

Forewords

The first music therapy pioneers were self-taught. They introduced music therapy at a time when there were no music therapy training courses and therefore had to devise their own curriculum of studies and to learn by doing. Some of these autodidact music therapists were professional musicians, other doctors, health care workers, psychologists or teachers. As we can read in this book, there are now 119 music therapy training courses in Europe, many of these at a master level. This shows that the music therapy profession has undergone a major development. The pioneering period has professionalized music therapy services and led to the development of education and training. The didactics are based on the definition of music therapy professional competences and on the essentials in developing music therapy practice, theory, and research.

For a clinical profession like music therapy, it is important to formalize training. This is a move away from autodidacticism, although we should also keep in mind the importance of self-teaching and taking responsibility for our own learning. We still need to learn from our clients, from colleagues who perform music therapy in other ways than we do, as well as from colleagues from other professions. The book, “Music Therapy Training Programmes in Europe in 2016: Theme and Variations” demonstrates the progress towards formalized training and is thus an indispensable contribution to the profession. It gives a valuable overview, literally drawing a map of European music therapy training programmes and invites the reader to dive into selected programmes, learning about theoretical background, course contents, clinical training, and self-experience. The complexity of the music therapy intervention is made clear as well as the necessity for students to achieve advanced music therapeutic and academic skills, acquire knowledge about communicative musicality, music psychology, methodology, philosophy of science, and much more.

Edited by a team of experienced Austrian and German music therapy educators, this book represents a milestone for music therapy professional development. Comparing this development with a tree trunk, the 119 music therapy training courses illustrate the strong growth of the European music therapy tree; the trunk has grown solid, and the branches are reaching out and forming a fairly large tree crown. The branches, still not full-fledged, but steadily growing, may illustrate the expanding music therapy profession, whereas the roots may illustrate the music therapy discipline, soundly grounded in fertile soil, and enriched by a composite body of knowledge. This is what forms the training of music therapy students.

For the European music therapy community, this book is inspiring and enriching. It represents an important contribution to the didactics and confirms the growth of a young profession.

Prof. Dr. Hanne Mette Ridder

President of the European Music Therapy Confederation

The development of a training programme that teaches the experience-based and knowledge-based field of music therapy as an artistic-scientific subject, depends on various disciplines and institutions. The pioneers in Europe were musicians, instrument pedagogues, psychiatrists, musicologists, who, coming from different backgrounds, and working in music high schools and clinics, entered into a dialogue.

The trigger for this was often a personal key moment in the middle of life after a successful professional career, whereby the interest in music therapy arose (Juliette Alvin, Johannes T. Eschen, Clemens Holthaus, Editha Koffer-Ullrich, Gertrud K. Loos, Paul Nordoff, Gertrud Orff, Serafina Poch, Mary Priestley, Clive Robbins, Alfred Schmölz, Christoph Schwabe, et al.).

These music therapy pioneers developed their own specific way of working according to their area of work and interest, which, in the course of time, was transferred by their students on to new fields of treatment. Of course, an unbelievable variety and wide spectrum developed from this, which is now taught in training programmes.

In 1970, Karin Reissenberger (today K. Schumacher) was the first to record the scene through personal encounters, above all with H. Teirich (1958), journeys through the whole of Europe and a questionnaire sent by post. In 1996 at the world congress in Hamburg, Denise Grocke and Tony Wigram (World Federation of Music Therapy, WFMT) published the first international survey about worldwide training programmes.

According to these terms of reference, Monika Nöcker-Ribaupierre presented an overview of the 60 accredited European training programmes (BA and MA level) in 2005 at the conference of the EMTC (European Music Therapy Confederation) in Bologna, Italy. In 2014, with the help of the internet, Johanna Schmid published an overview of all 117 European training programmes, of which 66 are not (yet) accredited. This latest overview from the 27 EMTC member countries shows how the scene has grown (from 2005 – 2014: 11 vs. 18 BA, 30 vs. 45 MA) and where in Europe which kind of training programme has developed.

This variety has developed from individual initiatives, according to regional and personal possibilities. Apart from the curricula of these training programmes it is evident that even greater differences exist: on prerequisites, content orientation and above all the extent of the training. This makes the scene difficult to define on a political professional level. The leap to establish music therapy as an academic course of study throughout Europe has not yet been achieved, but we are on the way. Up till now, the profession is only recognized in five European countries, in Austria, Lithuania, Latvia in its own music therapy law, and in the UK and in Israel within arts therapies, and thereby protected.

Other countries have formulated their own quality standards for their own certification, which is paid for by some social or health systems (the Nordic countries, Belgium, Switzerland, the Netherlands), or are integrated in the health sys-

tem (Germany). In many countries it is still possible to create training programmes that do not accord with the officially developed national standards.

Now a review of the position of the EMTC: According to the terms of reference of the Bologna Treaty of 1999 the academic courses of study are obliged to develop their training programmes according to higher education standards of Bachelor and Master level's qualification. This approach has been strongly recommended by the EMTC for all European countries. Going from these Bologna terms of reference, the EMTC has recently formulated standards of quality for European certified music therapists for BA, MA, and for supervision (see <http://emtc-eu.com/register>).

On the European level it is not possible for a profession to be recognized without generally valid formulation and adhering to such high standards of quality. The task of the EMTC delegates is to provide this connection and international network and herewith support their countries in developing our profession to the highest possible level. As one can see, these efforts are fruitful. However, the standards of quality for the content of BA/MA are not defined Europe-wide. The content of the academic degrees BA and MA lies in the responsibility of the countries, whose parameters are mostly determined by the EU, but they are ultimately the responsibility of the individual countries.

The EMTC also has no legislative powers to this effect – it is an organisation for quality assurance, that, based on wide international recognition, strengthens the profession of music therapy and ensures its development. The already existing training programmes should try to achieve such professional standards that many re-accredited training programmes already have as national guidelines. Only a harmonisation of qualitative educational standards will enable a wider recognition of music therapy.

Already in 1979, W. Strobel and G. Huppmann formulated the idea of a specialized music therapist. Their foresight seems to be confirmed today in clinical practice, where music therapists increasingly specialize in one field and organize themselves into specific national and international work groups. There are even already some training programmes (e.g. the programme in Würzburg, Germany focussing on dementia and clients with special needs) where this is reflected. Also, nowadays, a paradigm change is looming; here the focus is not only on qualified training programmes, but additionally on the question of which training can be best applied to which clinical condition.

Which physical-emotional problem, disorder, illness can be treated in the best way by which music therapy method? Which interdisciplinary specializations should work together in order to achieve a theoretical basis for a specific way of working, and thereby asking the correct research and evaluation questions? Fundamentally, self-reflective subjects should be offered in all training programmes, influencing and forming the personality of the students. Findings from surveys on graduates of training programmes show that this content is considered as especially important (see Ruess & Bauer, 2015). One of the most interesting questi-

ons remains that of how the medium of music is taught in general, and also especially for the different ways of working. How much ability on which instruments should be demanded as prerequisites for the often relatively short training programme and how should musicianship with regard to its therapeutic application be taught?

This book shows a selection of the various music therapeutic training programmes in different parts of Europe that are depicted according to academic development, research, recognition. The training programmes presented here represent different philosophies of training, different schools of music therapy and current information on academic and health organisations. We recommend that apart from most of the contents which are comparable, each training programme should teach the European and national history of music therapy in order to impart to the students the special base that our profession developed from – and to strengthen their feeling for the value of individual initiative and responsibility. In this way, the work of many music therapists who made the beginnings of music therapy in Europe possible and laid the foundation for the development, upsurge and recognition of it over the last 60 years can be valued. This can hopefully contribute to imparting to the students the fundamental strength of the international music therapy community and to stimulate their curiosity and engagement for the world of music therapy.

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