

Application Submittal Checklist

The following items are required for submittal of the grant application. Please verify and check off that the items have been included in the application packet.

- ☒ 1) Hawaii Compliance Express Certificate (If the Applicant is an Organization)
- ☒ 2) Declaration Statement
- ☒ 3) Verify that grant shall be used for a public purpose
- ☒ 4) Background and Summary
- ☒ 5) Service Summary and Outcomes
- ☒ 6) Budget
 - a) Budget request by source of funds ([Link](#))
 - b) Personnel salaries and wages ([Link](#))
 - c) Equipment and motor vehicles ([Link](#))
 - d) Capital project details ([Link](#))
 - e) Government contracts, grants, and grants in aid ([Link](#))
- ☒ 7) Experience and Capability
- ☒ 8) Personnel: Project Organization and Staffing



Maria C. "Nina" Guerrero, PhD, MT-BC,
Clinical Director / Grant Manager

Jan. 17, 2025

AUTHORIZED SIGNATURE

PRINT NAME AND TITLE

DATE

THE THIRTIETH LEGISLATURE
APPLICATION FOR GRANTS
CHAPTER 42F, HAWAII REVISED STATUTES

Type of Grant Request:

☐

Operating

☐

Capital

Legal Name of Requesting Organization or Individual: Db:

Amount of State Funds Requested: \$ _____

Brief Description of Request (Please attach word document to back of page if extra space is needed):

Amount of Other Funds Available:

State: \$ _____

Federal: \$ _____

County: \$ _____

Private/Other: \$ 4,000

Total amount of State Grants Received in the Past 5
Fiscal Years:

\$ 75,000

Unrestricted Assets:

\$ 20,000

New Service (Presently Does Not Exist): ☐ Existing Service (Presently in Operation): ☐

Type of Business Entity:

☐

501(C)(3) Non Profit Corporation

☐

Other Non Profit

☐

Other

Mailing Address:

City:

State:

Zip:

Contact Person for Matters Involving this Application

Name:

Title:

Email:

Phone:


Authorized Signature

Name and Title

Date Signed



STATE OF HAWAII
STATE PROCUREMENT OFFICE

CERTIFICATE OF VENDOR COMPLIANCE

This document presents the compliance status of the vendor identified below on the issue date with respect to certificates required from the Hawaii Department of Taxation (DOTAX), the Internal Revenue Service, the Hawaii Department of Labor and Industrial Relations (DLIR), and the Hawaii Department of Commerce and Consumer Affairs (DCCA).

Vendor Name: **SOUNDING JOY MUSIC THERAPY, INC.**

DBA/Trade Name: **SOUNDING JOY MUSIC THERAPY, INC.**

Issue Date: **12/26/2024**

Status: **Compliant**

Hawaii Tax#: 20165828
New Hawaii Tax#: GE-1900580864-01
FEIN/SSN#: XX-XXX9936
UI#: XXXXXX9670
DCCA FILE#: 201570

Status of Compliance for this Vendor on issue date:

Form	Department(s)	Status
A-6	Hawaii Department of Taxation	Compliant
8821	Internal Revenue Service	Compliant
COGS	Hawaii Department of Commerce & Consumer Affairs	Exempt
LIR27	Hawaii Department of Labor & Industrial Relations	Compliant

Status Legend:

Status	Description
Exempt	The entity is exempt from this requirement
Compliant	The entity is compliant with this requirement or the entity is in agreement with agency and actively working towards compliance
Pending	A status determination has not yet been made
Submitted	The entity has applied for the certificate but it is awaiting approval
Not Compliant	The entity is not in compliance with the requirement and should contact the issuing agency for more information

**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS PURSUANT TO
CHAPTER 42F, HAWAII REVISED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.
- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided; and
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
 - b) Has a governing board whose members have no material conflict of interest and serve without compensation.
- 4) The use of grant-in-aid funding complies with all provisions of the Constitution of the State of Hawaii (for example, pursuant to Article X, section 1, of the Constitution, the State cannot provide "... public funds ... for the support or benefit of any sectarian or nonsectarian private educational institution...").

Pursuant to Section 42F-103, Hawaii Revised Statutes, for grants used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant used for the acquisition of the land.

Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

(Typed Name of Individual or Organization)



(Signature)

(Date)

Maria C. "Nina" Guerrero
(Typed Name)

(Title)

STATEMENT OF APPLICANTS FOR GRANTS PURSUANT
TO CHAPTER 42F-102, HAWAII REVISED STATUTES

The undersigned authorized representative of the applicant certifies that the requested grant shall be used for public purpose pursuant to Section 42F-102, Hawaii Revised Statutes, and that within this grant request the State shall find:

- 1) the name of the requesting organization or individual;
- 2) the public purpose for the grant;
- 3) the services to be supported by the grant;
- 4) the target group; and
- 5) the cost of the grant and the budget.



January 17, 2025

Maria C. "Nina" Guerrero, PhD, MT-BC
Sounding Joy Music Therapy, Inc.
Clinical Director / Grant Manager

Application for Grants

If any item is not applicable to the request, the applicant should enter "not applicable".

I. Certification – Please attach immediately after cover page

1. Hawaii Compliance Express Certificate (If the Applicant is an Organization)

If the applicant is an organization, the applicant shall submit one (1) copy of a Hawaii Compliance Express Certificate from the Comptroller of the Department of Accounting and General Services that is dated no earlier than December 1, 2024.

Attached.

2. Declaration Statement

The applicant shall submit a declaration statement affirming its compliance with [Section 42F-103, Hawaii Revised Statutes](#).

Attached.

3. Public Purpose

The applicant shall specify whether the grant will be used for a public purpose pursuant to [Section 42F-102, Hawaii Revised Statutes](#).

Attached.

The grant requested by this application will be used for music therapy services to enhance the well-being, resilience, and quality of life of children, adolescents, adults, and elders with a wide range of physical and psychosocial disabilities, on O'ahu, Maui, and Hawai'i island, especially within underserved communities. Services on Maui will prioritize communities experiencing ongoing impacts of the Lahaina wildfires.

II. Background and Summary

This section shall clearly and concisely summarize and highlight the contents of the request in such a way as to provide the State Legislature with a broad understanding of the request. Please include the following:

1. A brief description of the applicant's background:

Established in 2002, Sounding Joy Music Therapy, Inc., is the only 501(c)3, nonprofit organization providing music therapy in Hawai'i. It was founded in response to a strong public demand for music therapy in Hawai'i from people of diverse communities who value music as a rich cultural resource for healing and empowerment. The mission of

Sounding Joy is to improve well-being and quality of life through increased access to music therapy, to educate the public about the benefits of music therapy and advocate for equitable distribution of services, and to advance music therapy research and training in Hawai'i.

The organization's main activities are the following: 1) Music therapy direct services to clients with various disabilities, medical and mental health challenges, and at-risk circumstances, offered at Sounding Joy's clinic and at a wide range of community sites including schools, shelters, adult day care programs, rehabilitation centers, senior residences, long-term care facilities, and hospitals; 2) Promotion and advocacy of music therapy through workshops, demonstrations, resource fairs, and various media; 3) Education and training of music therapy interns and the development of a music therapy degree program in Hawai'i; and 4) Fundraising through benefit concerts, charity events, special campaigns, and sponsor solicitation. Numerous volunteer opportunities are available to the public within these activities.

Over the past 23 years, Sounding Joy has provided music therapy direct services to over 3,000 individuals and families and educated over 50,000 on the principles and benefits of music therapy. We have collaborated with hundreds of local agencies which seek out the unique, creative methods of music therapy that no other program can offer. We have contracted with the Hawai'i Department of Education and provided music therapy to dozens of local children in Special Education. With grant support from the State Foundation on Culture and the Arts since 2005, and from the Hawai'i Department of Human Services from 2008 through 2019, we have offered music therapy programs to over 1,000 at-risk youth and families statewide to cultivate self-empowerment and positive relationships. Additionally, for fiscal years 2018, 2019, 2024, and 2025, the City of Honolulu has awarded Grants-in-Aid for Sounding Joy to provide music therapy to approximately 350 clients of all ages with disabilities and special needs from underserved populations across O'ahu. During the current fiscal year 2025, we are receiving federal funds from the Administration for Community Living, through Congressionally Directed Spending, to support our services to people with disabilities across the state.

In 2011, at the World Congress of Music Therapy in Seoul, Korea, Sounding Joy presented on music therapy in Hawai'i for the first time in the history of this conference. We also initiated a special project in the same year to support relief efforts for regions of Northeast Japan affected by the Great Earthquake. In 2012, the Hawai'i Tourism Authority awarded Sounding Joy a grant for music therapy to enhance mental health in Native Hawaiian communities. Also in 2012, at Hawai'i Pacific University, we offered the first music therapy introductory course in the state. This course became the cornerstone of local education in music therapy. Most recently, faculty and administration of Brigham Young University in Hawai'i have sought collaboration with Sounding Joy to develop the first music therapy degree program in the state. Over the years, Sounding Joy has received numerous awards and recognitions from the governors of Hawai'i, the State Senate and House of Representatives, and the mayors of Honolulu for its outstanding public contributions (Att. 1).

2. The goals and objectives related to the request:

The organization requests a grant to provide music therapy to children, adolescents, adults, and elders on O'ahu, Maui, and Hawai'i island with a wide range of disabilities, in order to support their well-being, resilience, and quality of life. Program outreach will include communities experiencing ongoing effects of physical and psychosocial trauma in the wake of the Maui wildfires; historically marginalized and underserved communities across the islands; and individuals and families currently on Sounding Joy's extensive waiting list of hundreds who seek but cannot afford music therapy.

We will offer 15 weekly sessions of group music therapy to approximately 100 participants, for a total attendance of 1,500. The goals of music therapy include promoting clients' social-emotional resilience; enhancing developmental, cognitive, physical, and neurologic functioning; and facilitating behavioral modifications and adaptations as needed. Individualized goals and measurable objectives will be established in these domains for each participant through clinical assessment by our Board-Certified Music Therapists (MT-BCs). Each weekly music therapy session will be documented in detail by the MT-BCs, and each participant's attainment of goals and objectives will be evaluated at the mid-point and end of therapy. The use of music as a tool in the therapeutic process is so manifestly engaging and enjoyable that many clients have demonstrated strong motivation to persevere and succeed in advancing toward their individualized therapeutic goals and objectives despite considerable challenges, paving the way for future progress.

The program will allow Hawai'i's rich heritage of music to be recognized and utilized as a healing resource for our diverse communities. Music therapy mobilizes cultural values and expression as a source of positive change. The psychosocial needs of people with disabilities in underserved indigenous communities are heightened, given that mainstream services may be unable to address these needs in a culturally appropriate or meaningful manner. Music therapy can reach many within these communities through its culturally responsive, creative, personalized approach, motivating participants toward engagement and self-empowerment through their own musical heritage. Collaborative, improvisational music-making with the participants will embrace a variety of styles, preferences, and cultural traditions. Many requests for music therapy services come from socioeconomically disadvantaged geographic areas where Native Hawaiian and Pacific Islander communities place high value on informal group music-making, or *kani ka pila*, as an empowering source of social and cultural identification.

Another factor in the demand for music therapy is that Hawai'i has one of the fastest-growing elderly populations in the nation (*2023-2027 Hawai'i State Plan on Aging*, Hawai'i Department of Health, 2023). Research findings strongly concur that this population benefits significantly from music therapy in terms of cognitive, emotional, and social support, maintenance of overall functioning, and care at the end of life (Att. 4). In fact, the U.S. Congress recommends music therapy as one of the mandatory activities for senior care. The goals and objectives of the requested grant are to fulfill the range of needs described above.

3. The public purpose and need to be served:

Hawai'i is among the most underserved states in terms of music therapy (Att. 2, 3). Fewer than 15 MT-BCs are currently employed in Hawai'i, as compared with over 9,000 nationwide. Neither health insurance nor the Hawai'i Department of Health covers music therapy; hence, it is difficult to provide services to the most vulnerable populations, who could benefit most. These factors have contributed to the accumulation of clients on Sounding Joy's waiting list over the years, who will be given priority for service through the requested grant. By allowing long-awaited access to music therapy, we believe the grant will transform the lives of many in Hawai'i who face multiple challenges in their daily lives.

The overarching goal of music therapy is to enhance physical and psychosocial well-being. Because music stimulates and integrates the functioning of different areas within the brain, musical engagement can address therapeutic goals in a variety of domains, including motor functioning, learning, memory, communication, emotional expression, and socialization. Music therapy has been found to reduce stress and strengthen resilience, self-esteem, communication, social interaction, and integration within the community. Peer-reviewed research compiled by the American Music Therapy Association (AMTA) demonstrates beneficial music therapy outcomes for a wide range of clinical conditions including autism, dementia, developmental disabilities, neuromotor disorders, and trauma (www.musictherapy.org/research). No prior musical training is required for clients to participate, as the purpose of music therapy is not technical instruction but self-expression and interaction through singing, movement, and creative improvisation on a variety of instruments in a safe, supportive environment, in the service of individualized goals and objectives for each client.

Recent events and conditions causing widespread disruption, such as the COVID-19 pandemic and the Maui wildfires, have led to reduced access for people with disabilities to vital sources of psychosocial support, including structured activity and peer interaction. Because many individuals with disabilities are at high risk for adverse consequences of COVID-19, many of their customary opportunities for social engagement and stimulation – such as group services within community day care programs – were subject to significant restrictions during the pandemic. Physical and social isolation have adversely affected well-being and quality of life for these individuals, as well as their families and caregivers. There is thus a need for resources dedicated to cultivating emotional resilience, renewing interpersonal and community connections, and supporting self-expression and autonomy in individuals with disabilities, especially within historically marginalized and underserved communities. The proposed project will address this need through group music therapy offered by our MT-BCs at hosting community facilities, in compliance with state guidelines for public health.

4. Describe the target population to be served:

The target populations for the proposed project consist of individuals with a wide range of disabilities within underserved communities, who face multiple challenges to their well-being and quality of life. Their clinical conditions may include autism, intellectual and developmental disabilities, physical disabilities, sensory disabilities, communication

disorders, chronic physical or mental illness, dementia, and neuromotor disorders. The requested grant will support 15 weeks of music therapy services to approximately 100 clients from these target populations (for a total attendance of 1,500), consisting of approximately 30 children and adolescents (ages 0-17), 30 adults (ages 18-64), and 40 elders (ages 65+) distributed among the islands of O'ahu, Maui, and Hawai'i, giving priority to those on our waiting list.

The positive changes that would occur in clients' lives as a result of receiving music therapy would also ease the burden of their caregivers and offer hope to their families and extended circles of support. The benefits of music therapy directly experienced by the participants would thus strengthen community awareness and support of music therapy, and contribute to enhanced community living for people with disabilities in Hawai'i.

5. Describe the geographic coverage:

The grant will support music therapy services on the islands of O'ahu, Maui, and Hawai'i.

III. Service Summary and Outcomes

The Service Summary shall include a detailed discussion of the applicant's approach to the request. The applicant shall clearly and concisely specify the results, outcomes, and measures of effectiveness from this request. The applicant shall:

1. Describe the scope of work, tasks and responsibilities:

The proposed services will provide weekly group music therapy to improve well-being and quality of life for individuals with physical and psychosocial disabilities, especially in communities with heightened need or limited access to therapeutic services. Over the course of the grant term, 100 individuals with disabilities and special needs will receive 15 weekly music therapy group sessions provided by MT-BCs from Sounding Joy Music Therapy, for a total potential attendance of 1,500. The clients will include approximately 30 children and adolescents, 30 adults, and 40 elders on the islands of O'ahu, Maui, and Hawai'i. Sessions will be offered as a pilot program at community facilities serving the target populations, with the intention of laying the foundation for sustainable music therapy services through ongoing partnerships with the facilities, clients, and their families or guardians.

In the first month of the grant term, the Clinical Director, Program Coordinator, and MT-BCs designated for the project will reconnect with individuals and agencies from the target populations on our waiting list. We will also advertise the proposed services through our website, social media, and email lists. We will seek to offer the program at community facilities which demonstrate strong potential for future investment of their own resources to sustain music therapy services for the benefit of their clients. Once we have made contact with prospective participants, the Program Coordinator and MT-BCs will begin program registration, which entails interviewing clients and/or their families and caregivers, meeting with facility staff, conducting clinical assessments, obtaining informed consent, placing clients in music therapy groups, and scheduling weekly group sessions. Age, needs, strengths, and other factors will be taken into account in clients' placement in groups, to minimize withdrawal from the program and to promote positive group dynamics.

Our guiding principle is to apply an individually tailored, multisensory, culturally responsive approach to enhance clients' well-being and quality of life through measurable positive outcomes. At the outset of music therapy, the MT-BCs will focus on establishing individualized goals and objectives for each client. This is the first and most important task of the MT-BCs, because these goals and objectives will become the core measurement standards for overall evaluation of the proposed services. All sessions will be documented and evaluated by the MT-BCs to assess each client's progress toward goals and objectives on an ongoing basis.

Goals are determined for each client in such domains as motor, cognitive, emotional, and social functioning, depending upon the client's presenting needs and capacities. The objectives are measurable milestones (e.g., to fill-in an omitted word in a song 3 out of 5 times in a session, to express feelings when asked 2 out of 3 times, etc.) that provide evidence of clients' progress towards their goals. Objectives should be reasonable and realistic, allowing clients to experience success which will motivate further progress. A sample goal with objectives may be stated as follows:

Goal: To improve social skills

Objectives:

- 1) The client will sing or play an instrument together with other group members for 5 minutes per session.
- 2) The client will take turns playing solos in the group in 2 out of 3 opportunities per session.

The MT-BC will design music therapy sessions by choosing activities and interventions to facilitate clients' goal attainment. Along with structured activities, spontaneous musical expression is encouraged so that non-verbal "musical dialogues" may take place among session participants. This approach is especially effective for those whose verbal communication is limited. As clients become increasingly expressive and spontaneous through creative modalities, new pathways of communication and relationship may be established. The role of the MT-BC is to facilitate clients' physical, emotional, and interpersonal engagement to the fullest possible extent. Based upon past outcomes, we anticipate that at least 80% of all clients will achieve their goals and objectives over the course of 15 weekly music therapy sessions.

Given the high risk of COVID complications in our target populations, we will be prepared to combine virtual with in-person services as needed for COVID mitigation. Over the course of the pandemic, we have developed methods of delivering music therapy virtually through secure, HIPAA-compliant videoconferencing (e.g., via Zoom Pro), maintaining a high level of creative musical interaction in sessions. Furthermore, our collaborations with community facilities over the past two years have yielded creative strategies for balancing the clear benefits of in-person engagement with necessary precautions to safeguard participants' health. In-person group size is limited to a maximum of 10, to allow not only physical distancing, but also individualized attention to the clients and therapeutic facilitation of their participation.

2. Provide a projected annual timeline for accomplishing the results or outcomes of the service:

Throughout July 2025, the Clinical Director, Program Coordinator, and MT-BCs will engage in outreach efforts to contact prospective clients and community facilities on the islands of O'ahu, Maui, and Hawai'i. We will give priority for service to individuals and families on our waiting list with heightened need or limited access to therapeutic resources, and we will offer the program at facilities which demonstrate potential to partner with us to help sustain music therapy services in the future. To introduce the program, we will conduct interactive workshops for clients, their families or guardians, and interdisciplinary staff at prospective partner facilities.

By July 31, 2025, the Program Coordinator and MT-BCs will begin the registration process, which will continue until February 7, 2026, or until maximum client capacity is reached. Within a month of initial contact with each client or facility, the MT-BCs will conduct initial intake sessions and meetings, and ensure that all necessary registration forms (Att. 9) have been completed and signed by clients or their representatives. Clients will be placed in an appropriate music therapy group and weekly sessions will be scheduled.

Sessions will begin as soon as a group (with a minimum of two clients) is formed. In the event that there is a clinical need for a client to receive individual rather than group

therapy, sessions will begin as soon as the client's and MT-BC's schedules allow. At the latest, therapy should begin by March 9, 2026, to allow completion of 15 weekly sessions. After each session, the MT-BCs will complete attendance sheets and session reports (Att. 5) for each client. Within the first 2 weeks of sessions, the MT-BCs will establish goals and objectives for each client and record these on the session reports.

Around the 8th weekly session, the MT-BCs will file a mid-term progress report (Att. 6) for each client, assessing progress toward goals during the first half of the program. Clients and/or their representatives will also complete a feedback form (Att. 8). The Clinical Director will conduct an interim analysis and evaluation of the program based upon the mid-term progress reports, client feedback, and other input from the Program Coordinator, MT-BCs, clients, families/caregivers, and collaborating facility staff.

After the completion of 15 sessions, the MT-BCs will file a final report (Att. 7) for each client. This report will estimate the client's overall attainment of goals and will provide a narrative description of the client's progress over the entire period of service. It will also recommend future services and resources to maintain or further improve the client's well-being and quality of life. Additionally, the MT-BCs will once again collect feedback from clients and/or their representatives. The Clinical Director will meet with key administrative and clinical staff at each collaborating facility to review the implementation and outcomes of the program, address any questions or concerns, and discuss prospects for continuation of music therapy services. When all clients have completed their terms of service, the Clinical Director will conduct a final analysis and evaluation of music therapy outcomes based upon the final reports, client feedback, and other input as described above, and will communicate the results to the grantor, the State. We expect to attain the projected program outcomes by the end of the grant term on June 30, 2026.

3. Describe its quality assurance and evaluation plans for the request. Specify how the applicant plans to monitor, evaluate, and improve their results:

Since the establishment of Sounding Joy in 2002, its music therapy programs have been highly regarded as one-of-a-kind in the community, making a significant difference in people's lives through the therapeutic application of music and its unique power to heal. For quality control of all of its music therapy services, Sounding Joy complies strictly with the code of ethics and professional standards set forth by the American Music Therapy Association (AMTA) and Certification Board for Music Therapists (CBMT; www.cbmt.org), the national organizations regulating the field of music therapy in the U.S. Most importantly, we hire only those holding the nationally recognized credential (MT-BC) as clinical staff, because their specialized skills are required to deliver effective music therapy services and achieve the targeted client goals. The MT-BC credential is obtained through completion of a university degree program and 1,200-hour clinical internship accredited by the AMTA, as well as a board-certification exam administered by the CBMT, and must be renewed every 5 years through approved continuing education activities.

The Executive Director and Clinical Director will be responsible for overall quality assurance of the proposed services. The Clinical Director will review all session reports (Att. 5) to monitor the quality of the sessions and clients' response to therapeutic

interventions. To evaluate clients' progress toward their individualized therapeutic goals and objectives in such areas as motor, cognitive, emotional, and social functioning, mid-term reports (Att. 6) completed by MT-BCs around the 8th session will be discussed at a conference of the Clinical Director, Program Coordinator, and other participating MT-BCs. This is to receive input from all clinicians in the program to support and improve the effectiveness of the sessions. Final reports (Att. 7) completed by MT-BCs at the end of the 15-week service will be reviewed by the Clinical Director and the Executive Director to evaluate music therapy outcomes for each client, estimating percentage attainment of measurable objectives for each goal and narrating overall progress. These various reports are essential tools in assessing clients' courses of therapy.

In addition to MT-BC reports, Sounding Joy will also use participant feedback forms (Att. 8) to monitor, evaluate, and improve the quality of services. Program participants or their representatives will be asked to complete the feedback form at the mid-term and end of the program, and will also be encouraged to do so whenever needed or desired. This feedback will guide the therapists' recommendations of future services and resources for clients at the closure of music therapy. Oral grievances will be accepted and transcribed if a client is unable to write. When any complaints, hardships, or grievances arise, whether documented or undocumented, the Clinical Director will initiate follow-up communication among those involved within 3 working days. If a case cannot be resolved at this level within 2 weeks of an incident, the Executive Director will report the case to Sounding Joy's Board of Advisors, who will review the case on behalf of the organization and take responsibility for addressing the case.

All MT-BCs at Sounding Joy participate in monthly peer-supervision meetings to review clients' progress, share clinical expertise and feedback, and discuss any significant events and concerns. If an MT-BC feels that more privacy is needed to deal with particular issues, the Clinical Director or the Executive Director will follow up individually, as appropriate to the situation. With the organization's highly trained and experienced clinical, administrative, and supervisory staff, and its long history of human service work in the community, Sounding Joy is more than adequate to achieve the targeted outcomes of the proposed program.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

During this grant term, approximately 100 individuals with physical and psychosocial disabilities on the islands of O'ahu, Maui, and Hawai'i will receive 15 weekly music therapy group sessions provided by MT-BCs to improve their well-being and quality of life. Total potential attendance will be approximately 1,500. At the outset of services, the MT-BCs will establish individualized goals and objectives for each client through clinical assessment. On the basis of previous results, we predict that at least 80% of clients will achieve their goals and objectives, as measurable outcomes of the

proposed services.

Below is a list of documents which will be used in measuring progress at each stage of the program, and overall outcomes which will be reported to the State.

- **Registration Form** (Att. 9): Filed at the start of each client's music therapy services. Measures how many clients are enrolled in the proposed services.
- **Attendance Sheet**: Spreadsheet tracking participant attendance at each program site over the 16-week course of music therapy.
- **Session Report** (Att. 5): Completed by the MT-BC for each weekly session, for each client in attendance. References the client's goals and objectives. Describes session events, including the MT-BC's clinical interventions and the client's participation, responses, activity, and interactions.
- **Mid-Term Progress Report** (Att. 6): Completed by the MT-BC for each client after the 8th session. Narrates the client's progress thus far towards their goals and objectives. Goals and objectives may be reevaluated and modified by the MT-BC, as appropriate, over the course of services.
- **Client Feedback Form** (Att. 8): Completed by each client or their representative at the mid-term and end of services. On the basis of previous findings, we expect that approximately 80% of clients or their representatives will indicate at least 75% satisfaction in their ratings of the program.
- **Final Report** (Att. 7): Filed by the MT-BC at the conclusion of services for each client. Evaluates therapy outcomes by estimating goal attainment and narrating overall progress. Recommends future services and resources.

We eagerly anticipate achieving the projected outcomes of the program, as the client-centered, strengths-based, multisensory, culturally responsive, holistic interventions of music therapy have been found to strongly motivate and support participants in working toward their goals and objectives. Our past outcomes support the efficacy of music therapy delivered by qualified MT-BCs; hence, we predict that the proposed services will generate further evidence of enhanced well-being and quality of life through music therapy.

IV. Financial

Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
 - a. Budget request by source of funds: Attached
 - b. Personnel salaries and wages: Attached
 - c. Equipment and motor vehicles: Not applicable

- d. Capital project details: Not applicable
- e. Government contracts, grants, and grants in aid: Attached

2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2026.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
36,250	36,250	36,250	36,250	145,000

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2026.

The organization has applied for funding through the Hawai'i State Foundation on Culture and the Arts (SFCA) Community Arts Grants program (\$15,000) and the City and County of Honolulu's Grants-in-Aid program (\$132,400) for fiscal year 2026. In addition to ongoing session fees paid by private clients, the organization will seek further support through individual and corporate donations, private foundation grants, and community giving programs, as always.

4. The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.

None within this period.

5. The applicant shall provide a listing of all federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2026 for program funding.

Please see the attached "GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID" form.

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2024.

Please see the attached organization balance sheet.

V. Experience and Capability

1. Necessary Skills and Experience

The applicant shall demonstrate that it has the necessary skills, abilities, knowledge of, and experience relating to the request. State your experience and appropriateness for providing the service proposed in this application. The applicant shall also provide a listing of verifiable experience of related projects or contracts for the most recent three

years that are pertinent to the request.

Sounding Joy has established a strong record of service to disadvantaged individuals and families through music therapy over the past 23 years. Its outstanding public service has been acclaimed not only by clients, families, community members, and professional colleagues, but also by local legislators and political leaders, who consider Sounding Joy a significant asset to Hawai'i (Att. 1). Since its establishment, the organization has provided music therapy to over 3,000 clients and educated over 50,000 statewide. Sounding Joy has collaborated with hundreds of local, national, and international agencies to improve the affordability and accessibility of music therapy in Hawai'i.

The primary mission of Sounding Joy is to serve people with disabilities, medical and mental health challenges, and at-risk circumstances, through music therapy. Our largest music therapy program in the past (2011-2012), funded by the State Department of Human Services, served more than 1,000 at-risk teens with disabilities and special needs. A statistical study of this program, with 332 subjects meeting criteria for inclusion in statistical analysis, demonstrated overall success, with over 85% goal attainment and under 5% drop-out rates (Att. 10). These outcomes suggest that our music therapy programs effectively motivate clients to participate and achieve their goals.

Sounding Joy has also served Hawai'i's indigenous communities in low-income areas through music therapy funded by the Hawai'i Tourism Authority, enhancing participants' sense of cultural identity and heightening community awareness of the rich therapeutic potential within Hawaiian and Pacific Island musical traditions and cultural values.

For fiscal years 2018, 2019, 2024, and 2025, the City and County of Honolulu has awarded Grant-In-Aid funding to Sounding Joy, supporting music therapy services for approximately 100 clients per year on O'ahu with disabilities and special needs. The program has thus far successfully attained its targeted outcomes.

Another program at Sounding Joy, funded by Biennium Grants (now Community Arts Grants) from the State Foundation on Culture and the Arts (SFCA) since 2005, has provided music therapy and therapeutic music instruction to clients with disabilities, along with community outreach to inform the general public about the benefits of music therapy. During the current Biennium Grant cycle, SFCA funding is supporting weekly music therapy to promote engagement and resilience in older adults with disabilities, serving approximately 30 per year.

We have also received Community Grants from the Parkinson's Foundation (PF) for fiscal years 2021 and 2024, funding music therapy support groups for people with Parkinson's and their care partners. Through our 2024 PF Community Grant for a project entitled "Music Therapy and Mental Health," we partnered with the Hawai'i Parkinson's Association and the Parkinson's and Movement Disorders Center at The Queen's Medical Center to serve approximately 50 in West O'ahu and Hilo.

The core concept of music therapy, utilization of music's unique power to facilitate

the betterment of human life, is applied to all our programs. The field of music therapy is regulated nationally by professional ethics and standards of practice, including the education and training of MT-BCs. By employing only qualified MT-BCs, our organization maintains quality of service, helping to ensure the attainment of targeted outcomes for all our programs. Sounding Joy's ultimate goal is to provide all our clients with the best music therapy services possible to improve their quality of life, regardless of their socioeconomic or other disadvantages. We have been making progress towards this goal, but the community's needs remain profound, particularly on the neighbor islands and rural O'ahu. The requested grant will allow significant advancement in providing the public with access to high-quality music therapy services. Sounding Joy has a long history of delivering such services, and is known and trusted as a music therapy provider by the community at large.

2. Facilities

The applicant shall provide a description of its facilities and demonstrate its adequacy in relation to the request. If facilities are not presently available, describe plans to secure facilities.

In 2022, Sounding Joy purchased and relocated into a new, ADA-compliant office suite in the same building where its previous rented office was located. The total space of the new suite is 1,118 square feet, consisting of an office and three therapy/activity rooms. This space will support the efficient and effective operations of the proposed program. The property is a leasehold, with current monthly costs of \$634.28 for the lease and \$1,345.19 for building maintenance.

VI. Personnel: Project Organization and Staffing

1. Proposed Staffing, Staff Qualifications, Supervision and Training

The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative direction relative to the request.

All of Sounding Joy's music therapists hold the required national credential, the MT-BC. Two MT-BCs will provide the proposed music therapy sessions, one of whom will also serve as Program Coordinator. Each of them has at least 7 years of experience in serving clients with disabilities and special needs through music therapy and achieving the desired outcomes of Sounding Joy's programs. They are the powerhouse of our clinical success and will help our clients to attain their goals and objectives to their maximum capacity.

The proposed Program Coordinator is an MT-BC with 13 years of experience within the organization. Possessing excellent communication and interpersonal skills, she successfully collaborates with clients, families, and agencies. Her clinical knowledge enables her to effectively advocate for Sounding Joy's services to the community,

manage the recruitment of prospective clients, and advise clients on therapy placement.

The proposed Clinical Director is a senior clinician, an MT-BC with nearly 25 years of clinical and supervisory experience. She holds a PhD in music therapy from New York University. She will be responsible for reporting to the grantor, the State. She heads the organization's efforts in regard to clinical assurance, public education, and community collaboration to sustain music therapy services in Hawai'i. With her extensive knowledge and experience in the field, she will guide the MT-BCs in making appropriate clinical decisions to achieve desired program outcomes. She will also ensure adherence to professional protocols of the therapy process, including compliance with the Health Information Portability and Accountability Act (HIPAA).

The proposed Executive Director is a senior clinician, an MT-BC with over 25 years of clinical and supervisory experience. She is the Founder and President of Sounding Joy, with the utmost experience in advancing the mission and vision of the organization. She will oversee the program as a whole, in the context of the organization's overall operations. She heads Sounding Joy's program development and efforts to establish an in-state music therapy degree program, which will be vital to the ultimate sustainability of music therapy in Hawai'i.

In addition to ongoing clinical supervision by the Clinical Director, peer-supervision meetings will be held monthly. All project staff will attend these meetings to discuss and evaluate the progress of the proposed music therapy services. These meetings can also be used to address any issues and concerns regarding clinical work. Providing MT-BCs with the best possible work environment is essential to their well-being and success. Any necessary follow-up and/or training will be provided according to the personal and professional needs of each MT-BC.

2. Organization Chart

The applicant shall illustrate the position of each staff and line of responsibility/supervision. If the request is part of a large, multi-purpose organization, include an organization chart that illustrates the placement of this request.

Please see the attached organization chart.

3. Compensation

The applicant shall provide an annual salary range paid by the applicant to the three highest paid officers, directors, or employees of the organization by position title, not employee name.

Executive Director: \$61,800

Clinical Director: \$60,600

Program Coordinator: \$59,280

VII. Other

1. Litigation

The applicant shall disclose any pending litigation to which they are a party, including the disclosure of any outstanding judgement. If applicable, please explain.

Not applicable.

2. Licensure or Accreditation

The applicant shall specify any special qualifications, including but not limited to licensure or accreditation that the applicant possesses relevant to this request.

Sounding Joy requires all clinical staff to hold the national credential for music therapists: Music Therapist - Board Certified (MT-BC). This certification must be renewed every 5 years through continuing professional education approved by the Certification Board for Music Therapists (CBMT; www.cbmt.org).

3. Private Educational Institutions

The applicant shall specify whether the grant will be used to support or benefit a sectarian or non-sectarian private educational institution. Please see [Article X, Section 1, of the State Constitution](#) for the relevance of this question.

Not applicable.

4. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2026 the activity funded by the grant if the grant of this application is:

(a) Received by the applicant for fiscal year 2026:

In implementing the proposed project during the grant term, Sounding Joy will identify participating individuals or facilities that demonstrate the potential to become self-sufficient to fund continued music therapy services. In the past, it has often happened that when clients experience the uniquely successful results of music therapy as compared to other forms of treatment or therapy they have received, they and their families, guardians, or facilities have made a commitment to continue music therapy through self-funding or other resources. They have also become strong advocates for music therapy, encouraging others to consider seeking services.

In order to create sustainable programs, it is essential to recruit future supporters of music therapy while the grant term is active. Community members who have directly witnessed the benefits of music therapy – including professional colleagues and dedicated volunteers – will invite prospective promoters and grantors to observe and experience sessions. Such community members have organized numerous advocacy

and fundraising activities to date. They are capable of eliciting powerful moral and financial support from the community to help sustain our programs. Visits to observe music therapy sessions will be arranged by our program staff in accordance with professional standards of client confidentiality and privacy, as well as public health requirements to minimize the risk of COVID-19 and other disease transmission.

(b) Not received by the applicant thereafter:

We aim to offer the proposed services as a pilot program at community facilities that have indicated significant interest in building a long-term collaborative relationship with Sounding Joy, and facilitating our therapeutic partnership with clients and their families/guardians, in order to sustain music therapy services for clients beyond the grant term. Effective collaboration with these facilities will entail interdisciplinary sharing of expertise between our MT-BCs and key facility staff to meet clients' needs. In addition, we will continue our vigorous efforts to educate the public about the benefits and cost-effectiveness of music therapy for a variety of client populations.

The positive outcomes experienced by participants and their caregiving circles through the proposed services, together with heightened public awareness of music therapy, may attract donors as well as self-financed clients to support our programs on an ongoing basis. At the same time, Sounding Joy will continually endeavor to expand its scope of service to socioeconomically disadvantaged communities, for which we will seek additional grants and other sources of funding. Sounding Joy has successfully implemented this sustainability plan to make music therapy available for the past 23 years, enhancing quality of life and community living for the people of Hawai'i.

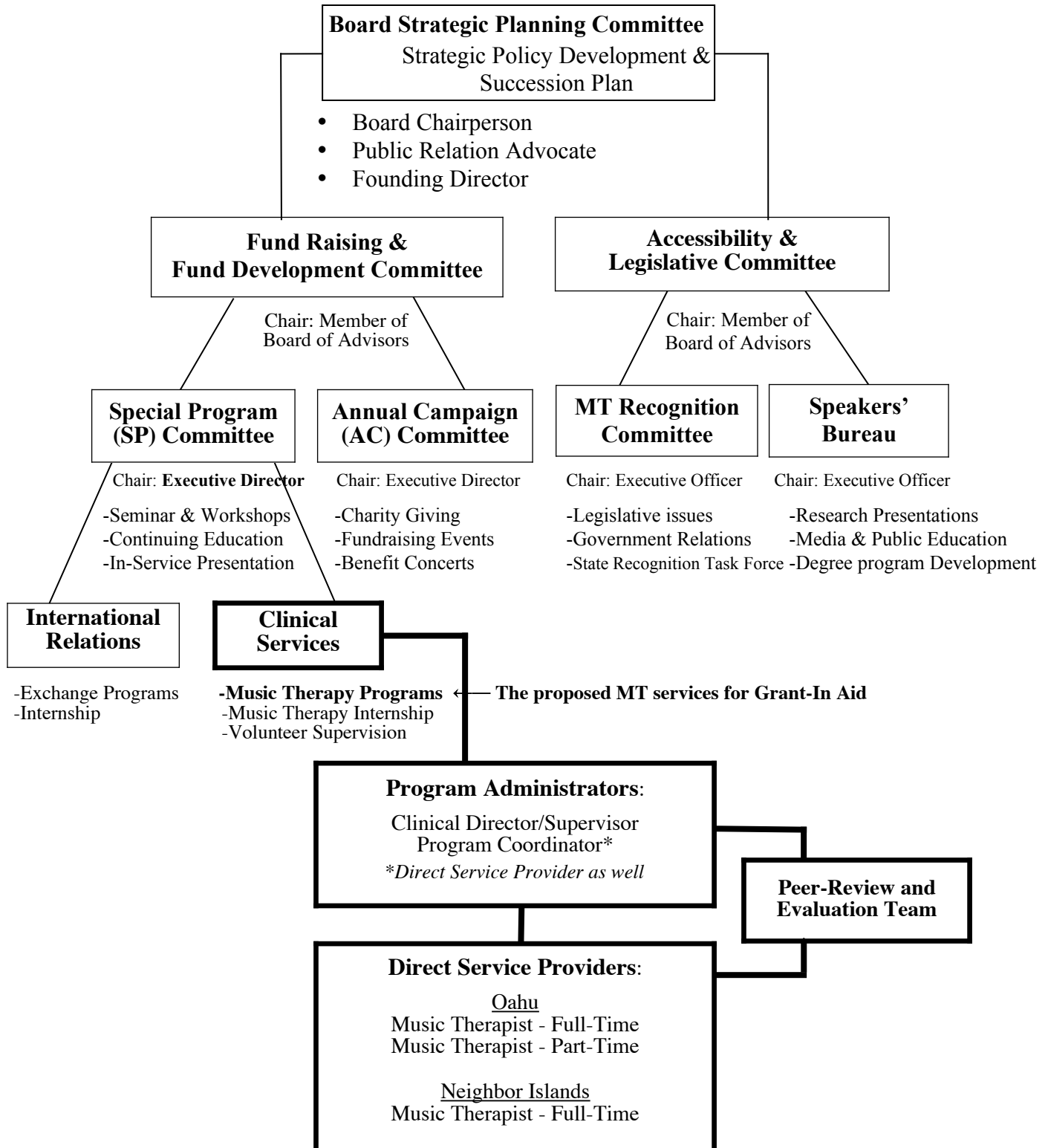
Balance Sheet of Sounding Joy Music Therapy, Inc. - As of 12/31/2024
(Cash Basis)

1/16/2025

Page 1

Account	12/31/2024 Balance
ASSETS	
Cash and Bank Accounts	
SJMT checking	19,798.90
TOTAL Cash and Bank Accounts	19,798.90
Other Assets	
Customer Invoices	-2,059.63
SJMT Asset	151,789.41
TOTAL Other Assets	149,729.78
TOTAL ASSETS	169,528.68
LIABILITIES & EQUITY	
LIABILITIES	
Other Liabilities	
SBA EIDL Loan	182,928.31
TOTAL Other Liabilities	182,928.31
TOTAL LIABILITIES	182,928.31
EQUITY	-13,399.63
TOTAL LIABILITIES & EQUITY	169,528.68


The Organization Chart



BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2025 to June 30, 2026

Applicant: Sounding Joy Music Therapy, Inc.

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries	90,000		7,800	
2. Payroll Taxes & Assessments	8,100		670	
3. Fringe Benefits	14,400		4,800	
TOTAL PERSONNEL COST	112,500		13,270	
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	8,400			
2. Insurance	850		250	
3. Lease/Rental of Equipment				
4. Lease/Rental of Space	19,700		2,500	2,000
5. Staff Training				
6. Supplies	1,260		130	
7. Telecommunication	1,030		400	
8. Utilities				
9. Mileage & Parking	1,260		150	
10				
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TOTAL OTHER CURRENT EXPENSES	32,500		3,430	2,000
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	145,000		16,700	2,000
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	145,000	Keiko Kajiwarra, President 808-593-2620		
(b) Total Federal Funds Requested		Name (Please type or print) Phone		
(c) Total County Funds Requested	16,700	 Jan. 17, 2025		
(d) Total Private/Other Funds Requested	2,000	Signature of Authorized Official Date		
TOTAL BUDGET	163,700	Maria C. Guerrero, Clinical Director/Grant Manager		
		Name and Title (Please type or print)		

BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2025 to June 30, 2026

Applicant: Sounding Joy Music Therapy, Inc.

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
1. Executive Director	FULL TIME	\$61,800.00	10.00%	\$ 6,180.00
2. Clinical Director	FULL TIME	\$60,600.00	20.00%	\$ 12,120.00
3. Program Coordinator	FULL TIME	\$59,280.00	10.00%	\$ 5,928.00
4. Music Therapist - Board Certified	FULL TIME	\$58,800.00	50.00%	\$ 29,400.00
5. Music Therapist - Board Certified	FULL TIME	\$58,800.00	61.86%	\$ 36,372.00
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				\$ -
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				\$ -
				\$ -
TOTAL:				90,000.00
JUSTIFICATION/COMMENTS: According to the American Music Therapy Association's most recent workforce analysis in 2021, the average music therapist's salary was \$58,973; the average salary for a music therapy director/supervisor was \$62,192 .				

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: Sounding Joy Music Therapy, Inc.

Contracts Total: 406,956

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)	CONTRACT VALUE
1	Biennium Grant: "Sustainable Community Music for Clients with Special Needs"	7/1/19-6/30/20	SFCA	State	15,000
2	Biennium Grant: "Music for Lifelong Resilience"	7/1/21-6/30/22	SFCA	State	15,000
3	Biennium Grant: "Music for Lifelong Resilience"	7/1/22-6/30/23	SFCA	State	15,000
4	Biennium Grant: "Music Connects"	7/1/23-6/30/24	SFCA	State	15,000
5	Biennium Grant: "Music Connects"	7/1/24-6/30/25	SFCA	State	15,000
6	Grant-in-Aid: "Music for Lifelong Wellness"	10/1/23-9/30/24	Dept. of Community Services	Honolulu	132,400
7	Grant-in-Aid: "Music for Lifelong Wellness"	10/15/24-10/14/25	Dept. of Community Services	Honolulu	74,556
8	Federal Grant: "Music Therapy to Support Well-Being, Engagement, and Quality of Life for People with Disabilities"	9/1/24-8/30/25	DHHS: Adm for Community Living	U.S.	125,000
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List of Supplemental Attachments

SECTIONS I - II

Supplemental Attachments:

- #1 Certificates of recognition
- #2 Data collected by American Music Therapy Association:
 - Number of clients served by Music Therapy in the US
- #3 Data collected by American Music Therapy Association:
 - Number of facilities served by Music Therapy in the US
- #4 Health article - Wall Street Journal
- #5 Group session report (sample)
- #6 Mid-term progress report (sample)
- #7 Final report (sample)
- #8 Client feedback forms
- #9 Registration, consent, and intake forms
- #10 Statistics from past Music Therapy programs



Proclamation

WHEREAS, music therapy is a process in which a qualified therapist uses music and all of its facets – physical, emotional, mental, social, aesthetic and spiritual – to help clients improve or maintain their health; and

WHEREAS, music therapists believe that all individuals, regardless of age or musical background, have a basic capacity for musical expression and appreciation, and music therapy interventions can be designed to promote wellness, manage stress, alleviate pain, express feelings, enhance memory, improve communication and promote physical rehabilitation; and

WHEREAS, music therapy is used to treat individuals of all ages with a variety of conditions, including psychiatric disorders, medical problems, physical and developmental disabilities, sensory impairments, communication disorders and aging; and

WHEREAS, music therapy is also applied to improve learning, build self-esteem, reduce stress, support physical exercise and facilitate a host of other health-related activities; and

WHEREAS, music therapists work in general hospitals, psychiatric facilities, schools, prisons, community centers, training institutes, private practices and universities; and

WHEREAS, every session with clients involves some type of musical experience, such as improvising, re-creating, composing and listening to music, and clients may also be encouraged to express themselves through other arts, such as drawing, painting, dance, drama or poetry; and

WHEREAS, the mission of the American Music Therapy Association is to advance public awareness of the benefits of music therapy and increase access to quality music therapy services in a rapidly changing world,

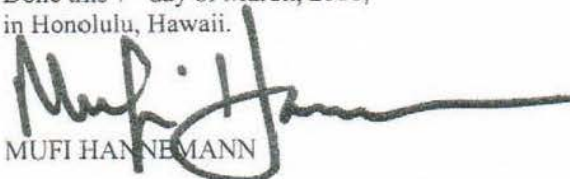
NOW, THEREFORE, I, MUFI HANNEMANN, Mayor of the City and County of Honolulu, do hereby proclaim March 9 - 16, 2008, to be

MUSIC THERAPY WEEK

in the City and County of Honolulu, to increase awareness of the benefits of music therapy and its potential for health, wellness and healing, and to thank music therapists for their invaluable contributions.



Done this 7th day of March, 2008,
in Honolulu, Hawaii.


MUFI HANNEMANN



Proclamation

Presented to the

Sounding Joy Music Therapy, Inc.

WHEREAS, Sounding Joy Music Therapy, Inc., established in 2002, is Hawai'i's first & only non-profit organization dedicated to promoting music therapy; and

WHEREAS, Sounding Joy Music Therapy, Inc.'s mission is "to enhance public awareness of benefits of music therapy, to increase accessibility to music therapy services, and to advance music therapy research, in order to improve quality of life through therapeutic uses of music"; and

WHEREAS, Sounding Joy Music Therapy, Inc. understands the valuable benefits of music therapy; music therapy consists of therapeutic uses of music to address behavioral, social, psychological, physical and communicative functioning; it enhances one's quality of life, involving human relationships, which are structured and adapted through the elements of music to create a positive environment and set the occasion for successful growth and change; and

WHEREAS, Sounding Joy Music Therapy, Inc. was able to successfully provide music therapy to more than 200 Hawai'i families, as well as thousands of others through public education and resource programs; and

WHEREAS, Sounding Joy Music Therapy, Inc. will be celebrating its 2nd Annual "A Morning of Music" on October 23, 2011 at Mission Houses Museums of Hawaii; the event will feature a champagne brunch, live musical entertainment, a silent auction, orchid sale, and more; and

WHEREAS, Sounding Joy Music Therapy, Inc. will honor Pamela Young, Anchor of KITV, for her dedication and commitment to promote music therapy through media outreach in Hawai'i;

THEREFORE I, NEIL ABERCROMBIE, Governor, and I, BRIAN SCHATZ, Lieutenant Governor of the State of Hawai'i, do hereby proclaim October 23, 2011 as

"SOUNDING JOY MUSIC THERAPY DAY"

in Hawai'i and urge the people of the Aloha State to join us in recognizing Sounding Joy Music Therapy, Inc. for its valuable contributions to our communities.

DONE at the State Capitol, in the Executive Chambers, Honolulu, State of Hawai'i, this third day of October, 2011.

Neil Abercrombie

NEIL ABERCROMBIE
Governor, State of Hawai'i

Brian Schatz

BRIAN SCHATZ
Lt. Governor, State of Hawai'i



The House of Representatives
State of Hawaii

hereby presents this certificate to

SOUNDING JOY MUSIC THERAPY, INC.,
"Sounds of Joy"
6th Annual Benefit Concert

WHEREAS, the Legislature proudly acknowledges organizations in the community that have touched so many lives in a positive manner and have made numerous contributions to the well-being of the State of Hawaii; and

WHEREAS, established in September 2002, SOUNDING JOY MUSIC THERAPY, INC., is Hawaii's first and only non-profit organization, Medicare and Medicaid participating provider that promotes music therapy and that also is an approved continuing education provider by the Certification Board for Music Therapists and the National Board for Certified Counselors; and

WHEREAS, SOUNDING JOY MUSIC THERAPY, INC.'s mission is to enhance public awareness of the benefits of music therapy, to increase accessibility to music therapy services, and to advance music therapy research; and

WHEREAS, similar to occupational and physical therapy, SOUNDING JOY MUSIC THERAPY, INC., promotes music therapy in response to a growing therapy demand in our community, and uses music to enhance the quality of life of individuals with behavioral, social, emotional, psychological, communicative, and sensory-motor concerns through a structured, yet positive environment that encourages success; and

WHEREAS, on Sunday, January 18, 2009, SOUNDING JOY MUSIC THERAPY, INC., celebrates its 6th Annual Benefit Concert entitled "Sounds of Joy" at the YMCA - Fuller Hall, hosting the pioneer of music therapy from New York University, Dr. Clive Robbins; now, therefore,

The House of Representatives of the State of Hawaii hereby commends and applauds SOUNDING JOY MUSIC THERAPY, INC., for their continuing commitment to the people of Hawaii, and extends to them its warmest aloha and best wishes for continued success in all future endeavors.

Tom Browne

Calvin K.Y. Say

Calvin K.Y. Say, Speaker of the House

Patricia Mau-Shimizu

Patricia Mau-Shimizu, Chief Clerk

John M. Mizurro

Representative John M. Mizurro



The Senate

COMMENDING AND RECOGNIZING SOUNDING JOY MUSIC THERAPY, INC. FOR OUTSTANDING CONTRIBUTIONS TO HAWAII

The spirit of Aloha in Hawaii helps to bring our people together through caring, support, and mutual respect. This spirit has carried our islands through good times and bad times, enabling all of us to be one Ohana. The people of the State of Hawaii recognize and honor the contributions of special organizations and individuals who help inspire a better community by their example of character, caring and commitment. It is a pleasure and a privilege for the Hawaii State Legislature to formally recognize **SOUNDING JOY MUSIC THERAPY, INC.** as one such organization.

Established in September 2002, **SOUNDING JOY MUSIC THERAPY, INC.**, is Hawaii's first and only non-profit organization, Medicare and Medicaid participating provider that promotes music therapy. They are an approved continuing education provider by the Certification Board for Music Therapists and the National Board for Certified Counselors.

SOUNDING JOY MUSIC THERAPY, INC.'s mission is to enhance public awareness of the benefits of music therapy, to increase accessibility to music therapy services, and to advance music therapy research. Similar to occupational and physical therapy, **SOUNDING JOY MUSIC THERAPY, INC.**, promotes music therapy in response to a growing therapy demand in our community, and uses music to enhance the quality of life of individuals with behavioral, social, emotional, psychological, communicative, and sensory-motor concern through a structured, yet positive environment that encourage success. Their contributions to the community and their commitment to Hawaii's families is greatly appreciated.

On October 23, 2011, Sounding Joy Music Therapy, Inc. will hold its 2nd Annual Honoree Gala, "A Morning of Music", at the Mission Houses Museum from 11 a.m. to 2 p.m. for the community to enjoy.

The Twenty-Sixth Legislature of the State of Hawaii hereby recognizes and commends **SOUNDING JOY MUSIC THERAPY, INC.** for its dedication and service to the people of the State of Hawaii, and extends warmest Aloha and best wishes in all its future endeavors.



Robert Han
Diana DeLuz
Nike Gabbard
Simon Kakele

William Salmon
Jill

Carol Fukumasa
Josh Green M.D.
Amel Yaghi

Done this 23rd day of October 2011
State Capitol, Honolulu, Hawaii'i

Suzanne Chun Oakland
Suzanne Chun Oakland, Sponsoring Senator

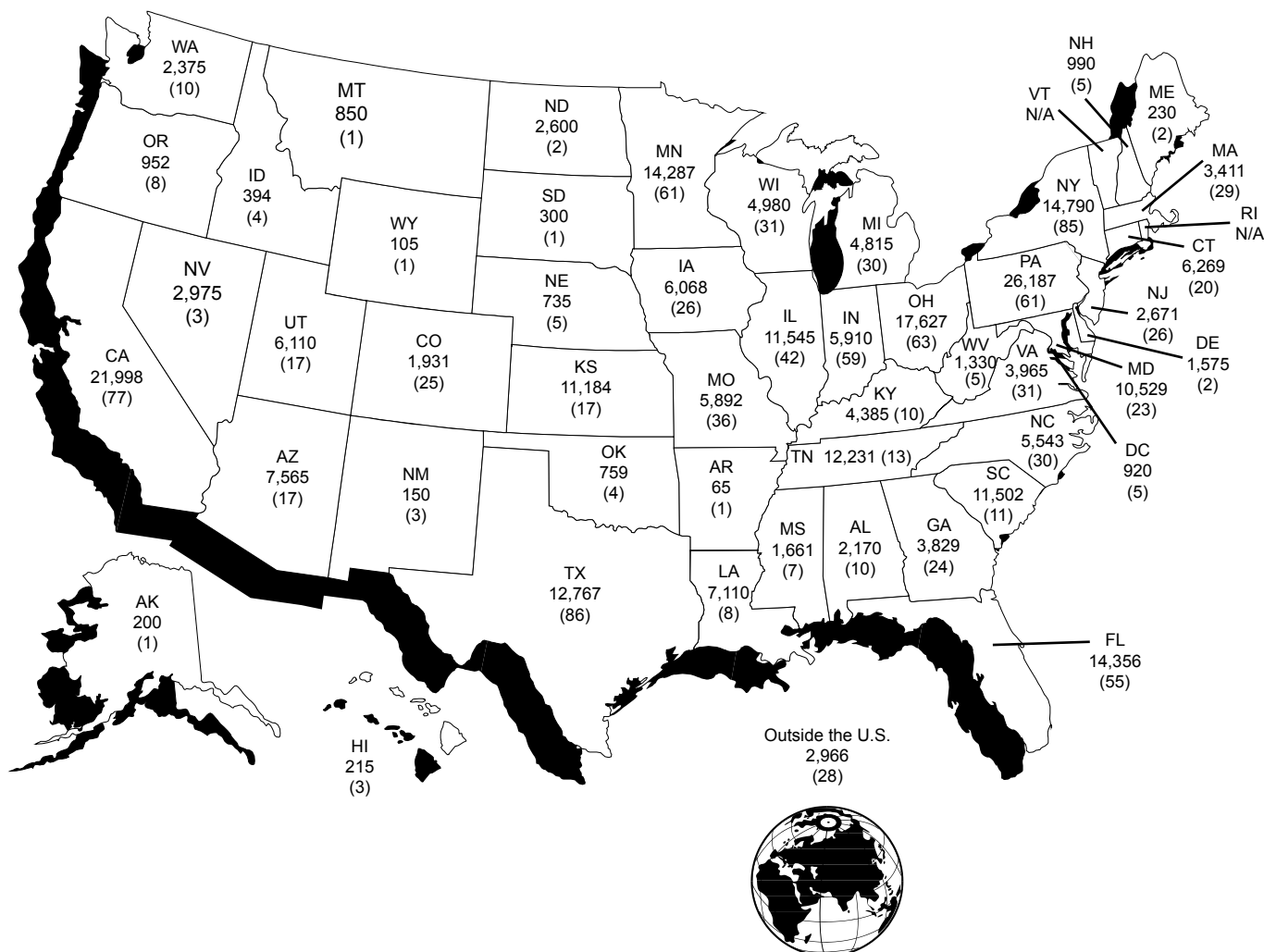
Shan S. Tsutsui

S.T.H.
Shan S. Tsutsui, President of the Senate

Carol Taniguchi
Carol Taniguchi, Clerk of the Senate

Clients Served by Music Therapists

Survey respondents were asked to estimate the number of clients for whom they provided music therapy services for the entire year of 2016. 1,124 survey respondents reported having seen a total of 284,381 clients last year — an average of 253 clients per service provider. The map below shows the number of clients reported seen last year in each state and the number of corresponding survey respondents for that state (in parentheses).



Of survey respondents who indicated a job title on their survey, 83% reported their job title as one which involves mainly clinical responsibilities (Excluding Director/Admin./Supervisor and Faculty). As of October 1, 2017, a reported 218 music therapists were listed on the National Music Therapy Registry and 7,514 board certified music therapists were reported by the Certification Board for Music Therapists — a total of 7,732 qualified music therapists. Extrapolating from the number of qualified music therapists, if 83% of these 7,732 music therapists each saw an average of 253 clients, then it can be inferred that an estimated 1,623,754 people received music therapy services last year in the United States.

Facilities Served by Music Therapists

Survey respondents were asked to estimate the number of distinct facilities in which they provided music therapy services for the entire year of 2016. 1,168 survey respondents reported having provided services in a total of 17,201 facilities last year — an average of 15 facilities per service provider. The map below shows the number of facilities served in each state and the number of corresponding survey respondents (in parentheses).



If 83% of the estimated 7,732 music therapists in the United States (as discussed on the previous page) each provided services in an average of 15 facilities, it can be inferred that an estimated 96,270 facilities in the United States offered some form of music therapy services to their clients in the year 2016.

TUESDAY, NOVEMBER 17, 2009

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HEALTH JOURNAL

A Key for Unlocking Memories

Music Therapy Opens a Path to the Past for Alzheimer's Patients; Creating a Personal Playlist

By MELINDA BECK

One of the raps on iPods is that users tend to close themselves off from other people and retreat into their own private world.

But with stroke and dementia patients, iPods and other MP3 players are having just the opposite effect.

Listening to rap and reggae on a borrowed iPod every day has helped Everett Dixon, a 28-year-old stroke victim at Beth Abraham Health Services in Bronx, N.Y., learn to walk and use his hands again.

Trevor Gibbons, 52, who fell out of a fourth-floor construction site and suffered a crushed larynx, has become so entranced with music that he's written 400 songs and cut four CDs.

Ann Povodator, an 85-year-old Alzheimer's patient in Boynton Beach, Fla., listens to her beloved opera and Yiddish songs every day on an iPod with her home health aide or her daughter when she comes to visit. "We listen for at least a half-hour, and we talk afterwards," says her daughter, Marilyn Povodator. "It seems to touch something deep within her."

Caregivers have observed for decades that Alzheimer's patients can still remember and sing songs long after they've stopped recognizing names and faces. Many hospitals and nursing homes use music as recreation, since it brings patients pleasure. But beyond the entertainment value, there's growing evidence that listening to music can also help stimulate seemingly lost memories and even help restore some cognitive function.

"What I believe is happening is that by engaging very basic mechanisms of emotions and listening, music is stimulating dormant areas of the brain

that haven't been accessible due to degenerative disease," says Concetta Tomaino, executive director of the Institute for Music and Neurologic Function, a nonprofit organization founded at Beth Abraham in 1995.

Dr. Tomaino, who has studied the therapeutic effects of music for more than 30 years, is spearheading a new program to provide iPods loaded with customized playlists to help spread the benefits of music therapy to Alzheimer's patients even at home. "If someone loved opera or classical or jazz or religious music, or if they sang and danced when the family got together, we can recreate that music and help them relive those experiences," she says.

Dr. Tomaino says she frequently sees dementia patients make gains in cognitive function after music therapy. In one unpublished study she led a few years ago, with funding from the New York State Department of Health, 45 patients with mid- to late-stage dementia had one hour of personalized music therapy, three times a week, for 10 months, and improved their scores on a cognitive-function test by 50% on average. One patient in the study recognized his wife for the first time in months.

David Ramsey, a music therapist and psychologist, holds twice weekly sessions at Beth Abraham, where small groups of patients can sing and dance to familiar songs like "Under the Boardwalk" and "Swing Low, Sweet Chariot." Mr. Ramsey will sometimes stop singing and let residents fill in the blanks on their own. When they do that, he says, "they are exercising their cognitive function—just like they are exercising in physical therapy." And unfamiliar songs quickly become familiar, another sign that even advanced



Music for Memory

Listen to clips of some '60s and '50s tunes recommended by the the Institute for Music and Neurologic Function for individuals with Alzheimer's disease or other memory impairments:

- "The Times They Are A-Changin'" by Bob Dylan
- "Dawn (Go Away)" by Frankie Valli & The Four Seasons
- "Come a Little Bit Closer" by Jay & The Americans
- "California Girls" by The Beach Boys
- "(I Can't Get No) Satisfaction" by The Rolling Stones
- "Que Sera, Sera (Whatever Will Be, Will Be)" by Doris Day
- "Fever" by Peggy Lee
- "That's Amore" by Dean Martin
- "Mambo Italiano" by Rosemary Clooney
- "Unforgettable" by Nat King Cole

See the full list at the institute's Web site

Alzheimer's patients are forming new memories. "One of our therapists played, 'Who Let the Dogs Out?' I know they had never heard that one, but it became an anthem," he says.

In addition to benefiting Alzheimer's patients, decades of studies have demonstrated that

music can help premature infants gain weight, autistic children communicate, stroke patients regain speech and mobility, dental, surgical and orthopedic patients control chronic pain and psychiatric patients manage anxiety and depression. Now, neuroscientists are starting to

(over please)



David Ramsey leads music sessions at Beth Abraham Health Services, meant to stimulate positive memories and physically engage dementia patients.

identify the underlying brain mechanisms that explain how music connects with the mind and body, and they are starting to work hand in hand with music therapists to develop new therapeutic programs.

There's no single center for music in the mind—the brain appears to be wired throughout for music, since it engages a wide variety of functions, including listening, language and movement. But Petr Janata, a cognitive neuroscientist at the University of California, Davis's Center for Mind and Brain, recently located an area of the brain—the medial prefrontal cortex, just behind the forehead—that seems to serve as a hub for music, memory and emotions.

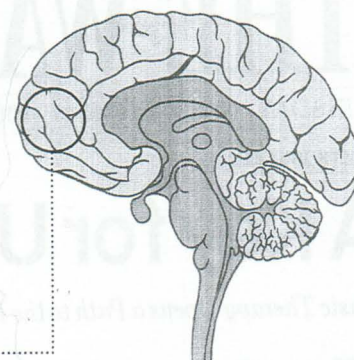
In a study published online in the journal *Cerebral Cortex* in February, Dr. Janata had 13 UC

Davis students listen to excerpts of 30 songs chosen randomly from "top 100" charts from years when they were 8 to 18 years old, while he recorded their brain activity using functional magnetic resonance imaging, or fMRI. Songs that were unfamiliar evoked reactions in the auditory processing parts of the students' brains; those that elicited emotional reactions stimulated other brain areas. When songs conjured up a specific personal memory, there was particularly strong activity in the medial prefrontal cortex. That's where what Dr. Janata calls "a mental movie" seems to play in the mind's eye, with music serving as its soundtrack.

And, it turns out, this same medial prefrontal cortex had been identified in earlier research as one of the last parts of the brain to atrophy as Alzheimer's disease progresses.

Dr. Janata hopes to study whether the same phenomenon occurs, in the same part of the brain, with older test subjects and eventually with Alzheimer's

New research indicates that the **medial prefrontal cortex** may serve as a hub where music, memory and emotions meet. It is also one of the last brain regions to atrophy in Alzheimer's patients.



Medial prefrontal cortex

er's patients. He says that activating memories with music cannot reverse or cure neurological diseases like dementia. But playing familiar music frequently can significantly improve a patient's mood, alertness and quality of life.

Music therapy isn't used more widely with Alzheimer's and dementia patients largely because of a lack of manpower and money, experts say. There are only about 5,000 certified music therapists in the U.S., and fewer than 20% work with geriatric patients. That's why the Institute for Music and Neurologic Function is trying to bring music therapy into patients' homes.

Caregivers or family members can use records or tapes at home, or program their own iPods. The institute provides suggested songs by era and genre on its Web site, www.imnf.org. But those who don't have the time or technical skills can send an iPod to the institute after filling out a questionnaire about the patient's musical tastes, and the institute will program a customized iPod for them. (See the Web site for prices and package information.) The institute is also seeking donations of iPods that are no longer in use to load with music

and send to Alzheimer's patients who can't afford their own.

Dr. Tomaino advises caregivers to listen as long as the patient seems interested. A patient may want to listen alone through headphones or through speakers so that a friend or family member can listen along. "Then they can reminisce together about what the music reminds them of or just hold hands to be more connected," she says. She also suggests involving the whole family in interacting with the music. "The kids can drum along while Grandpa listens to Big Band sounds," she says.

One possible downside: Dr. Tomaino says sometimes a song can evoke unhappy memories, such as the death of a loved one or a relationship gone bad. She recalls a Holocaust survivor at Beth Abraham who became very upset upon hearing a Wagner opera.

"If family members don't know what music would be appropriate, think in generalizations," she says. "If a parent loved to go dancing in their teens, picking the most popular songs from that era tends to be pretty safe." Music from a person's teenage years seems to be especially evocative of memories, for reasons not well understood.



American Music Therapy Association
8455 Colesville Road, Suite 1000
Silver Spring, MD 20910
Phone: (301) 589-3300
Website: www.musictherapy.org

<GROUP SESSION REPORT>

Client: S.
 Assistant: none
 Session Date: _____
 Session #: 5
 Location: SJMT
 Time: 4:30-5:30pm

<u>Description of Client</u>	<u>Treatment Goals & Objectives Addressed</u>
<p>S. is a 2-year-old girl with pervasive developmental disorder-not otherwise specified. She is usually very pleasant and cooperative during sessions and engages easily with others. She has some speech skills including saying repeated phrases such as “knock knock,” “uh oh,” and “sorry.” She seems to have an interest in music and often sings along to songs that are familiar to her. She also enjoys looking at the animal cards and book and sometimes requests “animals” during sessions.</p>	<ol style="list-style-type: none"> 1. Increase social skills <ol style="list-style-type: none"> a. take turns appropriately 2/3x b. say names of other group members in hello and goodbye 2/3x 2. Increase communication and speech skills <ol style="list-style-type: none"> a. verbally communicate desires 5x per session b. fill in omitted words to songs 3/4x 3. Increase motor skills <ol style="list-style-type: none"> a. play instrument using fist grasp for 3 mins. continuously b. play instrument in 3 different ways
<u>Content of Service, Approach / Interventions</u>	<u>Provider assessment/interpretation of session</u>
<ul style="list-style-type: none"> -Hello song to provide session structure and increase social interaction -Beat the drum to increase attn to task and motor skills -Playing wind chimes with turn-taking to increase social skills, engagement, and awareness of environment -Shaker blues to increase communication and motor skills -Old MacDonald to increase speech skills -Piano improvisation to increase engagement and motor skills -Xylophone improvisation to increase motor skills -Goodbye song to close session and provide structure 	<p>S. seemed to be more distracted and demonstrated more acting-out behaviors than in previous sessions. She became fixated on taking out all the instruments or objects in a box and then replacing them over and over. She did this with the animal cards, xylophone mallets, and box of percussion instruments. She dropped objects on the floor or laid down on the floor purposefully and then said “uh oh” or “sorry” many times. She did not maintain her interest in instruments and activities for as long as in previous sessions. Like in the last session, she began singing “clean up, clean up” when she wanted to finish an activity. She helped to put away materials with 2-3 prompts each time.</p>

Progress Notes

S. demonstrated increased social skills in that she took turns appropriately during wind chimes playing. She did not wave or say names of others during hello when prompted.

S. communicated her desires 2-3x during this session to indicate when she wanted to finish and activity. She said “all done” a few times when prompted and began singing the “clean up” song other times independently. She also requested “animals” verbally ~2x. S. did not sing along to songs as much during this session as in previous sessions.

S. demonstrated motor skills by playing the xylophone, piano, and shakers, but she did not sustain her attention to any of these activities for very long (less than 1 minute).

Plans for Upcoming Services

Continue music therapy services, especially focusing on building therapeutic relationship with MT.

I certify that I provided the service(s) as recorded above.

Signature: _____

Provider: MT-BC _____

Date: _____

<MID-TERM PROGRESS REPORT>

Period of Report: 3/9/19 to 5/25/19

Client: S. Date of Report: 5/31/19

Describe progress in attainment of each goals and objectives:

1. Increase social skills

a. S. will take turns appropriately (not playing, not grabbing others' instrument) in 2 of 3 opportunities given during the session. *Achieved ~90%*

b. S. will sing or say the names of at least 2 other group members during hello and goodbye songs.
Not achieved

2. Increase communication and speech skills

a. S. will verbally communicate her desires (choosing activities, more/all done, etc.) at least 5 times per session with less than 3 cues each time. *Achieved ~60%*

b. S. will sing along or fill in omitted words to familiar songs at least 3 out of 4 times when prompted.
Achieved ~50%

3. Increase motor skills

a. S. will play an instrument requiring a fist grasp (i.e., xylophone mallet, maraca) for at least 3 minutes continuously at least once per session. *Achieved ~75%*

b. S. will play a percussion instrument in 3 different ways (i.e., loud, soft, fast, slow) throughout the session.
Achieved ~5%

Summarize any growth or significant changes in client's behavior and functioning:

S. has demonstrated growth in her social skills and relationship with the music therapist. Her comfort level in sessions has greatly increased since beginning music therapy, as evidenced by her independently taking instruments and items out of the closet and initiating activities. She is good at sharing instruments and items with P. and will give them to him the first time prompted. She sometimes loses focus when it is not her turn in an activity and will begin to wander around the room. S. will continue to work on greeting others during hello and goodbye songs, as she has not yet achieved this objective.

S. has shown progress toward communication skills by communicating her desires in sessions. She speaks much more in sessions than she did when she began music therapy. S. has also increased her independence in singing along to songs and using language to express herself. For example, during "Old MacDonald" in a few recent sessions, S. began making the noises for bird, lion, cat, and dog without any prompting or modeling from the therapist. S. also requests items about 1 time per session by saying "I want _____," repeating one word at a time after the therapist. She says "more" or "all done" and "clean up" 5-7 times per session consistently to indicate what she wants. S. also demonstrates communication skills by singing along to songs such as "ABC," "Twinkle Twinkle" and "Old MacDonald." She usually sings about 1 out of 5 words per song.

When S. is focused on an activity, she will participate for 2-5 minutes at a time, demonstrating increased motor skills. She has also learned how to play the piano keys with her index finger and grasp a xylophone mallet and shaker and control them well enough to play these instruments independently. S. follows about 80% directions to the shaker movement activity to increase motor skills as well. S. will continue to work on playing instruments in different ways (loud, soft, etc.) as this is a more complex cognitive skill.

During a few sessions in April, S. began to engage in attention-seeking behaviors during sessions, such as singing "clean up" before an activity was finished, or climbing on chairs and the piano bench. She also took all the items out of a box or the closet, only to replace them a few seconds later. These attention-seeking behaviors have decreased during the last few sessions.

Changes in Long-Term Goals:

None

Updates of Short-Term Objectives:

None

Music Therapist: XXXX, MT-BC

<FINAL REPORT>

Period of Service: 3/9/11 to 10/12/11

Client: S. Date of Report: 10/17/11

Date of Birth: 8/5/08 Date of Intake: 9/13/10

Service Received: Group music therapy, 25 sessions

Goals & Objectives Addressed:

1. Increase social skills

- a. S. will take turns appropriately (not playing, not grabbing others' instruments) in 2 of 3 opportunities during the session. ***Achieved 100%***
- b. S. will sing or say the names of at least 2 other group members during hello and goodbye songs. ***Achieved in September 2011***

2. Increase speech and communication skills

- a. S. will verbally communicate her desires (choosing activities, more/all done, etc.) at least 5 times per session with less than 3 cues each time. ***Achieved 100%***
- b. S. will sing along or fill in omitted words to familiar songs at least 3 out of 4 times when prompted. ***Achieved ~75%***

3. Increase motor skills

- a. S. will play an instrument with a fist grasp (i.e., xylophone mallet, maraca) for at least 3 minutes continuously at least once per session. ***Achieved ~75%***
- b. S. will play a percussion instrument in 3 different ways (i.e., loud, soft, fast, slow) throughout the session. ***Achieved ~50%***

Summary of Progress:

Changes in behavior

S. has demonstrated progress toward all the stated goal areas in music therapy. She consistently displayed positive affect and willingness to engage in music activities. However, at the beginning of music therapy treatment, S. engaged in some attention-seeking behaviors such as knocking over chairs, dropping materials on the ground, and trying to put away materials before an activity was finished. After about 2 months of therapy, these behaviors began to decrease and S. now engages in positive behavior throughout the session. S. is helpful in putting away materials and helping other group members to participate in activities.

Social skills

S. has demonstrated improved social skills throughout music therapy treatment. She has developed from engaging in interactions about 75% of the time to imitating interactions with others, even verbal interactions. She has also initiated interactions with others by offering them instruments and following them around the room. In a recent session, S. observed D's crying behavior by saying "D. cry." S. has also demonstrated social skills by achieving the objective of saying the names of other during hello and goodbye songs. In June 2011, she began saying D's name and in September 2011 filled in the assistant's

and the therapist's names during hello and goodbye. This was especially impressive because the assistant had not been in the sessions for very long; S. remembered and said her name after she was present in only 2 sessions.

Speech and communication skills

S. has demonstrated significant development in her speech and communication skills. At the beginning of music therapy treatment, S's verbal communication was low, and she often just repeated after others, rather than communicating effectively. She has shown significant improvements in speech in a variety of ways. S's echolalia in her speech has decreased significantly, and now occurs 0-1 times per session. S. now requests activities and instruments that she wants to play without any verbal assistance. She often says "animals" independently and requests other activities when choices are given. S. also says "all done" and "clean up" when she is finished with an activity. S. has demonstrated verbal ability and social interaction by initiating verbal call-and-response with the therapist and assistant. For example, in one session S. turned a small drum upside down and began singing into it like a microphone. She sang "la la la," "mi mi mi," and a variety of other verbal syllables and was encouraged to continue by the therapist repeating after her.

Motor skills

S. has addressed motor skills during music therapy by playing a variety of instruments requiring different motor skills. Some of these included the xylophone (grasping the mallet), drum, piano, and shakers. S. consistently followed directions for movement activities as well, such as playing the shakers and drum in different positions around her body (up high, down low, on her feet, etc.) S. followed musical cues during a running/walking around the room activity as well by changing the speed of her movement to match with the music. All these activities demonstrate S's improved motor skills. The walking/running around the room activity especially shows S's gross motor control, as she is able to control her entire body to move in time with the music.

Reason for Closure:

S. completed the Scholarship Program.

Recommendations for other services and interventions:

Continue music therapy services if possible to address speech, social skills, and reinforce academic skills. Continue intervention to work on relating to others in positive ways. Participate in speech therapy to continue S's development in this area.

Music Therapist: XXXX, MT-BC

Clinical Director: YYYY, MT-BC

Music Therapy Feedback Form

Name (Optional):

Date:

**Please rate and circle one number for each question.*

	NO				YES	
1. Do you think you are benefiting from Music Therapy?	1	2	3	4	5	n/a
2. Do you feel supported by your music therapist?	1	2	3	4	5	n/a
3. Do you feel supported by peers in this program?	1	2	3	4	5	n/a
4. Does music therapy make you feel good about yourself and others?	1	2	3	4	5	n/a
5. Does music therapy help you to develop focus in your life?	1	2	3	4	5	n/a
6. What are the areas of your life, in which music therapy makes a difference? Circle all that apply:	Social		learning		Speech	
	Physical		Mental		Emotional	
	Memory		Behavior		Family	

Other: _____



Mahalo for completing the form!



Dear Clients,

We are very happy to serve you / your child through music therapy. Currently, we are kindly asking our clients to give us your feedback on our services. This would help us to communicate better with you and improve our quality of services. We appreciate your response to this matter.

Client's Name: _____

Length of service receiving: _____

- 1) Do you think you / your child are / is benefiting from music therapy? If yes, could you describe how?

- 2) What are the areas of your / your child's life, in which you think music therapy makes a difference?

- 3) How would you rate the quality of your music therapist(s)?

- 4) Please indicate your concern or any suggestions to us.

- 5) Other comments?

Thank you very much for your time and consideration! Aloha.

Registration and Intake Sheet

Complete and Email to: postmaster@soundingjoymt.org,
 Fax to: (808) 593-2620, or
 Send to: Sounding Joy Music Therapy, Inc.
 1314 South King Street, #963
 Honolulu, HI 96814

Date: _____

Client's Name: _____ Sex: _____
 First Middle Last M/F

Date of Birth: _____ Current Age: _____ School: _____
 Mo / Day / Year Name of School attending (If applicable)

Any disabilities / diagnosis?: _____
 (If applicable)

Client's address: _____
 Street, Apt / Suite#

 City State + Zip Email

Client's phone: _____
 Home Cell Work

Client Email: _____

Client's guardian: _____ Relation to the client: _____
 First Last

Guardian phone: _____ Guardian Email: _____

Referral by: _____
 Name / Relation to the client Phone #

Please indicate first 3 choices of times for weekly sessions by putting 1, 2, and 3:

___ Monday, Morning	___ Wednesday, Morning	___ Friday, Morning
___ Monday, Afternoon	___ Wednesday, Afternoon	___ Friday, Afternoon
___ Tuesday, Morning	___ Thursday, Morning	___ Saturday, Morning
___ Tuesday, Afternoon	___ Thursday, Afternoon	___ Saturday, Afternoon

Your information is kept absolutely confidential.

All registrants are subject to personal interview before final decisions are made.

****For Office Use****

CC District: _____ Interview Completed: _____
 Group Placement: _____ Started Services: _____

Agreement & Consent Form

Client's name: _____
Last First Middle

I, hereby, agree with Sounding Joy Music Therapy, Inc, on that:

- I / my family member receive the music therapy service free of charge for the admitted music therapy program;
- I / my family member will commit to the program for the following duration: _____;
- I / my family member will notify the organization of any absence before the start of the scheduled sessions;
- I am responsible for my / my family member's travel and transportation costs; and

I, hereby, consent Sounding Joy Music Therapy, Inc. to:

- Access my / my family member's medical and clinical records;
- Video record all my / my family member's music therapy sessions; and
- Have the rights to automatically drop me / my family member out from the program, when more than 2 no-shows observed without any notice given to the organization;

for clinical and educational purposes and complying with the integrity of the program. Check if:

☐ I do NOT want the sessions to be video recorded.

Signature of the guardian / participant

Name of the guardian / participant

Date

<INTAKE NOTES>

Client: _____ Date of Intake: _____

Interviewer: _____

Gross Motor	
Fine Motor	
Oral Motor	
Sensory	
Receptive Communication / Auditory Reception	
Expressive Communication	
Cognitive	
Emotional	
Social	
Family	
Musicality	

Music Therapist: _____

Clinical Director: _____

Performance Measures by Program Component

As of February '11

Youth Empowerment Service: Decision-making Skills / Positive Choices
 Provided by: Sounding Joy Music Therapy, Inc.

Knowledge:

Effect of risky behavior on goal attainment	93% of participants who report that risky behavior can affect goal attainment.
---	--

Attitudes and Beliefs:

Confidence and self-efficacy in making healthy decisions	85% of participants who report feeling more confident they can and will make good decisions.
--	--

Skills:

Decision-making skills	88% of participants reporting acquisition of decision-making skills.
Resistance and refusal skills	88% of participants who report attaining refusal skills.

Behavior:

Goal-setting	80% of participants who report they set goals.
Avoidance of risky behaviors	86% of participants who report abstaining from risky behaviors.

Relationships:

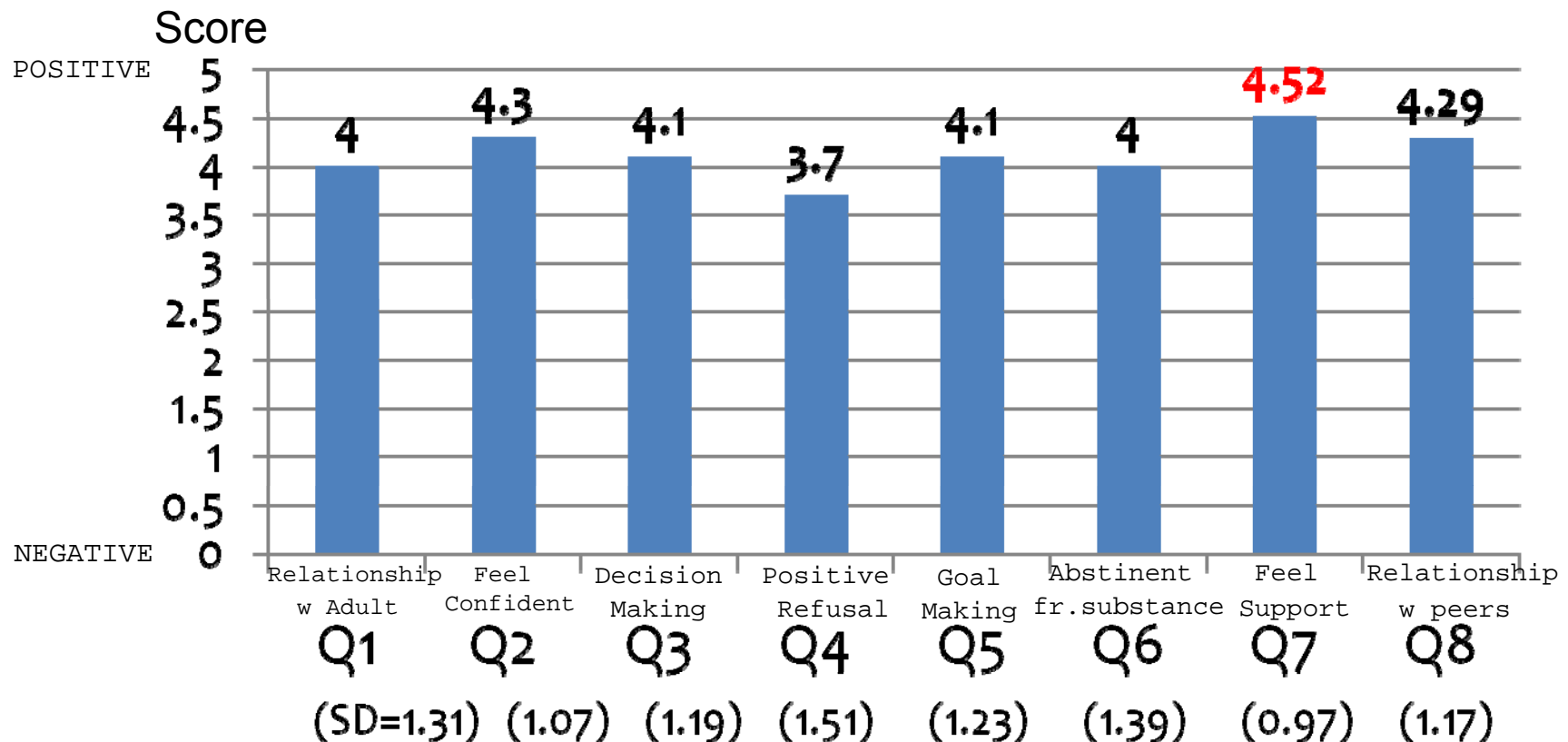
Staff-youth relationships	86% of participants who report a supportive adult in the program.
Peer relationships	89% of participants who report positive peer relationships.

Score Feedback Analysis

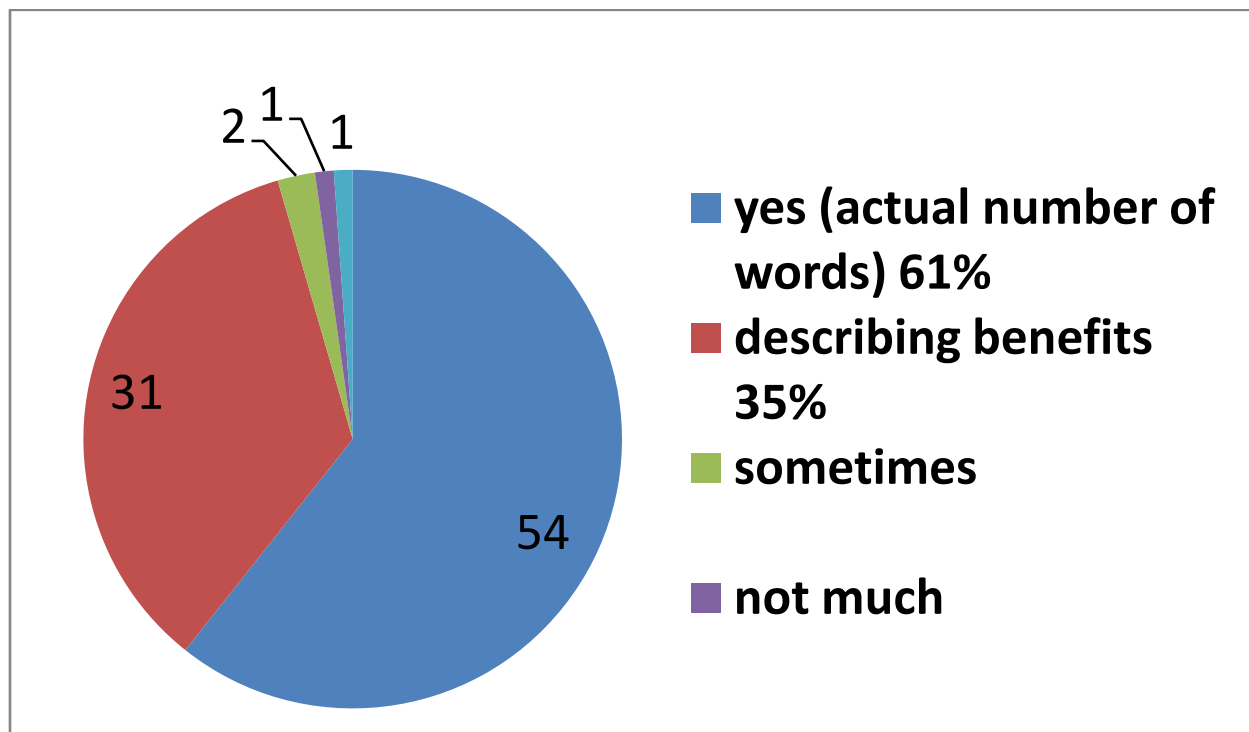
Overall Response Rate (84%)

Youth's Feedback in Multiple Score Choices (n=195)

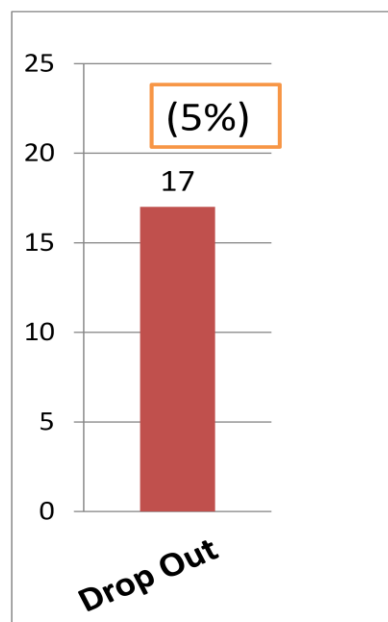
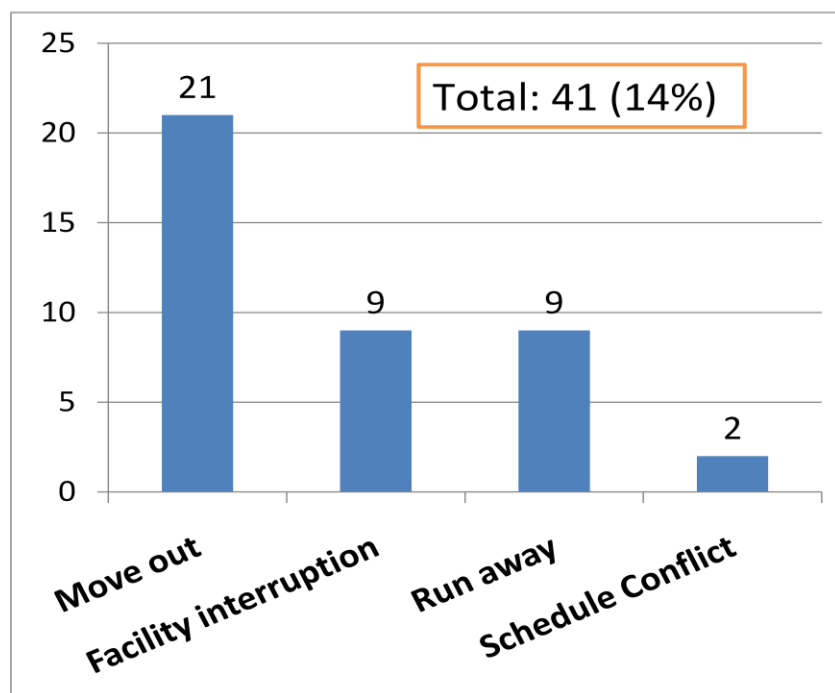
- Result: Average score for each question



Q1: Do you think your child is benefitting from music therapy?

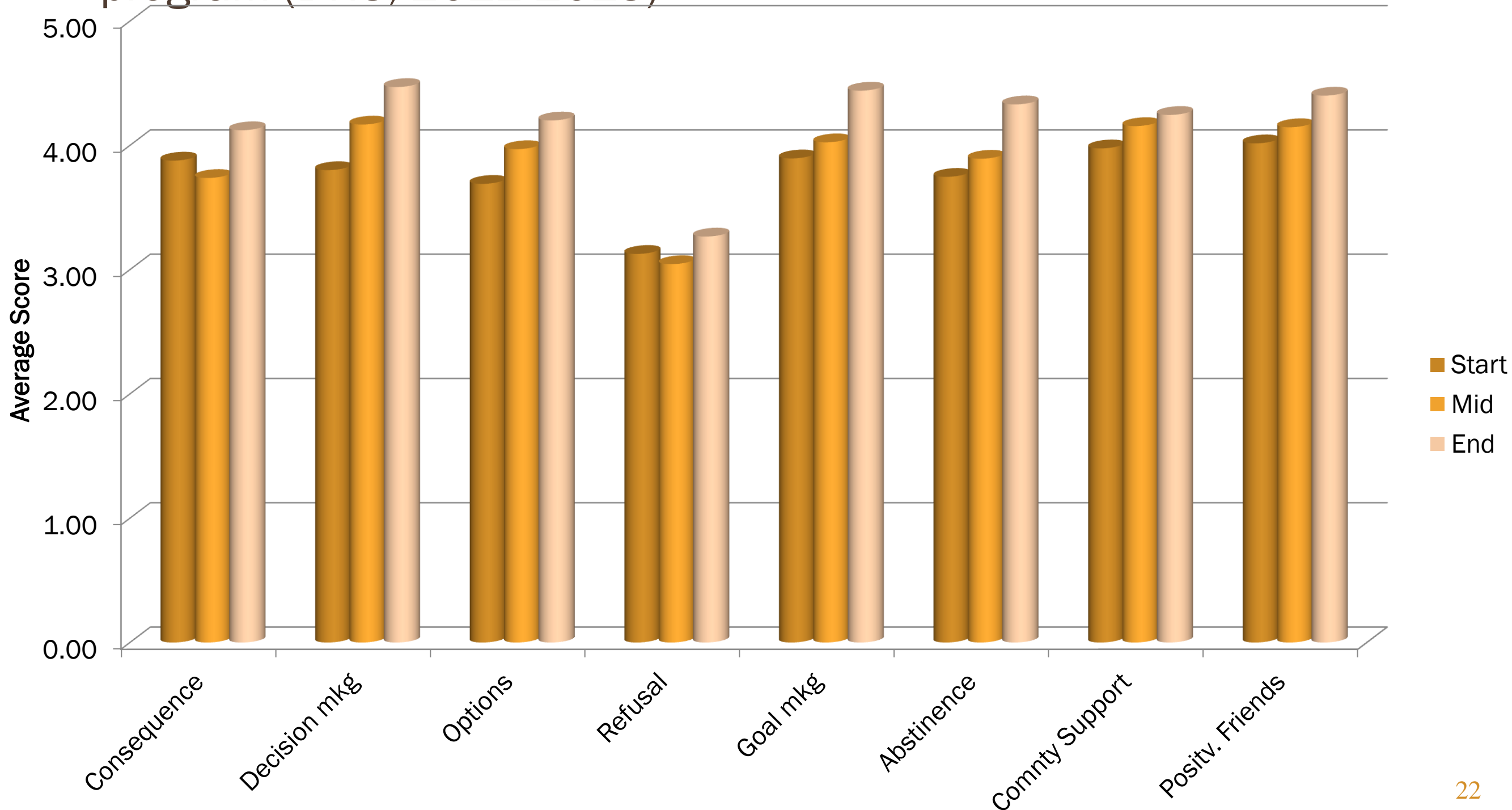


Reason for Discontinuation



FEEDBACK ANALYSIS

Analysis of 47 clients' feedback (=48%) for Youth Empowerment MT program (DHS, 2011-2013)



FEEDBACK ANALYSIS

Analysis of 13 clients' feedback (=65%) for Kani Ka 'Oli program
(HTA, 2012-2013)

