



Curriculum Guidance for the Pre-Registration Education and Training of Music Therapists

As agreed in January 2025

*Please note that this document is still considered as draft guidance but it can be referred to during Re-
Re-accreditation processes*

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1 Foreword

Approval of courses

The British Association for Music Therapy (BAMT) provides an essential professional advisory role to the Health and Care Professions Council (HCPC). This curriculum guidance aims to explain the BAMT guidelines for the content, delivery, and quality assurance of training programmes whose graduates are eligible to apply for registration with the HCPC.

Aims and purpose of the curriculum guidance

The original documents 'Basic Module of Training' (Association of Professional Music Therapists) 1997) and 'Guidelines on Course Structure' (2007) were produced through a process of consultation between members of the Training and Education Committee of the Association of Professional Music Therapists (now the BAMT) and the second document with the training committees of Art Therapy and Dramatherapy. These documents included representatives from all UK Music Therapy training courses and other representatives from the professional body. This document supercedes all previous BAMT curriculum guidance.

This document is intended as guidance for the HCPC and other statutory bodies involved in validation, revalidation, quality assurance and review of music Therapy training programmes. It lays out the core elements that should be included in all Music Therapy training programmes. The document identifies the conditions for the delivery of Music Therapy training programmes including curriculum content, staffing, environment, equipment, safety, ethics, inclusion, equity, and diversity.

The document aims to provide information to ensure that training programmes enable students to meet and maintain HCPC Standards of Proficiency and HCPC Standards of Conduct, Performance and Ethics, and to ensure that programmes meet the HCPC Standards of Education and Training. It also serves as a reference point for the following:

- Existing and future academic institutions, and professional educators involved in the training of Music Therapists
- Placement providers
- Therapists and supervisors of Music Therapy students
- Music Therapy students
- Current and prospective employers

BAMT Training and Education Committee May 2023

Luke Annesley	University of the West of England
Elizabeth Coombes	University of South Wales
Philippa Derrington	Queen Margaret University
Alison Hornblower	Nordoff and Robbins Music Therapy Centre
Becky Lockett	University of Derby
Claire Molyneux	Anglia Ruskin University
Hilary Moss	University of Limerick (advisor)
Ann Sloboda	Guildhall School of Music and Drama

Catherine Warner (Chair) University of the West of England
Tessa Watson University of Roehampton

2) The role and scope of practice

Music Therapy is a way of working musically with individuals, groups and communities who can benefit from therapeutic support, such as those whose lives have been affected by injury, illness, disability and trauma. Music Therapy supports people with their relational, social, emotional, communicative, physical, psychological and cognitive needs. It can be also used in early intervention, prevention work or early intervention and benefits public health. All Music Therapists must be registered with the Health and Care Professions Council.

As a profession, Music Therapy is recognised both as being part of the Allied Health Professions, and the Psychological Therapies professions.

Music Therapists draw upon the innate qualities of music to support people of all ages and abilities and at all stages of life; from helping new-born babies develop healthy bonds with their parents, to offering vital, sensitive, and compassionate palliative care at the end of life. With many music therapy approaches, a therapeutic relationship is established and developed through engagement in live musical interaction and play between the person in therapy and the therapist. A wide range of musical approaches and instruments can be used, including the voice, and the music is often improvised. Using music in this way enables people to create their own unique musical language in which to explore and connect with the world and express themselves. People may also benefit from receptive (listening) or functional Neurologic Music Therapy approaches.

People who self-refer or who are referred to a Music Therapist do not need to have previous experience or skill in music. Music Therapists are both musicians and social and health practitioners. Music Therapists work holistically- with the whole person – and may vary in their theoretical approach and orientation depending on their training and experience, and crucially on the circumstances of the people in therapy. Music Therapy balances consideration of the body and mind within the musical context; listening, improvising, vocalising, therapeutic songwriting, playing pre-composed music and songs, rapping, performing, storytelling with music, symbolic use of instruments, digital music creation, composition, music imagery and working with the breath are examples of the range of musical approaches a Music Therapist may employ. These will enable the person in therapy to explore, for example, their identity, their past and present experiences, and their relationships through a creative approach using the music. Music therapy may also be used functionally, to improve lung health or assist neurorehabilitation, for example.

Music Therapists work in a wide range of settings across the health and care sector and with people of all ages, including all types of health care, education, social care, secure settings, within the NHS and in community settings, charities and in private practice. They can play a crucial role within a multidisciplinary team or as part of a person's wider support team, contributing to team documentation, and care or education planning.

'Music Therapist' is a title protected by UK law, so all UK Music Therapists must be registered with the HCPC and are required to abide by the following HCPC requirements: Standards of Conduct, Performance and Ethics (HCPC 2018), Fitness to Practise (HCPC 2019), CPD (Continuous

Personal Development) requirements (HCPC no date) and Standards of Proficiency – Arts Therapists (HCPC 2023). Members of the BAMT also abide by the BAMT Guide to Professional Practice and Code of Conduct (2022).

3) Music Therapy training application and admissions processes

All training programmes are at Master's Level. The successful completion of an HCPC approved programme allows graduates to apply for registration as a Music Therapist with the HCPC. The entry criteria to the programmes include:

- an initial undergraduate degree (music, psychology or related humanities are useful but not essential) OR
- Evidence of the academic capability to work at Master's level if no undergraduate degree is held.

These entry criteria are institution-specific

Other criteria should include:

- Sustained experience of working with people in social, educational, or healthcare contexts. For some candidates, 'sustained experience' may partly involve lived personal experience which has provided them with insight relevant to entering the training programme
- Evidence of a high level of communicative musicianship, which can be further explored during the application process
- Demonstration of a mature attitude
- The capacity to exercise good self-care
- Good interpersonal skills
- Evidence of a well-developed capacity for reflective thinking
- A solid support network or evidence of a capacity to build one

Members of the Music Therapy staff team should shortlist and interview applicants. Where possible, there can be service user or trainee representation in the selection process. This may include an initial screening of musical skill and fluency prior to interview, a practical music group workshop to assess group musicianship, listening and interpersonal skills. Applicants with no undergraduate level degree or equivalent qualification will usually be required to complete a written task to demonstrate their academic ability.

The admissions procedure will include:

- A detailed application form, where the applicant is required to outline and provide supporting evidence of relevant experience, (such as examples of practice), educational and professional qualifications and a personal statement of their suitability and motivation to train as a Music Therapist.
- Appropriate professional and character references.
- A formal selection process involving an interview and practical element, which may include a variety of tasks to assess the applicant's suitability to train as a Music Therapist.
- The opportunity, where appropriate, for an online selection process e.g., international applications.
- Original certificates of educational and professional qualification.
- IELTS Level 7 proficiency in English (with no individual element lower than 6.5) is required for applicants where English is an additional language. This is in line with current HCPC recommendation but will also relate to the specific requirements of each HEI.

- Disclosure of criminal convictions: Self-declaration is required on the application form. This must be confirmed by an enhanced Disclosure and Barring Service (DBS) check (prior to enrolment) for applicants in the UK and before the start of clinical placements. In Scotland, this is the Protection of Vulnerable Groups (PVG) scheme. Overseas candidates will need to provide evidence of criminal records checks from the country in which they reside.
- Applicants are advised to provide information about any disability, mental health or learning or accessibility needs in accordance with the training provider equal opportunities guidance and, if required by the HEI, to undertake an occupational health assessment according to the individual institutional policy. It is the applicant's right to disclose or withhold this information, however sharing this information will allow the successful applicant and HEI team together to identify any appropriate support needed on placement or during other teaching and learning.
- Applicants should be advised that they are required to take part in experiential work and role play throughout their training and are required to undertake personal therapy during their training (see part 6).

4) Management, staffing, and resources of Music Therapy programmes

Management

- The programme must have a secure place in the academic institution and/or education provider's business plan and provision.
- Academic institutions must consult fully with programme leaders regarding any changes at institutional level that might affect course delivery or provision.
- Effective management of the programme will be monitored through peer review, external examiner review, institutional review, annual monitoring, senior management, service user involvement and student feedback. Measurable outcomes are provided through module evaluation, national student surveys and HEI specific outcome measures. Courses are audited on their involvement of service users or carers by the HCPC.
- Training institutions must be able to demonstrate that the staff-student ratio sufficiently resources the programme to meet the needs of the HCPC's approval and monitoring process of the Standards of Proficiency and the Standards for Education and Training for safe practice. The importance of sufficient group supervision or reflective practice groups for the monitoring and discussion of clinical work by the course team must also be factored into the calculation of this resource and a reasonable ratio is to be determined at each HEI. Practice varies at each HEI: as a guide the BAMT recommends the minimum ratio is 1:3 staff/student for a reflective practice group, and the maximum is 1:7.
- Specific time should be allocated for the administrative and managerial functions of programme leadership as distinct from academic duties, placement co-ordination, placement development, admissions procedures, and research.
- It is the responsibility of the training institution to develop and maintain staff engagement in training, supervision and mentoring to support high standards of practice, and personal and professional conduct (HCPC SOP 4.9).

- It is the responsibility of the training institution to support its staff to fulfil their continuous professional development (CPD) minimum requirement, as stated by the HCPC, within the timeframe of the contracted post requirements.
- Allocation of staffing resources should acknowledge the therapeutic, relational, reflexive, and experiential nature of the training, and reflect both the theoretical framework/s taught on the course and the distinct needs of full or part-time students.
- Resourcing must reflect the degree of pastoral support associated with a training in a psychological therapy. Each student must have regular meetings with a personal tutor whose task is to monitor the trainee's progress and personal development in all aspects of the training. Resourcing the staffing of the programme must also take into account that extra intense specific support may be needed for students at particular times on the training.

Staffing

- There must be a named person or persons who has overall professional responsibility for the programme, who must be appropriately qualified and experienced and, unless other arrangements are agreed, be on the relevant part of the HCPC Register.
- A suitable, named member of the teaching staff (usually the programme leader) is expected to attend and engage with the work of BAMTs Training and Education Committee (TEC).
- All members of the BAMT TEC are expected to be full members of the British Association for Music Therapy.
- Staffing resources for postgraduate Music Therapy training must provide appropriately qualified and experienced staff. The inclusion of Visiting Lecturers should be supported to cover areas of the curriculum that cannot be met by existing staff. Visiting Lecturers will also contribute to bringing fresh perspectives to the training.
- The staff/student ratio for programmes will vary between institutions. The importance of sufficient group supervision or reflective practice groups for the monitoring and discussion of clinical work by the course team must also be factored into the calculation of this resource. This point relates to the third bullet point under 'Management' above. BAMT guidance on this matter is no more than 7 students per member of staff for group discussion of the students' clinical work in a reflective practice group.
- Training institutions must provide effective administrative support for both academic and clinical aspects of the training; any administrative burden carried by the core staff team must be fully acknowledged in their workload calculations.
- There should be a sufficient mixture and balance of practice, musical, and academic expertise within the staff team.
- Teaching staff must include Music Therapists with extensive experience in the profession, capable of undertaking the management of student placements, tutorial responsibility, training groups and

workshops, lecturing, research supervision, and contributing to the direction of the course and its relationship with the profession.

- Training institutions should work towards staff reflecting and representing diverse communities, or with lived experience, developing a model of inclusivity in the profile of teaching staff. Strategies for EDI will be present in each HEI.
- Institutions should be able to meet diverse student learning and pastoral needs, including specialist staff support, according to the institution. Teaching delivery must also be responsive to and inclusive of diverse learning and pastoral needs.

Resources

Training institutions must provide:

- Appropriate and adequate accommodation must be provided for both confidential meetings and administrative work for tutors and support staff, as well as designated social space for staff, and for students. Appropriate spaces must be accessible to those with disabilities. Working from home resources should be provided for staff to aid flexible working arrangements.
- Accommodation for discussion groups, lectures, tutorials, seminars, workshops, and performances with technical support must be provided. Teaching spaces must be of appropriate size, with storage space for instruments and where possible, soundproofed for confidentiality. Spaces should be consistently available on the relevant teaching days and planned in ample time for programme delivery.
- Physical resources of a standard to always meet current Health and Safety Regulations. This must also be so for any off-site premises used for any aspect of the training.
- Adequate storage facilities for course materials must be provided.
- Adequate provision for storing confidential records in accordance with data protection legislation must be provided.
- Clear procedures that signpost students to seek advice and support for any discrimination, harassment or bullying.
- Sufficient materials suitable for the practice and teaching of Music Therapy including a range of musical instruments, music technology, other arts media and equipment as required. Technical support should be in place to support regular maintenance and evaluation of musical instruments.
- Each student must have regular meetings with a personal tutor whose task is to monitor the trainee's progress and personal development in all aspects of the training.
- Availability of training resources needed in trainee preparation for placement, such as manual handling, clinical governance, EDI training, Basic Life Support and information governance. This will depend on the requirements of the placements and the HEI. Level 3 safeguarding for both children and adults is recommended by the BAMT by the time the student qualifies.

- A suitably resourced library containing up-to-date appropriate Music Therapy texts, supporting literature and sufficient e-learning provision should be provided.
- Software, editing facilities and technical support should be available to support programme needs with training provided to use them effectively. This may include, for example, the use of secure storage, electronic portfolios and guidance on the use of AI in assignments.
- Appropriate handbooks or equivalent resources for students and placement educators, for example, programme handbook, module handbooks, student placement handbook, and placement educator handbook including relevant placement documentation.
- Access to IT facilities to support student learning and communication. Regular re-assessment of students' IT needs will be made, and necessary resources established.
- Access to student learning support services, or where this does not exist in a training institution, effective personalised reasonable adjustments and support for each student's learning needs.

5) Curriculum guidance

Teaching and learning strategies

- Courses in Music Therapy must span at least two years full-time or three years part-time to allow sufficient reflective time for development as a therapist.
- Teaching and learning strategies should include written, performed, oral, individual and group work as well as professional practice, artistic, and research elements.
- A sizeable proportion of the course work must be experiential in nature, with an emphasis on learning and developing appropriate musical, therapeutic, and clinical skills. A high proportion of experiential learning is important to cultivate combined integrated skills in these areas.
- A sizeable proportion of learning and teaching will be in-person in order to teach and assess the core skills of a Music Therapist thus retaining an emphasis on embodied learning (i.e. learning through the body by being physically present). Where blended or online delivery is validated within a programme, consideration must be given to the embodied aspects of learning to be a Music Therapist.
- Small group work, which allows for reflective and musical practice should be included in the programme.
- Practical/clinical elements must be integrated with the academic/theoretical elements.
- Students should have an awareness of the practice of the other arts therapies and related disciplines, of the other Allied Health Professions, other related professions such as healthcare or education, and the wider health and social care system, and an understanding of trans- or inter-disciplinary possibilities.
- Course tutors must remain up to date with practice and research developments in both Music Therapy and related disciplines, and changes in national and European policy that affect health and social care.
- In exceptional circumstances, such as a global pandemic, essential changes to the validated modes of delivery will be discussed and agreed by teaching teams and leaders within the HEI institution and supported through consultation with the BAMT's Training and Education Committee and with the HCPC.

Curriculum framework

Each of the HCPC approved programmes create a curriculum framework informed by QAA benchmark standards at level 7 (QAA 2022) and, HCPC Standards of Education and Training and Standards of Proficiency.

Training programmes in the UK incorporate a variety of philosophies, approaches and models of Music Therapy: details of these should be explained each programme provider's webpage to enable clearer choices for potential students.

Summary of essential components common to all Masters Music Therapy programmes

Students must gain substantial practical experience underpinned by relevant theories. Within the integrity of the individual course's approach to Music Therapy, the curriculum most usefully would include the following:

- Curriculum content and pedagogy which develops critical thinking, reflective practice, praxis, and integration of theory and practice within a framework that embeds equity, diversity, and inclusion.
- Consideration of social, economic and environmental sustainability within professional practice should be embedded throughout the curriculum
- Formative and summative assessment of experiential, practical and written work is required.
- Opportunities to develop existing musicianship to work as a skilled Music Therapist such as clinical improvisation, songwriting, receptive approaches, voice and bodywork, music technology, facilitation skills for individual and group work, containment and management of boundaries and processes. Students will need practical experience of individual and group work as participant and facilitator including an understanding of transference processes and group dynamics.
- Opportunities to develop understanding, awareness, and competence to integrate into practice the following: developmental perspectives of creativity, imagination and play including containment, potential space, embodiment, attunement, vitality affects, communicative musicality, balance of freedom and structure, musical role, metaphor, aesthetics of space, importance of silence, and symbolisation.
- Opportunities to develop understanding and awareness of relevant theories and principles that underpin Music Therapy practices: for example, but not exclusive to aesthetic, developmental, ecological, humanistic, and psychodynamic theories; critical approaches to teaching, learning, practice and research; and ideas from related disciplines such as anthropology, AHP practice, education, neuroscience, psychology, psychotherapy, and sociology. The inclusion of and emphasis on different approaches will depend on the choices of each HEI and should be clearly articulated to applicants.
- Teaching which embeds an understanding of the cultural, social, and political context in which Music Therapists work, including cultural, social, political, economic and ethical issues as they affect Music Therapy practice. Examples include intersectionality (including equal

opportunities, race, age, gender, disability, religion/beliefs, sex and sexual orientation, neurodiversity, social class, pregnancy and maternity, marriage and civil partnership) and a critical understanding of organisational and institutional dynamics (through a systemic and/or ecological lens).

- Preparation for placement practice in good time including safeguarding procedures, leadership experiences, risk management including health and safety, good self-care practices, care management and treatment plans, ethical issues, consent, codes of ethics, note taking, record keeping and report writing, referral systems, assessment and evaluation methods, team structures and roles, policy frameworks and legislation, systemic issues and dynamics, trauma-informed approaches, and information governance including GDPR.
- Music Therapy professional practice placements with managerial and clinical supervision that provide opportunities for student facilitation of group and individual Music Therapy and the management of therapeutic processes, ethical issues and boundaries. Placements should provide opportunities to work in a range of settings (for example in community and institutional settings) across the age range and to work both within the community and in specialised setting with a range of age ranges. Examples include but are not limited to children and young people in education, CAMHS and social care settings, adult mental health, bereavement services, care settings, forensics, working with displaced people, those with disabilities, and in palliative care or who require neurorehabilitation.
- Placements should be supported by reflective practice opportunities provided in small groups by the programme provider.
- Students are required to undertake personal therapy during the training with a minimum of 40 hours overall. Although it is recognised that students will benefit from more hours in many situations, the extra cost of funding personal therapy is recognised as having a potential impact on recruitment and student hardship.
- Understanding of the intersectionality of artistic, scholarly, and philosophical influences on Music Therapy theory and practice.
- Knowledge of research methodologies, research skills, service evaluation and other evidence-based practice including understanding of critical perspectives and a range of research methods, literature review and analytic processes, and an understanding of the relevance of historical, current, and ongoing research into the development of good practice.
- Knowledge of related therapies such as art, drama, dance movement, play, family therapy, AHP practices and psychological therapies including theories from these disciplines are recommended.

6) Personal therapy requirements during training

Personal therapy is a mandatory requirement of training. It is the responsibility of the course provider to recommend and monitor the number of therapy sessions, which will usually be for the

duration of the programme. This is in order to support students to understand the value of therapy in developing insight and self-awareness through their own personal experience as required by HCPC. Trainees are encouraged to understand how their commitment to personal therapy is linked to their development as a therapist. Personal therapy should be facilitated by a fully qualified and registered therapist (for example Music, Art, Dramatherapist or Psychotherapist) who has appropriate post-qualifying experience, as determined by each HEI.

Experiential training group

Experiential training groups with external facilitation are recognised by BAMT as being significant for the learning experience of Music Therapists. Different institutions will deliver these experiences in different ways but an ongoing group process during the training is strongly recommended.

7) Placements

Placements are a central part of Music Therapy training. Students work with Service Users in a variety of settings to develop their readiness for professional practice as a Music Therapist. The programme provider must approve all placements prior to commencement, and these should ideally cover as wide an experience of client groups as possible.

Students should complete a certain number of days or hours of Music Therapy practice over the two or three years of their training as designated by each course provider. A Music Therapy session may include an assessment and individual or group Music Therapy. A Music Therapy session does not include multidisciplinary team meetings, review meetings, staff meetings, dynamic administration or supervision although all of these are valuable learning opportunities which should be incorporated into the placement experience. Tutors, placement educators and students should work together to ensure that each placement includes a good balance of Music Therapy work and other activity that supports the Music Therapy work. Each placement should be for an agreed period of weekly continuous practice.

The Music Therapy placement should be integrated, as far as possible, into the overall service provision of the provider.

Placements may be provided in different ways, according to the placement setting and geographical location. All placement provision should include:

- a comprehensive induction, including relevant health and safety, safeguarding procedures and GDPR practices, and may also include induction in referral systems, handover procedures/practices, working philosophy and practices of the hosting organisation and report writing expectations, and addressing any reasonable adjustments needed.
- regular supervision with a Music Therapist which could be onsite or at the training institution and, in some cases, as long-arm supervision.
- If the Music Therapist supervisor is not on-site, a placement manager on-site must be designated who has appropriate skill and knowledge to support students in their day-to-day management of Music Therapy sessions. Requirements for this will vary depending on the training institution

- training in skills/knowledge relevant to the specific setting and client group,
- an appropriate space for Music Therapy practice
- appropriate working spaces for students on placement, accommodating reasonable adjustments
- experience of being embedded in the work team

Placement handbook

All programmes should provide placement documentation for students, Music Therapy supervisors and placement managers that will include the following:

- A contextual outline of how placement practice sits within the overall structure and pedagogy of the training programme,
- details of the timing of placement work within the academic year,
- the placement learning outcomes,
- expectations of students' professional conduct on placement,
- an outline of procedures where there is cause for concern,
- details of placement assessment procedures, including reference to HCPC SOPS
- placement prerequisites for student preparation (including for example online training)
- the standard HEI placement contract or a Service Level Agreement.

Placement contract

There should be a contract between course provider, placement provider and student. There will be a named Practice Educator who will sign the contract on behalf of the placement provider. The contract will outline the agreement between the relevant parties and the terms, roles and expectations of the placement. The contracts should be set up so as to protect students, educators and trainers from discrimination and harassment.

HEIs should offer training and development as appropriate to Practice Educators.

Clinical Supervision

Regular Music Therapy supervision should be provided for students' clinical work, preferably weekly. The principle aims of supervision are to ensure safe and effective practice and to reflect on and develop the Music Therapist's practice. This should prepare students to be committed to the need for regular supervision once qualified. Supervisors must be trained to support issues around EDIB. As a requirement of the course, students must attend regular Music Therapy supervision when working therapeutically. A distinction is made between Music Therapy supervision and managerial supervision. Managerial supervision may be provided on the placement site by a colleague who is not a Music Therapist. Regular liaison is essential between Placement Educator and Music Therapy supervisor if the Music Therapy supervisor is off-site.

The Practice Educator is the person on site at the placement who will be responsible and accountable for the clinical work undertaken by the student on placement. Often the Practice Educator is also the designated Music Therapy supervisor. However, where the Music Therapy supervision is instead offered offsite at the HEI, the Placement Educator is the placement manager

on site who will be responsible and accountable for the safety of Service Users whilst the student is on site. The role of the Music Therapy supervisor, whether on site or off site, is to support the Music Therapy student to develop their clinical practice, and to ensure the welfare of Service Users through the supervision process itself.

Across HEI and placement settings, practice supervision should ideally include a combination of individual and group supervision over the course of the training. In some cases, the Music Therapy supervision may be provided by a supervisor who is external to both the HEI and the placement setting, but who is authorised by the HEI, in agreement with the placement host. Music Therapy supervision often takes place face to face but a mixture or online only supervision is possible. Music Therapy supervisors contribute to the assessment of the student.

Where clinical supervision is undertaken at the placement setting, regular reflective practice groups (sometimes called clinical seminars) should be provided in the HEI setting to support placement learning.

8) Assessment

Students are expected to attend and engage with all units and/or modules of the course and lack of attendance/engagement may lead to a Fitness to Practice or Fitness to Study process. If attendance falls below a certain threshold a package of support should be made available, according to the policy of the institution. The HEI must have enabled access to appropriate reasonable adjustments ahead of this point, which will be factored into any decision to proceed to a Fitness to Study/Practice process. There should be a dynamic and ongoing awareness of difficulties and proactive work towards required support for all students.

Students must demonstrate the ability to work at Masters level (level 7) and integrate the theory and practice of Music Therapy to demonstrate Fitness to Practise as a Music Therapist. Assessment methods that measure the learning outcomes and skills required to practise safely and effectively must be employed. Assessment schemes will include both formative and summative assessment of student work. Assessment criteria must be allied to HCPC Standards of Proficiency, Standards of Education and Training and QAA benchmarks.

Different methods may be used to assess experiential work, clinical practice, and scholarship, including:

- Written assignments (such as case studies, research, critical and reflective essays, reports, reflective journal entries, extended essays, patchwork assignments and dissertations):
- Presentations or viva examinations
- Facilitation of individual(s) and group(s) of peers in the training context
- Demonstration of the skills of musicianship within a practice context
- Demonstration of the skills of musicianship within a training context
- Observation of Music Therapy practice skills
- Music Therapy practice reports
- Feedback from Music Therapy supervisors and Practice Educators
- Self, peer, and tutor assessment
- Microanalysis of Music Therapy practice
- Analysis of a group process

The list above is intended for guidance only and should not be considered definitive.

Assessment regulations must clearly specify requirements for:

- student progression and achievement within the programme
- awards which do not provide eligibility for inclusion onto the Register

These guidance notes are produced by the British Association for Music Therapy to inform and accompany the Standards of Education and Training (SETS) of the HCPC.

Further information about training can be obtained from the websites of individual training organisations (appendix 2) and from the British Association for Music Therapists at www.bamt.org

Appendix 1: Glossary of Abbreviations and acronyms

AHP Allied Health Professions

BAMT British Association for Music Therapy

CPD Continuing professional development

EBP Evidence based practice

EDIB Equality, Diversity, Inclusion and Belonging

HCPC Health and Care Professions Council

NHS National Health Service

SET HCPC Standards of Education and Training

SOP HCPC Standards of Proficiency

QAA Quality Assurance Agency for Higher Education

Appendix 2: The role of the professional and statutory bodies in the education and training of Music Therapists

The British Association for Music Therapy (bamt.org)

The BAMT is the professional body that represents Music Therapists and, through its executive and sub-committees, advises and develops policy and guidelines for the practice of Music Therapy.

The BAMT has designed a core curriculum framework informed by the Standards of Education and Training and Standards of Proficiency required for registration with the HCPC. It provides the Code of Ethics for the practice of Music Therapy. It has an essential professional advisory role to the HCPC, which accredits training courses

Health and Care Professions Council (hcpc.org)

The HCPC is the statutory body in the UK under which Music Therapists are registered and licensed to practise. The HCPC is a regulatory body that protects the public. It holds a register of approved health professionals who meet their standards as laid down in the Standards of education and training (SET) and Standards of Proficiency (SOP)

The HCPC approves training courses in educational institutions, which meet their standards. However, each individual graduate must apply for registration and demonstrate that they meet the required standards.

Higher education institutions (HEIs) must comply with the HCPC standards and demonstrate how they can achieve this in approval and revalidation of programmes.

Quality Assurance Agency

The Quality Assurance Agency is responsible for ensuring standards in teaching and learning appropriate to the level of qualification. The QAA has laid out its standards in benchmarking statements for higher degrees.

Appendix 3 Information on training programmes

In alphabetical order

Anglia Ruskin University

MA Music Therapy
Cambridge School of Creative Industries
Contact: Claire Molyneux
Claire.molyneux@aru.ac.uk
East Road, Cambridge, CB1 1PT
Tel 01223696122
www.aru.ac.uk

Guildhall School of Music and Drama

MA Music Therapy
Contact: Ann Sloboda
Ann.Sloboda@gsmd.ac.uk
Guildhall School of Music and Drama, Barbican, London EC2Y 8DT
Telephone Number: 0207 628 2571
<https://www.gsmd.ac.uk/study-with-guildhall/ma-in-music-therapy>

Nordoff and Robbins

Master of Music Therapy (Nordoff and Robbins): Music, Health, Society

Contact: Alison Hornblower

Alison.hornblower@nordoff-robbins.org.uk

Telephone number: 07889 538945

www.nordoff-robbins.org.uk

Queen Margaret University Edinburgh

MSc Music Therapy

Contact: Philippa Derrington

Pderrington@qmu.ac.uk

Queen Margaret University Drive, Musselburgh, EH21 6UU

[MSc Music Therapy | Queen Margaret University \(qmu.ac.uk\)](http://MSc Music Therapy | Queen Margaret University (qmu.ac.uk))

University of Derby

MA Music Therapy

Contact: Rachel Swanick

R.Swanick@derby.ac.uk

University of Derby, Kedleston Road, Derby, DE22 1GB

01332594040

www.derby.ac.uk

University of Roehampton

School of Psychology

MA Music Therapy

Contact: Tessa Watson

Tessa.watson@roehampton.ac.uk

Roehampton University, Whitelands College, Hollybourne Avenue London SW15 4JD

020 8392 3423

www.roehampton.ac.uk

University of South Wales

Contact: Elizabeth Coombes

Elizabeth.Coombes@southwales.ac.uk

Newport Campus,

Usk Way,

Newport NP20 2BP

<https://www.southwales.ac.uk/courses/ma-music-therapy/>

University of the West of England

MA Music Therapy

Contact: Luke Annesley

Luke.Annesley@uwe.ac.uk

School of Health and Social Wellbeing,

College of Health, Science and Society,

University of the West of England

UWE Glenside Campus

BS16 1DD

0117 328 4497

<https://courses.uwe.ac.uk/B99942/music-therapy>

University of Limerick

Contact: Hilary Moss

Hilary.Moss@ul.ie

<https://www.irishworldacademy.ie/programmes/postgraduate/ma-music-therapy/>

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