**Section 1316.Appendix A Course Descriptions**

The following music therapy education course content areas are defined, and subject areas outlined herein. However, this is not an all-inclusive list. Each area identified may be a single course or part of one course or multiple courses.

a) Music Foundations

1) Music theory and history: standard works in the literature; elemental, structural, and stylistic characteristics of music from various periods and cultures; sight-singing melodies of both diatonic and chromatic makeup; taking aural dictation of melodies, rhythms, and chord progressions; transposing simple compositions.

2) Composition and arranging skills: composing songs with simple accompaniment; adapt, arrange, transpose, and simplify music compositions for small vocal and non-symphonic instrumental ensembles.

3) Major performance medium skills: performing appropriate undergraduate repertoire; demonstrating musicianship, technical proficiency, and interpretive understanding on a principal instrument or voice; performing in small and large ensembles.

4) Functional music skills: basic foundation on voice, piano, guitar, and percussion; developing original melodies, simple accompaniments, and short pieces extemporaneously in a variety of moods and styles, vocally and instrumentally; improvisation on pitched and unpitched instruments and vocally in a variety of settings including individual, dyad, small, or large group; care and maintenance of instruments.

5) Conducting skills: conducting basic patterns with technical accuracy; conducting small and large vocal and instrumental ensembles.

6) Movement skills: directing structured and improvisatory movement experiences; moving in a structured and/or improvisatory manner for expressive purposes.

b) Clinical Foundations

1) Therapeutic applications: the potential, limitations, and problems of populations served; the causes, symptoms of, and basic terminology used in medical, mental health, and educational classifications; typical and atypical human systems and development; the primary neurological processes of the brain.

2) Therapeutic principles: the dynamics and processes of a therapist-client relationship; the dynamics and processes of therapy groups; accepted methods of major therapeutic approaches.

3) The therapeutic relationship: the impact of one's own feelings, attitudes, and actions on the client and the therapy process; interpersonal relationships with clients and team members that are appropriate and conducive to therapy; using oneself effectively in the therapist role in both individual and group therapy, e.g., appropriate self-disclosure, authenticity, empathy, etc. toward affecting desire therapeutic outcomes; the dynamics and processes of groups to achieve therapeutic goals; awareness of the influence of race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age ability, socioeconomic status, or political affiliation on the therapeutic process.

c) Music Therapy

1) Foundations and principles: existing music therapy methods, techniques, materials, and equipment with their appropriate applications; principles and methods of music therapy assessment, treatment, evaluation, and termination for the populations served; the psychological aspects of musical behavior and experience including, but not limited to, perception, cognition, affective response, learning, development, preference, and creativity; the psychological aspects of the musical experience including, but not limited to, central nervous system, peripheral nervous system, and psychomotor responses; philosophical, psychological, physiological, and sociological basis of music as therapy; current technologies in music therapy assessment, treatment, evaluation, and termination.

2) Client assessment: effective culturally based methods for assessing the client's strengths, needs, musical preferences, level of musical functioning, and development; the client's responses to assessment; the client's functional and dysfunctional behaviors; the client's therapeutic needs through analysis and interpretation of assessment data; communication of assessment findings and recommendations in written and verbal forms.

3) Treatment planning: selecting or creating music therapy experiences that meet the client's objectives; goals and objectives for individual and group therapy based upon assessment findings; identification of the client's primary treatment needs in music therapy; preliminary estimates of frequency or duration of treatment; selection and adaptation of music, musical instruments, and equipment consistent with the strengths and needs of the client; music therapy strategies for individuals and groups based upon the goals and objectives adopted; creation of a physical environment that is conducive to treatment; planning music therapy sessions; determination of the client's appropriate music therapy group and/or individual placement; coordination of treatment plan with other professionals.

4) Therapy implementation: recognizing, interpreting, and responding appropriately to significant events in music therapy sessions as they occur; providing music therapy experiences that address assessed goals and objectives for populations served; verbal and nonverbal directions and cues necessary for successful client participation; models for communication expectations of behavior to clients; therapeutic verbal skills in music therapy sessions; proving feedback on, reflect, rephrase, and translate the client's communications; assisting the client in communicating more effectively; sequencing and pacing music experiences within a session according to the client's needs and situational factors; conducting or facilitating group and individual music therapy; implementing the music therapy treatment plan; promoting a sense of group cohesiveness and/or a feeling of group membership; developing and maintaining a repertoire of music for age, culture, and stylistic differences; recognition and appropriate response to effects of the client's medications; implementing new technologies as needed to support client progress towards treatment goals and objectives.

5) Therapy evaluation: methods for evaluating and measuring client progress and the effectiveness of therapeutic strategies; realistic time frames for evaluating the effects of therapy; recognition of significant changes and patterns in the client’s response to therapy; recognition and appropriate response to situations in which there are clear and present dangers to the client and/or others; modification of treatment approaches based on the client's response to therapy; reviewing and revising treatment plans as needed.

6) Documentation: documentation that accurately reflects client outcomes and meets the requirements of legal, regulatory, and reimbursement bodies; documentation of clinical data; writing professional reports describing the client throughout all phases of the music therapy process in an accurate, concise, and objective manner; effective oral and written communication with the client and client's team members; documentation of revisions to the treatment plan; data-gathering techniques during all phases of the clinical process including assessment, treatment, evaluation, and termination.

7) Termination/Discharge planning: assessing potential benefits or detriments of termination of music therapy; music therapy termination plan; integration of the music therapy termination plan with plans for the client's discharge from the facility; preparation of the client for approaching termination from music therapy; closure of music therapy services by time of termination or discharge.

8) Professional role and ethics: recognized and accepted music therapy ethics and standards; professional behavior with clients and other professionals; compliance with laws and regulations; confidentiality; music therapy service reimbursement and financing sources; ethical use of technology in any professional capacity.

9) Interprofessional collaboration: professional roles and duties; developing working relationships with other disciplines in client treatment programs; communication to other departments and staff the rationale for music therapy services and the role of the music therapist; the role of music therapy in the client's total treatment program; collaboration with team members in designing and implementing interdisciplinary treatment programs.

10) Supervision and administration: multiple forms of supervision; management and maintenance of music therapy equipment and supplies; routine administrative duties.

11) Research methods: use of professional research literature; purpose and methodology of historical, quantitative, and qualitative research; performing data-based literature searches; integration of the best available research, music therapists' expertise, and the needs, values, and preferences of the individuals served.