining curricula situation at Loyola and seek guidance, 1957.

In addition to expanding course offerings, Braswell also had to design an internship program to meet the needs of his students. The program he designed required six months at a “neuro-psychiatric” hospital and if the intern wanted to eventually work with handicapped children, an additional two months at an institution for children.²² Braswell felt the internship sites should be in close proximity to the university so he could provide supervision to the interns. [This concept was important to the early success of Braswell’s program, but later abandoned when additional internship sites were added, and therapists were hired to supervise the interns.] He began an aggressive campaign to not only secure internship sites, but jobs as well. With the help of the Music Therapy Fund, he planned a workshop for doctors, interns, and residents in psychiatry, and interested students.²³ As a result of his efforts, the Louisiana Legislature appropriated funds for the development of music therapy departments in all of their state hospitals. One of the first state hospitals to support music therapy was Charity Hospital, New Orleans.²⁴ Braswell continued to plan ways to get other state facilities to provide both music therapy internships and jobs.

In 1959, Braswell’s first effort to revise the music therapy courses was approved by the university, and endorsed by Gaston. The new curriculum included nine hours of philosophy, twelve hours of psychology, including an introductory course, child psychology, adolescent psychology, educational psychology, and abnormal psychology. The music therapy core included the psychology of music, the influence of music on behavior, hospital orientation plus applied functional music and a course entitled workshop in music therapy.²⁵ With the approval of the curriculum, Braswell wrote a training manual for students. The manual outlined the history of music therapy at Loyola, and the four-year curriculum for music therapy majors.²⁶ While Braswell’s interest in curriculum development continued for years, the success of the manual enabled him to focus on his teaching.

²² Loyola University Internship outline. This is a copy, with no date.

²³ Music Therapy Workshop Program, March 27–29, 1958.

²⁴ Letter to Braswell from Charity Hospital, September, 1957.

²⁵ Carbon copy of a letter to Gaston from Braswell, outlining new course offerings, 1958.

²⁶ Charles Braswell “Outline of Courses in Music Therapy: Training Manual for Students” (New Orleans, LA: Loyola University 1959).

Braswell's teaching style was ahead of its time. One of his first students, Christine Christman Escalada, MSW, explained

His forte as a teacher was that he adopted a Socratic method of teaching. He spent a lot of time with his students. His door was always open and we spent hours talking and talking, and consequently, learned and learned. He encouraged and allowed his students freedom to pursue their understanding of music therapy, and assume full responsibility for that learning. He was the best teacher I ever had.²⁷

As his enrollment in Loyola's program increased, and Braswell had more students, he began making adjustments to his teaching style. Lectures became as integral to his teaching style as informal dialogues with students. Students found his lectures both informative and inspiring. Cheryl Dileo, PhD remarks "Braswell provided a wealth of information, and never needed notes during his lectures." Braswell was thoroughly familiar with the research in the field at that time, and often brought in findings to support his points. The way he distilled the research results was very appealing and motivating to his students. Dileo goes on to say

He was always clear and consistent about what was important, and I certainly adopted his values. He constantly told us that the most important contributions we could make to the field were in the area of research. He believed that if you had a clinical question, you should do research. That was the way to find your answers. He made research alive, stimulating and accessible. It was not something foreign to be done, but a normal way of working as a therapist.²⁸

When talking about Braswell's teaching style, Anthony Decuir, PhD added

Charles, a researcher and one of the great thinkers in the field of music therapy, stressed the importance of knowing the music therapy literature and our contributing to it. Practice was important, but only when it was shared with the community did it achieve the serious status it deserved. As a scholar, a habit of con-

²⁷ Telephone Interview with Christine Christman Escalada, MSW, about her thoughts on Braswell as a teacher, August 2001.

²⁸ Interview with Cheryl Dileo, PhD, Temple University about her impressions of Braswell as an educator, September 2001.

tributing to the development of music therapy was Charles *raison d'être*. It was this belief that he tried to impart to all of his students.²⁹

As Braswell began to build a reputation in the field, he received many invitations to speak and consult. He spoke at many high schools about music therapy. He also met with administrators at various institutions to secure future internship sites and job possibilities. By the time Loyola's music therapy program received final approval in 1959 from the NAMT³⁰ and NASM, many treatment facilities in the region had become more accessible to the idea of music therapy.

In addition to teaching, recruiting, and securing internships, Braswell was involved in several projects. He presented a salary proposal to the Music Therapy Fund³¹ in 1966. The purpose of the proposal was the hiring music therapists to work in the state of Louisiana. In the same year, he was also writing a chapter in Gaston's book "*Music In Therapy*".³²

The program at Loyola was progressing nicely, but slowly. The fact that Loyola was a small, private university with costly tuition made recruiting students a somewhat difficult task for Braswell. The numbers of graduates of the program were not sufficient enough to meet the growing demands from the state to fill music therapy positions.³³ Additionally, students who did complete the degree program at Loyola had to go to other states if they wanted to do their internship at a training facility approved by NAMT (at the time, there were no NAMT-approved facilities in Louisiana). Then, upon completing their internship, Loyola graduates often secured employment outside of Louisiana. To solve this problem, Braswell had to recruit more students in the Loyola program, and somehow motivate graduates of the program to remain in Louisiana. This would help to insure that jobs in the state were filled, and that NAMT internship programs could be established.

²⁹ Interview with Anthony Decuir, PhD Loyola University on his impressions about Braswell as educator, September 2001.

³⁰ Letter from E. Thayer Gaston approving program, December, 1959.

³¹ Carbon copy of letter to Dural Black & Music Therapy Fund proposing salary adjustments for music therapists, April 1966.

³² Letter from Gaston to Braswell about changes to Braswell's chapter in the *Music In Therapy* book, March 1966.

³³ Carbon copy of letter to Gaston from Braswell, detailing problems with enrollment & plans for the consortium, October 1964.

Braswell embarked on an aggressive campaign to recruit more students into the program. He designed a consortium curriculum, a cooperative program between Loyola and other colleges and universities in the state. The consortium was designed to increase enrollment at Loyola, as well as the likelihood that graduating students would remain in the state to work. The first universities participating in the program were Xavier University, Dillard University, and Louisiana State University.³⁴

Braswell was sensitive to the concerns of the other universities and designed a plan that would satisfy both the cooperating university and Loyola. In this plan, Braswell taught an introduction to music therapy course at the parent university during the student's sophomore year of study. Students then, completed most of their required courses at the parent university, and transferred to Loyola their last year of study for music therapy courses and internship. Any courses unavailable at the parent university would be taken at Loyola. Graduates would receive degrees from both universities. One interesting provision that Braswell included to this program was psychological testing. Because he did not know the students or have opportunities to interact with them prior to their transferring to Loyola, he felt the evaluation was necessary. By 1964, the consortium program was approved by Loyola University and endorsed by NAMT.³⁵

Braswell had yet another problem facing him. While New Orleans was a progressive city compared to many in the South during the early sixties, segregation was still an issue. Two of the universities in Braswell's consortium were predominately black schools, and the clinical agency that Loyola used to train interns was segregated. Braswell had to find a different agency for training interns. In April 1966, Central Louisiana State Hospital was approved by NAMT as an internship-training site. The hospital had previously been an internship-training site, but the University of Southern Mississippi that was its affiliate school discontinued their music therapy program, thus leaving Central Hospital without an affiliate university. Through Braswell's efforts, Carol Marsh, the music ther-

³⁴ *Ibid.*

³⁵ Curriculum for cooperating universities in the consortium, 1964; Carbon copy of Braswell's letter to the Executive Committee, October 1964, requesting approval of plan for consortium. No official NAMT approval was found, except a letter from Gaston responding to the program, October 1964.

apist at Central Louisiana State Hospital, agreed to train all students sent from Loyola, thus establishing an affiliation between the hospital and Loyola.³⁶ Unfortunately, however, Central State Hospital was 200 miles away from Loyola. Braswell had to acquiesce on his own policy of internship training sites located in close proximity to the university.³⁷

With the affiliation of Central Louisiana State Hospital, and the university consortium, Braswell's goal to keep Loyola students in the state came to fruition. The first graduating class from the consortium, completed internships at Central Louisiana State Hospital, and shortly thereafter, music therapy graduates from Loyola were hired at seven of those facilities. Specifically, music therapists were working at Central Louisiana State Hospital, Pinecrest State School, Hammond State School, DePaul Hospital, Belle Chasse State School, Southeast Louisiana State Hospital, and River Oaks Hospital. Additionally, in October of 1966, the Louisiana Association for Mental Health submitted a resolution to the National Association for Mental Health, "supporting the establishment of music therapy in their institutions and community services, to be included in the full range of treatment choices available to mentally ill people."³⁸

Gradually, Braswell's other goal; to have music therapy at every treatment facility in Louisiana, was becoming a reality. Children's Hospital and the New Orleans Adolescent Hospital were added to the list. Nevertheless, he continued to spread the word of music therapy to as many universities and colleges as possible. While continuing his work with the consortium, Braswell also established links with Delgado College, a new Junior College in the area that eventually began to offer a two-year curriculum that would feed students into Loyola's music therapy program. Additionally, Braswell was working with a music therapist at Southeast Louisiana State Hospital in Mandeville on the establishment of an internship program at that facility. He also received requests from other universi-

³⁶ Letter to Charles Braswell from Ruth Boxberger, Sub-Committee on Clinical Training NAMT, on approval of Central Louisiana State Hospital as an internship site, April 1966.

³⁷ Interview with Charles Braswell, June 12, 2001.

³⁸ Letter from George Saporito, Executive Director of the Louisiana Association for Mental Health to the Chairman of the Resolutions Committee of the National Association for Mental health, October 22, 1966.

ties wanting to participate in the consortium, and was invited by the Louisiana Department of Health to speak on Music Therapy at their symposia.³⁹

Braswell was still not satisfied. Even with the success he was having, Braswell was still concerned that his students were not sufficiently trained to assume the professional roles they were filling. Not only were his graduates visible music therapists in the community, but also were clinical training directors, and working closely with psychiatrists, psychologists, and social workers. He felt students needed to be able to write and conduct research if the field were to continue its growth, and maintain its position as a viable treatment medium in healthcare. With that concern in mind, Braswell submitted a proposal for Loyola to establish a five-year program for the Masters degree, which culminated in a Masters of Music in Music Therapy.⁴⁰ This five-year program would remove music therapy from the auspices of music education, and make it a separate degree program. The university and the college of music supported this proposal, and grants were secured to begin the programs.⁴¹ Braswell never seemed to slow down. He gave talks, wrote articles, wrote chapters in books, explored research ideas, and continued to develop his program (see appendix A for a list of Braswell publications and position papers).

The Master's program was another major success for Braswell. Most of his students were completing the undergraduate requirements and moving into the master's program immediately thereafter. Braswell's successes with his master's program is evidenced in the research publications that his students published in the *Journal of Music Therapy*, in other referred journals (see appendix B), and in an article by James (1985) who lists Loyola as one of the top three universities that have "established themselves as leaders in

³⁹ Letter to Braswell from James Wilcox, Music Department Chair at Southeastern Louisiana College, December, 1966; Carbon copy of Braswell's letter to Dr. Joseph Carlucci, Chairman of Music Department, Northwestern State College, Natchitoches, Louisiana, March 1968. Letter to Braswell from Ben Freedman, Director of the Bureau of Health Conservation, Louisiana State Department of health to talk on "*The Use of Music Therapy with the Mentally Retarded*" March 1968.

⁴⁰ Carbon copy of letter to Gaston from Braswell, requesting feedback on graduate proposal, December 1967.

⁴¹ Letter from Joe Buttram to Harold Arberg, Department of Health, Education & Welfare, Washington, D.C., 1967 to inquire about grants to begin the three programs.

the profession with respect to scholarly productivity, producing 25.1% of the professional literature.”⁴²

Braswell was still unsettled about the curriculum offerings at Loyola and the guidelines established by NAMT. He felt the guidelines were still fairly restrictive and needed refinement. It was important to him that music therapists keep up with the changing trends in treatment. As a result, in 1975 Braswell designed and submitted for approval to the Executive Committee of NAMT, an “experimental curriculum” in music therapy.⁴³ This new curriculum eliminated the university course requirements that were not considered applicable for the clinical functioning of the music therapist, yet maintained the liberal arts degree component that was so important to Loyola. “The educational model chosen for music therapy courses was the modular, self-study program, whereby students completed a number of self-study units grouped into courses or modules. The usual numbers of lectures are provided for courses, but lectures are not tied to examinations. The program included 134 semester hours, 54 hours in music, 26 hours in music therapy, 33 hours in humanities, 9 hours of science electives, and 12 hours of common curriculum.” The proposal was also sent to NASM and was subsequently endorsed by them. As was the case with other curricula changes Braswell implemented, this one also received acclaim, and requests for copies of the curricula were received from other programs.⁴⁴

With the approval of this experimental program, Braswell was satisfied. He was very actively involved in the master’s program, and supervising the research of his graduates. This was the period where Braswell also conducted much of his own research (see appendix A). He had designed a program that would enable music therapy graduates to compete in the ever-changing health care world while maintaining the credibility of music therapy as a viable

⁴² M. James. “Sources of articles published in the *Journal of Music Therapy*: The first twenty years, 1964–1983,” *Journal of Music Therapy*, 22 (1985): 93.

⁴³ Carbon copy of letter Braswell sent to NAMT Education Committee members, Leo Muskatevc, Wanda Lathom, Judy Jellison about proposal for Self-Study Music Therapy program for Loyola University, from NAMT archives on Loyola, February 1975.

⁴⁴ Letters to Braswell from Johanna Stein, Department of Health, Education and Welfare, NIH, 1961, requesting copies of curriculum to make sure she covered courses she needed to in her internship programs, June, 1968.

Proposal submitted to Education Committee from Braswell, February 18, 1975.

treatment method.⁴⁵ Braswell continued his work at Loyola, guiding research, and encouraging independent learning through the experimental program.

Braswell also served as an ongoing mentor for his graduates with regard to research and their professional involvement. The professional involvement of his graduates was evidenced in the Presidency of Anthony Decuir, followed by the Presidency of Cheryl Dileo, along with the national involvement of many others.

In 1993, after thirty-six years of service, Charles Edward Braswell retired from teaching at Loyola University. The South Central Region honored Braswell, both in 1986 for over 25 years of service and in 1998 as its most important contributor. Braswell continues to be an avid reader of the *Journal of Music Therapy* and *Music Therapy Perspectives*, and maintains interest in research.⁴⁶

Scholarly Pursuits

Braswell's penchant for research in music therapy was recognized early on in his career. In 1961, Erwin Schneider, Editor of *Music Therapy 1960* contacted Braswell for abstracts of any research studies he was doing for inclusion in the *1960 Music Therapy 10th Book of Proceedings*.⁴⁷ Braswell submitted an article entitled "Education and Research in Music Therapy."⁴⁸ Braswell used this article as a forum to express his concerns about the quality of education music therapy students were receiving, and to present what he felt were the skills students needed if they were to adequately function as clinicians. Braswell believed that music therapists should have mastery in music including a working knowledge of all musical instruments. In addition, he thought students should have knowledge of techniques needed to work with the wide variety of individuals encountered in treatment, and an understanding of the literature and theories related to the therapeutic uses of music. In terms of how music therapy studies should be sequenced, Braswell believed that students do not acquire the level of maturity neces-

⁴⁵ Interview with Charles Braswell, June, 2001.

⁴⁶ Interview with Charles Braswell, June 11, 2001.

⁴⁷ Letter to Braswell from Erwin Schneider, Editor of *Music Therapy* requesting articles for *Music Therapy 1960, 10th Book of Proceedings*, May 1961.

⁴⁸ Charles Braswell "Education and Research in Music Therapy in *Music Therapy 1960 Tenth Book of Proceedings of the National Association for Music Therapy 10* (Lawrence, KS: The Allen Press, 1961) 35-38.

sary to understand the essentials of music therapy until their junior year, suggesting this is when students are emotionally ready to begin music therapy study. In this article, Braswell also discussed the differences between undergraduate and graduate levels of research, and the skills necessary to conduct and apply that research knowledge.⁴⁹

The following year, 1962, Braswell submitted another article for the Proceedings, "*The Future of Psychiatric Music Therapy*." In this article, he discussed the rapidly changing trends in psychiatric treatment and how unprepared music therapists were to meet these trends. He wrote, "Considering present skills, music therapists have no place in the acute treatment centers of the future. Therefore, it is imperative that new techniques and skills be learned now, so that well-defined services can be offered when the need arises."⁵⁰ Going even further, Braswell identified changes that needed to be made in the undergraduate curriculum, and described the new graduate curriculum as short sighted, that is, only meeting existing needs. Clearly from these two articles, Braswell's concern about curriculum and the future of music therapy practice was of paramount importance to him. These views were seen as visionary in the recent article published by de l'Etoile (2000).

National Association for Music Therapy

Southeastern Region

Braswell's involvement in NAMT paralleled his work at Loyola. Shortly after arriving at Loyola, Braswell was welcomed and invited to become active both in the Southeastern region (at that time, Louisiana was a part of that region) and the National Association of Music Therapy. In 1958, he and his students were invited to participate in the regional conference.⁵¹ Braswell readily agreed and participated in a panel discussion at the regional conference, and presented "The Music Therapy Program at Loyola University."⁵²

⁴⁹ Ibid.

⁵⁰ Charles Braswell "The Future of Psychiatric Music Therapy" in *Music Therapy 1961, Eleventh Book of Proceedings of the National Association for Music Therapy* 11 (Lawrence, KS: The Allen Press, 1962) p. 73.

⁵¹ Carbon copy of letter from Don Michel, President of the Southeastern Region, NAMT, October 1957.

⁵² Carbon copy of letter to Ann Whitworth Howe, Program Chair, Southeastern Regional Conference, January 17, 1958, giving her title information for his portion of the panel discussion.

In 1959, Braswell offered to host the regional conference in New Orleans. With the success of the regional conference, Braswell became more involved and known in the area, and his activities eventually led to his being elected President of the Southeastern Region in 1961. A culmination of his increasing involvement with NAMT resulted in Braswell being asked to serve as a member of the Public Relations Committee and the Student Affairs Committee for NAMT.⁵³

Early NAMT Involvement

Braswell's involvement in music therapy activities was being recognized in other ways. In 1964, Betty Isern, First Vice-President of NAMT, asked Braswell to chair a symposium at the Fifteenth Annual Conference of the NAMT, entitled "*The Challenge to Music Therapy.*" The purpose of the symposium was to look at new trends in therapy treatment and their impact on music therapy.⁵⁴ This afforded Braswell an opportunity to present his views on the education of the music therapist. The success of the symposium led others in the association to believe that Braswell was a resource who had a vision about the future trends in music therapy. He was once again asked to conceive of a session for the national conference in 1966, addressing the "*Changing approaches to treatment and their effects on [music therapy] techniques.*"⁵⁵

While Braswell was fulfilling his obligations to NAMT, he also maintained his regional obligations. At the same time he was preparing for a national presentation, Braswell hosted a joint regional conference with the Southeastern and Southwestern Regions.⁵⁶

Braswell's visibility within NAMT continued. In 1965, he was appointed a member of the Editorial Committee and was elected Recording Secretary for NAMT.⁵⁷ During this time, Leo Muskatevc, President of NAMT, was trying to compile an Operational Handbook for the Executive Committee that included policies and procedures for governance. He asked Braswell to assist by sending him

⁵³ Letter from Don Michel, President of the Southeastern Region of NAMT, November 1959.

⁵⁴ Letter to Braswell from Betty Isern, June 1964. Conference program from 15th NAMT conference, 1964.

⁵⁵ Letter to Braswell from S. Josepha, Program Chair for the NAMT Conference, 1966.

⁵⁶ Conference program and summary report on Southeastern/Southwestern Regional Conference in New Orleans, 1966.

⁵⁷ Letter to Braswell from Leo Muskatevc, President of NAMT, 1965.

thoughts on things that had occurred in previous meetings that might be useful. Braswell used this as another opportunity to push his campaign to change the present music therapy curriculum.⁵⁸

Braswell, by this time, took on more responsibility within the association. In 1967, he was elected Second Vice-President and Membership Chairman for NAMT. In 1968, he became Associate Editor of the Journal of Music Therapy, and in 1969, Braswell was chair of the Research Committee for NAMT.

Vice-Presidency

Braswell was elected First Vice-President of NAMT in 1969. In that role he served as conference coordinator for the 25th Annual NAMT Conference, which was to be held in New Orleans. As Vice-President, Braswell also polled all the regions, asking whether they wished to remain as they were or change to some other geographical arrangement. The survey results led Braswell to suggest that the Southeastern region be divided into two separate regions. The rationale he used for the division was the great distance members traveled to both regional and national conferences. He proposed the organization of the South Central Region, which would include Louisiana and Mississippi.⁵⁹ The South Central region was born in 1970, after approval from the Executive Committee.

President-Elect

Music Therapy as a profession and NAMT as an association were growing rapidly in the early 1970s. Regions were functioning well, and the needs of their members to be involved and informed were ever increasing. The Executive Committee of the NAMT recognized that changes were necessary. Braswell was elected President-elect. During the last year of William Sears' presidency, several pertinent motions were made that would lead to changes in the organizational structure of NAMT. Among those were:

"That the President appoint an individual to be in charge of a Constitutional study committee for a study of the constitutional structure and pos-

⁵⁸ Letter to Braswell from Muskatevc in response to Braswell's ideas about curriculum, March 1966.

⁵⁹ Mimeographed copy of Minutes from the Second meeting of the Executive Committee at the 25th NAMT Conference, 1970 in New Orleans, Louisiana 7 p.m. Tuesday, p. 4.

sible re-design in order to facilitate communication and to increase breadth and depth of representation down through the regionals and across the academic-clinical areas.

That the Coordinating Secretary of NAMT is hereby authorized to act also as Executive Secretary to make a feasibility study for establishing said office on a permanent basis by June 1, 1974, and up to \$4000 of surplus funds may be used for that purpose.

That a committee of educators and clinicians be Established to study the establishment of a national Registration examination.”⁶⁰

As President-elect, Braswell was the person responsible for these charges. Braswell assumed the office of President of NAMT 1973.

President

When he assumed the duties of President, Braswell had a twelve-point program he wanted to accomplish during his term of office. The most important of those points were to establish: “(a) procedures to visit all educational and clinical training facilities accredited by NAMT on a regular basis to assure that all requirements are met, (b) a national examination as a prerequisite to the [Registered Music Therapist] RMT, (c) a code of ethics, and a national review board that could enforce ethical standards, (d) requirements concerning the relationship of education and clinical training, that is, clinical training should be a part of the education process, not separate from it, and (e) experimental education programs in music therapy.”⁶¹ Most of those plans were to be implemented by others, however, because Braswell felt his primary responsibility was the restructuring.

A priority of restructuring was the hiring of an Executive Director, who would assume many of the duties of the Executive Committee. Since the Executive Director position would completely change the Executive Committee, the only subject debated by the Executive Committee during Braswell’s first year, as president was the Executive Director’s position. The Executive Committee focused

⁶⁰ Copy of Motions made at Annual NAMT Executive Committee Meeting, 1973, extrapolated from the Executive Committee Meeting, Wednesday, October 31, 1973, in Athens, Georgia.

⁶¹ Carbon copy of response letter from Braswell to Margaret Sears concerning the restructuring process, March 3, 1975.

on the role, responsibilities, relationship to the Executive Committee and educational background of the Executive Director.⁶²

Braswell's first executive order during the second year was to assign NAMT members to various committees, and to implement procedural changes within the Executive Committee that would enhance the restructuring process. The restructuring would include other significant changes in the association that would allow more active participation from the membership. To enable this to occur, Braswell appointed a constitutional revision committee. As President, Braswell participated in much of this committee's work as an ex-officio member.

Braswell was committed to membership involvement in all NAMT matters. He wanted membership appointments to be fair and equitable. Consequently, he spent a good deal of time writing what he felt were important points to be included in the constitution. His contribution would add new items to the constitution and bylaws. Braswell presented his recommendations to the constitutional revision committee, and they were included in the new constitution. His contributions to the constitution were:

“Article V Assembly of Delegates

Section 1. The exact number of delegates from each region shall be established by the Executive Board for each election year prior to the Regional meetings. Section 2. For each delegate position authorized the region shall elect a primary and alternate delegate, the alternate to function in the event of the unavailability of the primary delegate.

Bylaws:

Article VI Officers

Section 1. The regular term of office for all officers shall commence on March 1 after a fall national meeting held sometimes other than in the fall of the year. Section 2. The appointive officers of the association shall be appointed by the President with the approval of the Executive Board, during the first month following the national meeting at which the approval was forthcoming.

Article IX Nominations and Elections

Section 1. A nominating committee appointed by the president with the approval of the Executive Board shall present the Ex-

⁶² Audio tapes from Executive Committee meetings, 1973, from NAMT Archives. Note: the first tape from the Executive Committee meeting was not found by the archivist.

ecutive Director with a slate of two names for each office becoming vacant in any election year or at the time of any special election ... the Immediate Past-President shall serve as chairperson of the nominating committee.^{63/64}

For the most part, these constitutional items are a part of the current structure of the American Music Therapy Association to date.

The office of President provided an additional forum for Braswell to expound on one of his most passionate topics, the music therapy curriculum. He felt that even with the changes that had been made to the undergraduate curriculum, it still failed to adequately prepare the music therapist to function in clinical settings. He was equally concerned that the association had no testing procedures, or norms and measures for identifying qualified music therapists once education and training were completed. Braswell subsequently made the following motion to the Executive Committee:

For a period of five years, beginning April 15, 1974, the education committee of the NAMT will be empowered to give tentative approval to changes in college and university curricula in Music Therapy. These changes will meet the following guidelines:

- a. the curricula, in the opinion of the Education committee, will offer substantial improvement upon the existing approved NAMT curriculum*
- b. proposed curricula will offer well-defined terminal goals for the educational sequence.*
- c. music therapy departments submitting the curricula will offer satisfactory methods of evaluating their effectiveness after termination of the experimental period.*

*Approval for each experimental curriculum recommended to the Education Committee will be voted on by the Executive Committee of NAMT at each National Conference. After a period of time to be determined by the Executive Committee, a new, approved music therapy curriculum for colleges and universities will be adopted.*⁶⁵

With the passing of this motion by the Executive Committee, the way was paved for the experimental music therapy program that

^{63/64} Carbon copy of letter to Richard Graham from Braswell with recommendations on constitution, January 1975, and copy of Constitution with Braswell's contributions outlined. Letter from Richard Graham to Braswell discussing constitution and Braswell's contributions, indicating their inclusion in the final draft.

⁶⁵ Carbon copy of letter to the Executive Committee, with motion from Braswell, March 3, 1974.

Braswell subsequently began at Loyola University. This experimental program was the beginning of a competency-based approach eventually adopted by NAMT.

During his term as president, Braswell also had the responsibility of insuring that the business of the association continued as smoothly as possible during the restructuring. Education, registration, and clinical training business continued as usual.

Being a believer in equal representation by all regions on the Executive Committee, Braswell appointed individuals from those regions not represented to the executive committee. At the same time, he was mindful of the possible stress related to the restructuring. In his ninth executive committee letter, Braswell drafted a motion detailing a timeframe for constitutional changes and procedures for Education, Certification/Registration and Clinical Training that would occur as a result of the restructuring.⁶⁶

The new constitution, approved by the Executive Committee, changed the governing structure of the organization to include an Assembly of Delegates made up of Registered Music Therapists (RMTS) from each region. Braswell presented a formula for the Assembly of Delegates so there was a representative sample from each region that matched the membership division across the United States. He also added provisions that enabled the representatives of the Assembly to be elected by their own regional members, thus insuring regional voice in decision-making.⁶⁷

Past President

After his term as president, Braswell continued to serve NAMT as past-president from 1976–1978. His contributions helped shape a smooth transition for the association during its difficult restructuring process.

Braswell retired from his active involvement in NAMT in 1979, but continued to encourage and support his former graduates in their efforts to contribute to the continued development of music therapy and NAMT. Until his retirement from Loyola University, Braswell mentored therapists in their pursuits of continued education and in clinical endeavors. He was honored by the National Association for Music Therapy with a special Presidential Award,

⁶⁶ Carbon copy of Executive Committee letter and motion #9 from Braswell archives, August 1974.

⁶⁷ *Ibid.*

given by Cheryl Dileo, President, for his contributions and services in 1988, and was given honorary life membership in 1992. Braswell continues to read and keep abreast of the association's growth and changes. When asked his opinion about the merger, Braswell, with his unique wisdom replied, "That's great! It's about time!"

Conclusion

Charles Braswell is a man whose vision shaped music therapy at Loyola University. He influenced music therapy in the New Orleans area and in the state of Louisiana. Braswell felt it was his responsibility to have music therapy at every treatment facility in the New Orleans area. Through his tireless vigilance and passion, music therapy became a respected and sought after treatment modality in Louisiana. Braswell built an education program at Loyola University that would position his graduates to meet the ever-changing needs of clients, and to maintain the respect of other health professionals through knowledge about treatment issues, and through research that supports that knowledge. With his experimental program in music therapy, the way was paved for other universities to expand their curriculum to better meet the increasing demands in patient treatment.

Braswell believed that music therapists must be cognizant of the research literature. He also believed that answers to clinical questions were answered by conducting research. As a result of his efforts, Loyola graduates often contributed to the music therapy literature through their own research studies published in referred journals. Loyola University became recognized as one of the top three universities generating the most published research in music therapy. What's noteworthy is that Loyola was the smallest of the three universities producing that amount of research. Also noteworthy are the books and research publications that continue to come from Loyola graduates years after their education.

When Braswell retired from Loyola in 1993, after thirty-six years of service, there were music therapists working at more than 20 public and private treatment facilities in the state. Many facilities hired multiple music therapists to work at their site. And, in many cases at those facilities, it is the music therapist who serves as both therapist and director of the activity therapy department.

Braswell's visions for the National Association for Music Therapy included a music therapy curriculum that was progressive, one that

anticipated the changes in health care treatment, and gave music therapy graduates the best preparation available to meet the ever demanding needs of various patient populations. He was also interested in a curriculum that positioned those graduates so they were able to communicate and maintain professional relationships with health care providers, from psychiatrists to social workers, from occupational therapists to mental health workers.

Braswell was very sensitive to the concerns of the membership of NAMT. As a result of his sensitivity, several changes occurred during his active involvement with NAMT. The South Central Region of NAMT was officially recognized, equal representation by regions on the Assembly of Delegates became a reality, and procedures for the election of officers to the Executive Board of NAMT became a policy.

When Braswell became President, there were many goals he wanted to achieve. The restructuring of NAMT was of paramount importance, however, and those goals were to be implemented by others. One of those goals was a code of ethics for music therapists, and a method to monitor the code within the organization. NAMT has a code of ethics, and an ethics committee to enforce and oversee it.

Another Braswell goal that came to fruition was a national examination. He felt there was a need for some kind of measure of competence before a graduate could receive registration. Although it is not tied to registry, music therapists now have a national examination provided by the Certification Board for Music Therapists (CBMT), giving the credential, MT-BC.

He contributed to the growth of the National Association for Music Therapy, both through the implementation of his visions and by the influence he had on Loyola graduates who work in both clinical and educational institutions, and contribute to the growth of music therapy through their involvement. The visions and contributions of Charles Edward Braswell have added to the rich history of music therapy. His influence is still felt at Loyola University, in the state of Louisiana, and in the newly merged American Music Therapy Association.

APPENDIX A

Publications and Position Papers by Braswell

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POSITION PAPERS

- The Proposed NAMT National Examination
 The NAMT Curriculum
 Experimental Projects in Music Therapy

APPENDIX B

Published Research Papers written by Loyola Music Therapy Graduate Students During Residence

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