



In MOU with



FH KREMS
UNIVERSITY OF APPLIED
SCIENCES/AUSTRIA

Post Graduate Diploma in Music Therapy (PGDMT)

HANDBOOK



MISSION

- To introduce Music Therapy as an allied health care profession in India.
- To popularize integrating music and medicine in clinical care.
- To integrate tradition and contemporary music therapy on research evidence and take it to institutions of higher learning.

VISION

To impart state of the art professional training to aspiring Music Therapists. To offer consultancy in setting up Music Therapy programmes in hospitals, non-governmental organizations and universities, to provide clinical care for children with special needs, learning & developmental disabilities and autistic spectrum disorder.

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ACADEMIC BOARD

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INTRODUCTION

Chennai School of Music Therapy is a Corporate entity committed to taking Music Therapy practice, education and research to modern health care delivery system. Providing through education, training, consultancy services and therapeutic care, the school aims to advocate music therapy as an allied health care profession. The School is committed to introducing Music Therapy education and research to Universities and Consultancy and Clinical Services to hospitals, clinics, Non-Governmental Organisations and Schools for children with special needs providing health care services.

The Corporate entity provides state of the art online training programmes in synchronous mode and with competency based methods with interactive platforms. The School collaborates with the IMC University of Applied Sciences, Krems, Austria to impart music therapy learning programmes with interactive platforms. Further, keen on identifying cultural sensitivities, the School focuses on integrating Western music therapy methods and the more cultural, traditional and spiritual Indian music healing traditions to suit local needs.

BACKGROUND

Music Therapy is an allied health profession where music is used within a therapeutic relationship by a qualified music therapist to improve physiological, social, cognitive, psychological and spiritual dimensions of individuals in a clinical context. In India, contemporary music therapy practice, education and research are just emerging and yet to develop fully.

Indian music therapy practitioners use multiple methods and styles integrating traditional music healing practices as a complementary treatment approach, using music as a medium. There is not much of a clarity between the music in medicine approach and the music therapy approach emphasizing the therapeutic relationship. Various music therapy techniques apart from the listening experiences are not still known as there is lack of training. The music medicine methods have proved therapeutic benefits in the regulatory approach researches, but the most important aspect of music therapy being both regulatory and relational is established firmly by CSMT.

Chennai School of Music Therapy revisits Indian healing traditions and transfers them into modern Music Therapy practice, education and research based on evidences through regulatory and relational approaches in methodologies. The school has introduced the first professional training programme in Chennai with an aim to offer high quality academic program with the state of art training solutions and the participants undergo the highest level of professional training in Music Therapy. The School facilitates internship training to students at the Centre for Music Therapy Education and Research Center, SBV, Pondicherry, which is the national center for music therapy internship training.

POST GRADUATE DIPLOMA IN MUSIC THERAPY

Eligibility Criteria: Any graduate preferably in science with demonstrable good skills in music with/without any formal institutionalized training (vocal or instrumental). Weightage is given to related professionals like occupational therapists, special educators, physiotherapists, psychologists, other para-medical and health care professionals possessing very good skills in music (vocal or instrumental). Weightage is given also matured individuals who have life experiences with music apart from the academic qualifications needed as above for pursuing this programme.

Fluency in English, both in written and oral communication is mandatory as medium of instruction is only English and examinations should be written only in English.

Age Limit: 45 years

Programme Description: The programme period is one year and comprises of several modules of theoretical foundations and practical experiences in the field of music therapy with supervision and clinical practice of music therapy including assessment, intervention and evaluation as part of the music therapy process in hospitals, schools for children with special needs and community music therapy. The first 6 months of the programme (SEMESTER I) is part-time and is taught through using the state of art technology online platform (CISCO WEBEX Software) during designated hours of the week/weekends for 4 to 6 hours per week. For the second semester, students apart from taking theory classes online have to undergo internship training at Center for Music Therapy Education, research, hospitals / NGOs / external placement centers where CSMT has pre-existing collaborations. This second semester comprises taking up theory classes online and internship training which is full time.

The curriculum of CPMT (six months online programme) is the same as that of the I semester of PGDMT

Programme Goals:

1. To create skilled music therapists.
2. To provide structured, supportive, experiential learning environment.
3. To apply music therapy in different therapeutic settings with various population.
4. To develop intrapersonal and interpersonal communication skills necessary for therapeutic communication.
5. To obtain personal growth in self -assessment, self -expression necessary for therapeutic practice.
6. To develop musical skills through learning of musical instruments.
7. To develop knowledge and skills in: observation, analytical thinking, client assessment, treatment planning and designing, implementation, evaluation, documentation and self-evaluation.
8. To become informed about music therapy research and ethics
9. To develop professionalism in the areas of Music Therapy Standard of Practice, professional competencies, and the professional code of ethics.

Attendance: 90% attendance is compulsory though 100% attendance is appreciable. Students who do not have the attendance criteria met with, will not be permitted to appear for the

examinations. The registrations of studentship is automatically cancelled if a student is continuously absent for 1 month during the period of the program both during semester I and semester II.

Assessments: The students are assessed continuously by formative and summative methods through periodical assignments, portfolio writing, video and audio analysis, interactive participations, class room presentations and self learning experiences ability to communicate orally and using multimedia presentations apart from the written exams at the end of each semester for the all modules. The assignments, if not submitted on the deadline will not be evaluated and hence students are advised to submit all the assignments in time without fail. Students who do not complete the assignments and do not fulfill the requirements relating to the internal assessment evaluation in the first semester, will not be able to proceed to the second semester.

Marks:

30 - Internal assessments

70 - External exams

Grades:

75% and above Distinction

60 - 74% First Class

50% - Passing minimum

Infrastructure and Resources:

- The School has a large teaching room with state of the art technology for teaching, providing therapy sessions and also to conduct workshops.
- The therapy room is furnished with both Indian and Western musical for use by the students only during the class hours.
- Students can have free internet access by availing the WIFI facility in the school. The School at its corporate office has a library which has the latest publications on music therapy, psychology, Indian music and related subjects. The students also can have access to music therapy journals at the library.

E Library: Students enrolled for the PGDMT programme in Music Therapy can have an access to the E Library through a web link provided to them on registering for the course. The user name and password are automatically sent by the system to the official email id provided by the students. The E library has the global resources of professional journals, research articles, Ph.D theses which the students could make use of productively to enhance their knowledge base. All course materials are uploaded regularly in the E Library after the classes and students must ensure to visit the library regularly not to miss out any material for study.

Learning outcomes: Students on successful completion of the programme will be able to develop a strong theoretical base and professional competencies to begin practice as a music therapist. Gain and demonstrate understanding of human development across life span, demonstrate indepth knowledge of music therapy methods, techniques, materials and equipments and apply them professionally to a variety of client populations and clinical settings.

MODULES

- SEMESTER 1**
1. Music Therapy Foundations
 2. Psychological Foundations
 3. Music Therapy Applications
 4. Traditional Healing System

- SEMESTER 2**
5. Inter-disciplinary approaches in Music Therapy
 6. Assessment and Documentation
 7. Research Methodology and Statistics
 8. Practicum (class room practicals)
 9. Internship Training (Internship training for 6 months in CMTER, SBV)

ASSESSMENTS

- Self Learning Experiences
- Portfolio writing
- Assignments
- Research Project
- End of semester exams

FACULTY REMARKS

Dr. Sumathy Sundar

Programme Director, Chennai School of Music Therapy



The programme developed by the school will prepare the aspiring music therapists for professional practice and research. The programme is the first of its kind in India which trains music therapists online and also facilitates a hospital based internship training in music therapy and has a clear positioning on the cultural sensitivities in music therapy training. The school has an MOU with the IMC University of Applied Sciences, KREMS, AUSTRIA, since the year 2012. The students upon completion of the programme will demonstrate sociocultural orientation for the use of music in therapy in their practice to enhance the quality of life of clients with whom they work. This is an important outcome in health care delivery system today.

Dr. Jorg Fachner

Professor and Head, Music, Health and Brain, Anglia Ruskin University, Cambridge, U.K.



Music therapy shows a wide variety of using music for therapeutic purposes. To show a valid treatment to healthcare authorities we may need to know the established research methods to prove the evidence of our work. To understand the suffering of clients we may need to know about the somatic processes of illness and to develop a sense, to perceive what is needed now. To deepen our understanding of what we do, we have to exchange our work with other music therapy colleagues by demonstrating our practice with clients. Reflecting our practice leads to questions and good questions are the starting point of research. This course will help to identify good questions and appropriate methods to find answers.

Dr. Gerhard Tucek

Professor, Head of Therapeutic Sciences, Director, Josef Ressel Center for Personalized music therapy, The IMC University of Applied Sciences, Krems, Austria



I am happy to be part of the training team representing The IMC University Applied Sciences, Krems, Austria in the first professional Music Therapy training programme in India integrating local cultural sensitivities. I am sure that your PGDMT degree aiming to help you become a fully qualified, skilful music therapist gives you the abilities required to practice music therapy as an applied health care professional in a clinical or social institution.

Dr. Baishali Mukherjee

Faculty and Research Associate, Chennai School of Music Therapy



Music is one of expressive forms of our mind, which expresses and communicates our emotions, intentions, thoughts, relate us and bind us to each other. One of strong foundations of music therapy lies in the theories of psychology. To apply music therapy on human subjects, one needs to understand the human behaviour in terms of cognition, conation and affection, its normal course of development and deviation from normality. This course will prepare students to assess the needs of individuals with a range of psychological disorders, disabilities and other psycho-social related problems, to plan for an effective music therapy intervention and to evaluate the progress of individuals in the process of treatment.

Dr. Parin N Parmar, MD., PGDMT

Adjunct Faculty and Research Associate, Chennai School of Music Therapy
Pediatric Allergist and Asthmologist, Music Therapy Consultant, Rajkot, Gujarat



Music is one of expressive forms of our mind, which expresses and communicates our emotions, intentions, thoughts, relate us and bind us to each other. One of strong foundations of music therapy lies in the theories of psychology. To apply music therapy on human subjects, one needs to understand the human behaviour in terms of cognition, conation and affection, its normal course of development and deviation from normality. This course will prepare students to assess the needs of individuals with a range of psychological disorders, disabilities and other psycho-social related problems, to plan for an effective music therapy intervention and to evaluate the progress of individuals in the process of treatment.

DESCRIPTION OF THE MODULES

SEMESTER I

Paper 1. MUSIC THERAPY FOUNDATIONS

Faculty: Dr. Sumathy Sundar

Training mode: Online

Assessment: Formative and Summative

Duration: 45 hours

This module is divided into three segments namely Music Foundations, Music Therapy Foundation and Clinical Foundation. It introduces the musicological and clinical foundations relevant to music therapy practice apart from the basic principles of music therapy. The module also comprises of current theories and international approaches in practice of music therapy, application of different methodologies, techniques and processes (Assessment, Intervention and Evaluation) of music therapy and structure of music therapy sessions. The module prepares students to understand key concepts of music therapy practice at clearly defined levels.

Unit 1.1: Introduction to music, health and well-being, biomedical and biopsychosocial model of music therapy, understanding music therapy and clearing misconceptions, distinguishing between music medicine and music therapy approaches, different methods of music therapy and broad range of responses to all methods of music therapy.

Unit 1.2: Psychodynamic, behavioral, humanistic and mind body approaches to music therapy, various techniques under receptive, improvisational, re-creative and playing instruments methods and different stages of music therapy process.

Unit 1.3: Anatomy and physiology of hearing, effect of music on the autonomic nervous system activity, physiological measures like heart rate, respiratory rate, systolic and diastolic blood pressure, stress response and the HPA axis.

Unit 1.4: Studying how the brain processes music and major computational centers for music and role of limbic system in processing music, emotional mechanisms of music and brain plasticity.

Unit 1.5: Biological rhythms in various systems of the body and homeostasis. Introduction to chronobiology, circadian, infradian and ultradian rhythms, endogenous and exogenous rhythms.

Unit 1.6: Introduction to endocrine and immune system.



Paper 2. PSYCHOLOGICAL FOUNDATIONS

Faculty: Dr. Baishali Mukherjee

Training mode: Online

Assessment: Formative and Summative

Duration: 30 hours

This module is designed to facilitate knowledge and understanding of human behaviour at cognitive, conative and affective level. The module includes psychological concepts and theories underlying music therapy practice and to develop insight to understand human behaviour, its normal course of development and the deviation from normality. The goal of this module is to develop skills in music therapy students to effectively deal with human clients range from childhood to old age. It will help to understand and assess the needs of a particular client and to design the music therapy sessions from which the clients can be benefitted most.

Unit 2.1: General functions of performing arts, performing arts in therapy / as therapy, common ground between performing arts therapy and psychotherapy, relevant areas in psychology for music therapy.

Unit 2.2: Psychological concepts like psychology of music, motivation, learning, sensation, perception and cognition; emotions and its relation to music therapy practice and research and understanding human behavior and factors influencing human behavior.

Unit 2.3: Principles and mechanisms of psychoanalytic and psychodynamic theories.

Unit 2.4: Behavioral theories and approaches in music therapy practice.

Unit 2.5: Humanistic theories and approaches in music therapy practice.

Unit 2.6: Human life span development and theories: Freud's psychosexual stages, Erikson's psycho social theory, Piaget's stages of cognitive development, Bandura's social cognitive perspective.

Unit 2.7: Introduction to childhood disorders: Autism Spectrum Disorder, childhood anxiety and depression.



Paper 3. MUSIC THERAPY APPLICATIONS

Faculty: Dr. Sumathy Sundar / Dr. Baishali Mukherjee / Dr. Parin Parmar

Training mode: Online

Assessment: Formative and Summative

Duration: 30 hours

The module relates theory to practice in music therapy through studying various applications in clinical areas like Cancer and palliative care, Neonatology, cardio vascular and respiratory disorders, Pain Management, Geriatrics and also applications in Special education settings like learning disabilities, developmental delays and Autistic Spectrum Disorder. The students will be exposed to latest research in all the areas, techniques and methods of music therapy used in the applications.

Unit 3.1: Music therapy strategies and techniques in pain management in hospitals, pain theories and role of music in pain management.

Unit 3.2: Role of music in enhancing quality of life of geriatric individuals and in the management of various biological, psychological and cognitive aspects of aging.

Unit 3.3: Music therapy for managing stress, cardiovascular disorders and respiratory diseases.

Unit 3.4: Music therapy in cancer care and palliative care.

Unit 3.5: Music Therapy during pregnancy, labor and for neonates.

Unit 3.6: Music therapy in childhood disorders and application in autistic spectrum disorder.

Paper 4. TRADITIONAL HEALING SYSTEM

Faculty: Dr. Sumathy Sundar

Training mode: Online

Assessments: Formative and Summative

Duration: 15 hours

Introduces the History of Indian music and Indian music healing systems. It also will review the cultural, spiritual and the philosophical orientations in Indian context, as well as other areas of practice such as Raga Chikitsa, Chakra Activation, Time theory of Ragas and Chanting. The historical and traditional integrative practices of these approaches in the context of music therapy as a way to impact biological, chrono-biological, anthropological, psychological and physiological levels will also be explored.

Unit 4.1: Introduction to Indian classical music, different elements of music like raga, tala, laya, gamakas, microtones, shruti, tempo and voice with reference to Indian music.

Unit 4.2: History of music therapy in India, Traditional healing system, Healing and music therapy, Difference between healing and music therapy.

Unit 4.3 : Vedic Chanting – Archika, Gathika and Samika; clinical applications of chanting.

Unit 4.4: Ayurvedic principles of health and disease, Prakriti, Doshas and physical and psycho-spiritual characteristics of doshas, integration of time theory of ragas with ayurvedic principles, clinical applications and current evidence available.

Unit 4.5: Energy bodies and chakras, Nadis, musical notes associated with chakras, chakra activation through music, clinical applications and current evidence available.

Unit 4.6: Ragachikitsa, Rasa Theory and Ragas.



SEMESTER II

Paper 5. INTERDISCIPLINARY APPROACHES IN MUSIC THERAPY

Faculty: Dr. Sumathy Sundar / Dr. Parin Parmar/ Faculty drawn from advisory board

Training mode: Online

Assessment: Formative and Summative

Duration: 30 hours

Introduces and relate interdisciplinary aspects of music therapy through delivering knowledge on Psychopathology, psychoneuroimmunology and neurophysiology pertaining to Music Therapy. Students will be professionally prepared to work as a part of a multi-disciplinary team with a wide range of client groups and diverse referral areas.

Unit 5.1: Music therapy in Neurological rehabilitation, MT implications in cognitive, communicative, sensory motor and psycho social and emotional impairments.

Unit 5.2: Music Therapy in ADHD, anxiety disorders and mood disorders.

Unit 5.3: Working along side medical professionals in an inter-disciplinary settings areas of referral by other health care professionals.

Unit 5.4: Introduction to psychoneuroimmunology and mind body medicine.

Unit 5.5: Use of music in pediatric wards and neonatology.

Paper 6. ASSESSMENTS AND DOCUMENTATION

Faculty: Dr. Sumathy Sundar

Training mode: Online/Internship site

Assessment: Formative and Summative

Duration: 30 hours

This module introduces different models on documentations in Music Therapy. Students have to document all their visits to hospital/ institute/school/ organization, their practical field works and observations. They have to give assignments and reflective cycle reports on their documented work focusing on assessment, intervention and evaluation with detailing on techniques, processes and theories of music therapy.

Unit 6.1: What is assessment in music therapy and music therapy assessment and evaluation in different stages of the music therapy process

Unit 6.2: Musical responses tests, Musical profile tests, assessing physiological measures, observation of behaviors, performance of tasks, using self-rating scales

Unit 6.3: How to organize focus groups, interviews and recording narratives in case studies

Unit 6.4: Audio and video documentation and documentation in recording the changes with respect of engaging, motivating and promoting creativity and self expression in patients.

Unit 6.5: Video analysis for assessing and evaluating the benefits of music therapy

Paper 7. RESEARCH METHODOLOGY AND STATISTICS

Faculty: Dr. Baishali Mukherjee

Training mode: Online

Assessment: Formative and Summative

Duration: 30 hours

This module introduces the students to research in music therapy. They have to survey research literature, research methodologies used in music therapy, ways of analysis for evaluation of music therapy sessions. Students have to critically evaluate literatures on a given topic and submit a report followed by a international conference/seminar. Research process will be taught through this module. Students will be trained on research ethics and professional code of ethics and standards of practice.

Unit 7.1: Definition of research, Research and therapy, introduction to why do research, different methods, preparation for research – the aim of research, literature review and ethical considerations, the research process, methods and tools for investigation.

Unit 7.2: Introduction to quantitative and qualitative paradigms for music therapy research: the need for mixed methods approach, Methodology for music medicine and music therapy research in hospitals.

Unit 7.3: Experimental method, bias and confounding factors influencing research and need for a pilot study. Case study approach for music therapy studies, how to conduct interviews, surveys, analyze narratives and musical responses.

Unit 7.4: Introduction to basic statistics, descriptive and inferential statistics.

Unit 7.5: How to write a research proposal, write a project report and incorporate references.

The topics under each module may be subjected to a slight change as the faculty may deem fit and there may be a few additions and deletions as the curriculum aims to include the latest research and resources available on the said modules. However there will not be any change in the modules and the units. They are the same as it is in the handbook.

Paper 8. Practicum

Faculty: Dr. Sumathy Sundar / Dr. Baishali Mukherjee

Training mode: Online

Assessment: Formative

Duration: 30 hours

Unit 8.1: Exercises for building repertoire in clinical practice. Exercises for developing clinical musicianship and understanding the cultural profile of clients/patients. Musical profile questionnaire

Unit 8.2: Understanding the musical structure of different genres of Indian music, analysing therapeutic components of each genre

Unit 8.3: Music and meditation, Chants for relaxation

Unit 8.4: Relaxation training with and without guided imagery, unguided imagery, Music, Drawing and Narrative techniques

Unit 8.5: Song reminiscence, song lyric discussion and analyzing emotional mechanisms

Unit 8.6: Song Writing technique

9. INTERNSHIP TRAINING

Supervisor: Dr. Sumathy Sundar

Training mode: External Placement Center

Assessment: Self -reflective reports/Internship Training Portfolio

Duration: Minimum of 750 hours

Minimum of 750 hours of internship training hours in any external placement agency (currently Center for Music Therapy Education and Research Center, Sri Balaji Vidyapeeth, Pondicherry)

This module supervises students to give music therapy sessions to patients/children, adults and to small groups. Initial information, assessment and evaluation reports on each of the clients have to be prepared. They have to work intensely on a continuous manner by setting clinical goals. Supervision will be provided and at the end of the term they have to produce a report to CSMT which is a requirement to get the PGDMT degree from CSMT.

10. RESEARCH PROJECT

Supervisor: Dr. Sumathy Sundar / Dr. Baishali Mukherjee / Dr. Parin Parmar

Place: CSMT/External placement institutes approved by CSMT

Assessment: Individual Research Project

Duration: 90 hours

Students have to undertake a research project by incorporating all the elements of a research process and demonstrating research evidences and critically explaining them with the help of current research literature in the field. The project has to be original and related to clinical issue or a professional issue in music therapy. A complete research report has to be submitted at the end. This module will give opportunity to experience research process and to enhance research skills in students under supervision.

EXAMINATIONS AND VIVA VOCE

The student will be examined at the end of each semester by a written examination on all the modules and a viva voce for the research project to test the -

1. Ability to appropriately apply the acquired theoretical knowledge into clinical practice.
2. Ability for analytical thinking
3. Overall personality development and the ability to be available psychologically and emotionally to the clients during professional practice
4. Ability to communicate effectively orally, in writing and through music
5. Ability to reflect critically and develop his/her working model in professional practice

ELIGIBILITY FOR TAKING UP EXAMINATION

1. Attendance: 90 %; internal assessment: 50%.
2. Completion of all the assignments relating to all the modules
(21 in number and 3 assignments in each module 7X3=21 totalling 60 hours)
3. Annual portfolio completion
4. Completion of research project
5. Completion of supervised internship training for appearing for second semester

Pass Marks: Candidate should secure not less than 50 in percent in all theory papers individually. For practicum as well as theory papers, final marks will be the average of marks allotted by internal and external examiner. Those papers that were not passed in first semester may be carried over to the next immediate semester. All papers have to be cleared within one and a half years (within six months after completion of the course) All papers need to be cleared successfully to be eligible for award of PGDMT. Practicum (external placement agency) under two supervisions both by CSMT faculty and external agency faculty.

EXAMINATION SCHEME

The first semester will have 4 theory papers

The second semester will have 3 theory papers

Theory papers: Duration: 3hours Max marks 70

Short answer questions 10 X3 30 and long answer questions 10X4 40

Total = 70 marks

Internal assessment = 30 marks for each paper (Assignments)

Grand Total = 100 marks

I Semester

Four papers = 400 marks

II Semester

Three papers = 300 marks

Research Project

200 marks (project evaluation + viva)

Project evaluation 150 marks

Viva 50 marks

Portfolio (annual) = 100 marks

Internship training for minimum of 750 clinical hours with an external agency to be produced

Total = 100 marks

AWARD OF DEGREE

On successful completion of the examinations, research project, viva voce and internship training, the student will be awarded the PGDMT from Chennai School of Music Therapy PVT. LTD.

SUGGESTED READINGS

1. A comprehensive guide to Music Therapy. Wigram, T et al. Jessica Kingsley and Publishers. 2004
2. Adolescents, Music and Music Therapy: Methods, Techniques for Clinicians, Educators and Students. Katrina McFerran. Jessica Kingsley Publications. UK. 2010.
3. Case Study Designs in Music Therapy. (Ed) David Alridge. Jessica Kingsley Publishers.UK. 2005
4. Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology. (Ed) Tony Wigram and Jos De Backer. Jessica Kingsley Publishers. Uk. 1999
5. Filling a Need While Making Some Noise: A Music Therapist's Guide to Pediatrics.
6. Improvisation. Methods and Techniques for Music Therapy Clinicians, Educators and Students. Tony Wigram. Jessica Kingsley Publishers. UK. 2004
7. Interactive Music Therapy in Child and Family Psychiatry: Clinical Practice, Research and Teaching. Amelia Oldfield. Jessica Kingsley Publications. UK. 2006 21
8. Music, Health and Wellbeing.(Ed) Macdonald, R et al. Oxford University Press. 2012
9. Music Therapy with Children and their Families. (Ed) Amelia Old Field and Claire Flower. Jessica Kingsley Publishers. UK. 2008
- 10.Music Therapy in Dementia Care. (Ed) David Alridge. Jessica Kingsley Publications. UK. 2000
11. Music Therapy Research and Practice in Medicine: From out of the Silence: David Alridge. Jessica Kingsley Publishers.UK. 1996.
- 12.Music Therapy and Parent-Infant Bonding. (Ed) Jane Edwards. Jessica Kingsley Publishers. UK. 2011.
- 13.Music and Altered States: Consciousness, Transcendence, Therapy and Addictions. (Ed) David Alridge and Jorg Fachner. Jessica Kingsley Publishers.UK. 2006
- 14.Manage Your Stress and Pain through Music. Hanser, B et al. Berkelee Press. USA. 2010.
- 15.Music Therapy Methods in Neurorehabilitation. A Clinician's manual. Felicity Baker and Jeanette Tamplin. Jessica Kingsley Publishers. UK. 2006
- 16.The New Music Therapist's Handbook. Hanser, B. Berkeley press.USA. 2000
- 17.Theories of Personality. Hall, S. et al. John Wiley & Sons. Inc. US. 1998
- 18.This is your brain on music. The Science of a human obsession. Levitin, J.D. 2007.
- 19.The Mysticism of Sound and Music. Khan, I. Shambhala Dragon Editions. 1996
- 20.www.chennaiusictherapy.org
- 21.www.musictherapy.org
- 22.www.voices.no
- 23.www.wfmt.info.

A watercolor illustration of a person's profile, facing right. The person has a prominent mustache and is wearing a yellow/orange garment. The background is white with a large, stylized yellow/orange circular shape that frames the person's head and neck. The text "Model Question Papers" is centered in the white space.

Model Question Papers

SEMESTER 1

Paper 1: MUSIC THERAPY FOUNDATIONS

Section A 10x3 Marks

Maximum marks 70

1. Cite three differences 'when music is used as a medium of entertainment' and 'when music is used as a medium of communication in therapy'
2. Write short notes on Guided Imagery and Unguided Imagery techniques in music therapy
3. Illustrate processing of music in the inner ear with a diagram and mark the parts
4. Name some biological rhythms in various systems of human body
5. What is neuroplasticity?
6. Write short notes on HPA axis
7. Name five differences between music medicine and music therapy
8. What is therapeutic communication in music therapy?
9. Write short notes on Salutogenesis.
10. Name of the parts of the brain that are stimulated when a person is listening to a familiar song
11. Explain briefly music therapy as a bio-psycho-cultural phenomenon in human life
12. Describe songwriting as a technique

Section B 10X4 Marks

1. Describe the different stages of the music therapy process with examples
Discuss any five receptive and improvisational music therapy techniques.
2. Draw a diagram and explain how music is being processed in the brain(5 + 5)
3. A) Define mind body medicine B) discuss the shortcomings of allopathic medicine and C)how music therapy is a mind body medicine practice that can overcome these shortcomings? (3 +3+4)
4. Discuss your experiences on how different elements of music can be therapeutic while listening to music?
5. Enumerate biomarkers of chronic stress. Discuss the role of HPA axis in chronic stress(5+5)

SEMESTER I

Paper 2: PSYCHOLOGICAL FOUNDATIONS

Section A Answer any 10, Each 3 marks

Total Marks 70

1. Is there any association between music and mental imagery? Explain briefly.
2. Define the role of cognition in musical performance.
3. Delusion and hallucination are the key symptoms of which psychological disorder? Give example.
4. Explain, why imitation is a powerful therapeutic technique in music therapy?
5. Describe bipolar mood disorder with clinical symptoms.
6. What are the different components of emotion? Discuss with an example.
7. Discuss the difference between conditional and unconditional positive regard with an example. How the concept is related to personality development?
8. What is the difference between personality trait and personality type?
9. Describe the information processing model of memory.
10. Mention the stages of psychosocial development according to Erikson.
11. Discuss on cognitive model of depression.
12. Which theory has given importance to self-talk in cognitive development of children?

Section B Write any 4, Each 10 marks

1. What do you understand by human life span development? Write an account on ecological theory of human development. 5+5
2. What is creative music therapy? Discuss the psychological theories contribute to creative music therapy approach. How creative music therapy differs from other approaches of music therapy? 2+5+3
3. Discuss on the differences between Behavioural and Psychoanalytic models of behaviour.
4. Define the stages of human memory. Discuss on different types of memories with examples. 5+5
5. Define abnormal behaviour. List anxiety disorders with specific symptoms under each. 3+7

SEMESTER 1

Paper 3: MUSIC THERAPY APPLICATIONS

Section A 10x3 Marks

Maximum marks 70

1. Enumerate clinical features of Autism.
2. Discuss the relationship between pain and emotions
3. Write short notes on reminiscence technique
4. Describe in brief the technique indirect directed speech
5. What is creative music therapy?
6. Write short notes on rhythmic auditory stimulation technique and its important application
7. What is Garbhsanskar?
8. Write short notes on precautions on potential damage in-utero from the music therapist's perspectives
9. Discuss briefly on the validated tools available for screening of autism.
10. Write short notes on method of creative intervention in crisis and trauma (MICC)
11. How do you establish structure, predictability and routine while working with children in ASD?
12. Explain briefly TNM staging of cancer

Section B 4x10 Marks

1. Discuss in detail a) music therapy techniques in pain management b) gate control theory and neuro-matrix theory of pain. (5+5)
2. Define ageing. Enlist ten age-related disorders. Write a note on stress-adaptation theory of aging (3+4+4)
3. Explain in detail a) how cancer patients undergo multiple stressors and b) how music therapy can help cancer patients. (5+5)
4. Explain the auditory experience of the fetus in the womb from the second trimester of the pregnancy of the mother
5. What are the early indicators that the music therapists can look for to recommend screening for ASD. Name some research areas where music therapy has been found to be beneficial with this population.(5+5)

SEMESTER 1

Paper 4:TRADITIONAL HEALING SYSTEM

Section A 10x3 Marks

Maximum marks 70

1. Can you define healing?
2. What are the musical properties of chanting?
3. Explain the psychophysiological characteristics of Vata, Pitta and Kapha
4. What is the chakra that evokes kundalini energy? Write a brief note on this chakra
5. Who propounded the Rasa Theory, what is Rasa and which Sanskrit treatise deals with Rasa theory for the first time?
6. What is raga chikitsa about?
7. What are the unique aspects of Indian classical music that is relevant to music therapy practice?
8. Write short notes on the difference between Prakruti and tridoshas
9. Name three important musicological treatises which discussed on the healing aspects of music
10. What are ragamala paintings? Explain how it is used in modern music therapy practice by giving a suitable example.
11. Justify healing to be an “unquestionable imitation”
12. Name all the endocrine glands that are associated with the seven chakras in our body

Section B: 10X4 marks

1. Review in detail the Time Theory of Ragas in chronobiological understanding.
2. Why is it important to integrate traditional healing practices in music therapy?
3. Explain in detail navarasas in Indian classical music and how this understanding can be applied in music therapy practice and research?
4. Discuss in detail the historical knowledge of mind body medicine in the context of music therapy giving suitable examples
5. Discuss in detail current research in bridging traditional healing practices in music therapy

SEMESTER 2

Paper 5: INTERDISCIPLINARY APPROACHES IN MUSIC THERAPY

Part A Answer any 10 Questions Marks: 10X3 = 30

1. What is the rationale behind music therapists work in Pediatric department in a hospital
2. What are the general principles of rehabilitation?
3. What is community music therapy?
4. What are some of the treatment goals in music therapy for stroke patients
5. What are the symptoms of Aphasia and Dysarthria?
6. What is the role of dopamine?
7. Discuss briefly HPA axis and its role in music therapy
8. Explain in brief, an application wherein music therapists can work in a group in a hospital setting
9. Explain music therapy as procedural support
10. What are the limitations of biomedical approach which paves way for mind body medicine approach in hospitals
11. You get a referral from the department of general medicine to work with a patient diagnosed with pre-hypertension. Discuss in brief, how will you approach the patient?
12. What is Garbhasanskar program that runs in the department of obstetrics and gynecology?

Part B: Answer any 4 Questions Marks: 10 X4= 40

1. Discuss the techniques used in music therapy programs in neurological rehabilitation in each of the areas 1) Sensorimotor 2) Speech/language and Cognitive training(3+3+4)
2. Explain the bio psycho social model of stress and music therapy in management of Stress(5+5)
3. Discuss the scope for music therapy and music based interventions in a hospital setting
4. A 48 year old man has recently been diagnosed with essential hypertension which is controlled with a daily anti-hypertensive medication. The man is asymptomatic at present and unwilling to take daily medications. So, he consults you as a music therapist for treatment of hypertension. Discuss how you will approach and treat this patient?
5. Explain music therapy interventions in cardio vascular disorders and respiratory disorders 1) giving suitable examples of areas of intervention and 2) methods and techniques used (5+5)

SEMESTER 2

Paper 6: ASSESSMENT AND DOCUMENTATION IN MUSIC THERAPY

Section A 10x3 Marks Maximum marks 70

1. Discuss the scope and assessment of state anxiety in music therapy in a hospital setting
2. How do you assess and document the musical responses of a patient?
3. How can pain be assessed and documented?
4. How do you evaluate the appropriateness of a referral in music therapy
5. What are the advantages of video documentation?
6. What are the major tools music therapists use for documentation?
7. Name six important functional areas which you assess a patient during the first few sessions
8. Discuss shortly how non-verbal communication is important in music therapy assessment
9. Write short notes on legal and ethical issues relating to documentation in music therapy
10. Why assessment is an ongoing process in music therapy?
11. How music therapy assessment information is interpreted and results communicated
12. Explain briefly documentation during termination/closure of music therapy treatment

Section B 10X4 Marks

6. Describe how will you measure any four primary physiological measures in an adult and discuss the importance of measuring the physiological measures in music therapy
7. Write about "initial assessment in music therapy." Discuss how it is important in the music therapy process by giving suitable examples
8. Write in detail the assessment procedure in all the stages of the music therapy process
9. Discuss the importance of documenting the musical profile of the patient b) prepare a schedule explaining the different factors to be taken into consideration while assessing the musical profile

SEMESTER 2

Paper 7: RESEARCH METHODOLOGY AND STATISTICS

Section A 10x3 Marks Any 10 to be answered Maximum marks 70

Write short notes

1. Variability
2. Random sampling
3. Types of Correlation
4. Alternative hypothesis
5. Sources of confounding variables
6. Differences between qualitative and quantitative research
7. Types of qualitative methods
8. Applied vs. Fundamental research
9. Interval scale
10. Positively skewed distribution
11. Inferential Statistics
12. Example of Nominal scale
13. Homogenous and Heterogenous distribution

Section B 4X10 Marks

1. What is case study research? Describe the features of case study research. Write with examples the steps followed in designing case study research. 2+4+4
2. Define control in experiment. Describe different methods of control in designing an experiment with examples. 3+7
3. Define research. Briefly describe the stages involved in a research process with an example.
4. What do you understand by Descriptive Statistics? Describe and compare the performance of students (Age= 15 years) on a mathematical aptitude test.
Boys: 39, 45, 62, 30, 72, 43, 56, 60, 44, 39, 70, 48, 55, 38, 75
Girls: 38, 42, 45, 75, 66, 71, 67, 54, 63, 59, 46, 52, 74, 45, 70
Justify your selection of statistical test to compare the performance between the two groups.
5. What are the different methods of central tendency? Write the advantages and limitations of different methods of central tendency with following two sets of scores.
2+ 3+ 5
Set 1: 12, 15, 5, 3, 10, 10, 8, 1, 20, 39, 76
Set 2: 9, 9, 10, 12, 11, 10, 7, 8, 4, 6, 10

