

1 Introduction

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Why write a book on music therapy training programmes in Europe?

The editors of the present book are music therapists – coming from various professional and musical backgrounds. Different paths led them to music therapy: Elena Fitzthum studied piano before she decided to move to Vienna to start something completely new. Tonius Timmermann was a music teacher for some time before he enrolled at the University of Music and Performing Arts Vienna, Austria at the end of the 1970s. Hans Ulrich Schmidt and Thomas Stegemann both studied music, music therapy and medicine, and specialised in psychosomatic medicine (HUS), respectively in child and adolescents psychiatry to later undertake further qualifications in family therapy (TS). Two of the editors are pianists (EF, HUS), one plays piano, guitar and monochord (TT), and one dedicated himself to the guitar (TS). Today, all of them are experienced university teachers, and are also involved in advocacy. In addition, they are heads of music therapy training courses (Vienna, Austria/Augsburg, Germany), and/or have been involved in the development of training programmes (Vienna, Austria/Augsburg, Germany/Munich, Germany).

Working in the field of education – designing, revising, or streamlining a curriculum – some questions come up repeatedly: How do they do it in other institutes or in other countries? How do others deal with a certain issue? Who is experienced with a distinct problem? Does one really have to reinvent the wheel?

To date, there is no publication that covers the above mentioned questions. Despite the manifold sources on the internet, there is no systematic overview of European music therapy training programmes. Hence, the four authors came up with the idea of collecting this data and to publish it in English to reach as many people as possible interested in this topic and struggling with the same questions. Once the project was underway, it seemed natural to target the 10th European Music Therapy Conference 2016 in Vienna, Austria as a release date – and here it is!

Our aim was not only to provide an overview of the current situation of music therapy training programmes in Europe, but to also give detailed insights into the structure and the content of music therapy training courses in different European countries. Of course, it was not possible to include all of the next to 120 current music therapy training programmes in Europe in this book. Instead we endeavoured to portray a selection of ten degree programmes from various countries, covering the three European regions according to EMTC's organisational structure: North, Middle and South of Europe. In addition, we strived to include different music therapy backgrounds, approaches, phases of institutional developments, different healthcare systems, different status of legal recognition of music therapy,

and so on. Of course, given the huge diversity of music therapy training programmes in Europe, and the ever-changing music therapy landscape, the selection of ten training courses cannot claim to be representative or comprehensive. Yet, we believe that the selection made here provides a good overview, and may also serve as a starting point for further, more encyclopedic endeavours.

The structure of the book

The second chapter of Part I by Johanna Schmid and Thomas Stegemann – an overview of all music therapy training programmes in Europe – is based on the diploma thesis of the first author, supervised by the head of the Viennese music therapy training course. It provides a synoptic view of the current situation concerning music therapy education in 45 European Countries – from Albania to the United Kingdom.

In the second Part of the book, ten selected European music therapy programmes are portrayed following a common framework. Each chapter starts off with the most important information on a one-page *fact sheet*. Alone, by comparing these data, it becomes evident how much music therapy programmes differ in terms of course structure, study periods, target groups, admission requirements, tuition fees, and so on. In the following section, the *theoretical background, the philosophy, and the therapy principles* underlying the concepts of each training course are explained and elaborated. Again, the diversity displayed in this section underlines the rich interdisciplinary context of music therapy – and it might also explain, why it is sometimes so difficult to speak with one voice. *Admission criteria and admission procedures* are addressed in the next section, mirroring the foci of the training programmes with respect to content of the curriculum as well as regarding the formal framework conditions. The third section of each chapter delineates the *structure and content* of the particular training programme. Interestingly, there are some areas that show great similarities – we will comment on this in the last part of this book. The following section picks up on a topic that can be described as the core of every music therapy training programme: *clinical training and internships*. And of course, there would be no music therapy without music – that’s why an extra section is dedicated to the *musical training* within the respective curricula.

Further, it is a matter of great importance to us, paying particular attention to the field of *experiential learning and music therapy self-experience*. From our point of view, the way students learn how to reflect on “the things going on in therapy”, in relation to the dynamics of personal experiences and the own inner world, is a key aspect of quality in every therapy training. To complete the picture, the last section deals with a topic that is increasingly gaining importance: *the evaluation procedures concerning the quality of teaching*. Finally, if applicable, information on the PhD programme in music therapy is provided.

Part III of the book offers a conclusion and an outlook by the editors, summing up and commenting on the synopsis of curricula depicted in the previous chapters. Short biographies of every contributor can be found in chapter 14. An appendix to chapter 2 (*overview*) provides a table with the main facts to 119 European music therapy programmes.

Theme and variations

The Wikipedia entry to “Variation (music)” reads as follows: “In music, variation is a formal technique where material is repeated in an altered form. The changes may involve harmony, melody, counterpoint, rhythm, timbre, orchestration or any combination of these” (2016). The concept of this book was to give a theme – in the form of a framework, as mentioned above – and to invite music therapists from different European countries to “play” with this framework and to create their own “variation” by adding their particular melody, harmony, orchestration, and so on. In a nod to the EMTC2016’s motto, one could even say, that together with the reader “A Symphony of Dialogues” emerges. The aim of this publication is to show both the *theme* (i.e., the common ground) and the *variations* (i.e., the idiosyncratic aspects) of European music therapy education. Paying tribute to diversity as well as to congruence – in a differentiated and respectful manner – seems badly needed in Europe these days. Thus, we hope that this book will make a small contribution to the future development of a European music therapy – in training, research, and practice.

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