

“ The boundaries of the domain delineated by our erstwhile instructors have now been considerably expanded. It is incumbent upon us as professionals to explore, understand and integrate these developments in order to facilitate learning for those who seek it. ”

INNOVATIVE TEACHING COMMITMENT

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The practice of teaching music therapy is an ongoing process of development and evolution. In order to assume these functions, it is necessary to engage in a process of continual relearning and the adoption of new ideas and approaches on an annual basis.

Furthermore, the evolution of social constructs and habits, the emergence of new musical styles, and scientific and technological advances also influence this field of therapeutic application. Consequently, the developments in these fields have the effect of changing the understanding and practice that we, as music therapists, previously had. Emerging situations such as the SARS-CoV-2 pandemic, new gender identities or behaviours, and addictions derived from the excessive use of technology have prompted the implementation of new methodologies, resources and means in recent times.

This evolution necessitates a re-evaluation of the most effective teaching channels and content. In the event of an expansion in the field of action, a corresponding response is required. The boundaries of the domain delineated by our erstwhile instructors have now been considerably expanded. It is incumbent upon us as professionals to explore, understand and integrate these developments in order to facilitate learning for those who seek it. This transformation necessitates the implementation of innovative teaching methodologies, which entail a redesign of the teaching-learning process and a re-evaluation of the content. This undoubtedly requires considerable creativity and imagination. Teachers evaluate the training model to identify potential areas for improvement and consider how these could be implemented.

If we consider it from an architectural perspective, it can be seen as the result of a complex interplay between opposing forces. To ensure the integrity of the whole, it is essential to examine the individual components, ensuring that any additions do not compromise the underlying unity of the educational structure. This approach has guided the evolution and growth of the Master in Music Therapy programme at the International University of La Rioja, which I have been coordinating since 2019.

This degree may be understood as a natural organism linked to life. The programme is comprised of a central area and some adjoining spaces that are closely interrelated, which collectively constitute the master's degree. The various elements are designed to complement each other, with the objective of facilitating the most comprehensive understanding of the therapeutic act and its potential.

One of the areas that requires the greatest investment of effort and dedication is that of research. It can be reasonably assumed that the lack of quality publications in the first level of international specialised media by music therapists in Spain will continue to impede the profession's validation. This mission requires the acquisition of specialised knowledge through guided practice.

The practice of music therapy is not merely a matter of musical intervention. Rather, it is a process that necessitates the formulation of an objective and structured design in accordance with

the guidelines of a clinical procedure. This procedure must align with the needs of the patient and be subject to measurement, analysis, evaluation, and supervision.

Clinical research, whether quantitative or qualitative, is an action that goes beyond these protocols and requires the specialised training previously mentioned. In pursuit of enhanced educational resources, we have been developing a novel learning methodology based on the application of artificial intelligence to research. This initiative has recently been designated a *Teaching Innovation Project* (PIDA) at the university level for the 2024/2025 academic year. The programme, entitled *InvestlgA*, serves to complement the subject of *Innovation and Research in Music Therapy*, which was renewed in 2022. It also supports the *iMUT Music Therapy Research Group*, the *TFM DELTA Project* and this journal.

The *InvestlgA* series comprises a set of video tutorials that collectively address the management of information in the context of research in music therapy. The course covers a number of key concepts, including the Gap Analysis and the various models of applied research. It elucidates the generation of bibliographic search equations and their deployment in a multitude of AI applications, which facilitate database searching.

The structuring of all this information is of vital importance for the coherent and professional development of the theoretical and methodological framework of any research project. The efficacy of this instrument is being assessed following its initial deployment over the course of the first few months to identify potential enhancements that could facilitate the acquisition of competencies among our music therapy students. Meanwhile, we are continuing to develop future innovations.

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The journal MiSostenido has been established as a specialist publication for research. In addition to this project, other research initiatives have been developed in the field of training and dissemination.

The joint efforts of the editing and supervision team of the journal, in collaboration with the teachers of the Master in Music Therapy at UNIR and the speakers at the The MUTalks Entrepreneurship Conference for Music Therapists has been instrumental in identifying the key to significantly advancing the learning of research protocols in music therapy. We extend our gratitude to all those who have elevated their work to the level of excellence.

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