

REPORT | PEER REVIEWED

Presentation of the Postgraduate Course in Music Therapy and the Autism Spectrum: Training and Specialization for Music Therapists in Latin America

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Abstract

In this article, the directors of the training program and authors of this paper describe the main features of the Postgraduate Course in Music Therapy and Autism Spectrum, a postgraduate academic program designed to train music therapists to provide care to children and adolescents on the autism spectrum. The training has been offered since 2014 at the Italian Hospital University of Buenos Aires (U.H.I.B.A.), with nine editions planned through 2024. It is based on the conceptualization, systematization, and practical application of different models and approaches, as well as methods and interventions, and takes as its starting point the clinical experience acquired with the population. Significant events related to the beginnings and development of the training program are mentioned, as well as the thematic units of the study program, the teaching-learning methodologies implemented, the assessment of the students, and the construction of evidence in the Latin American region. The main purpose is to share the experience gained in its creation and impact on the local and regional community, as well as to report on the challenges encountered. Also, that it can be taken as a reference that inspires and promotes the development of future training programs for music therapists, seeking specialization in the discipline in various areas of application and with different populations.

Keywords: music therapy; postgraduate training; autism spectrum

Editorial Comment

The issue of academic training represents an enormous challenge for Latin America.

Many colleagues who have studied in Europe and the United States return to their countries of origin to practice their profession. Often, those who wish to study music therapy move from small towns to capital cities to pursue higher education and then return to their hometowns. How does this learning experience unfold, between uprooting and returning home? The authors of this paper describe the process of creating a postgraduate course in Argentina, which was facilitated by the hybrid format imposed by the COVID-19 pandemic. It is an example of the virtuous effects of the hyperconnected world in which we live, where disciplinary knowledge spreads very quickly and where we are invited to critically appropriate it, attentive to the uniqueness of the situations in which we practice our profession.

Start and Development of the Training Program

Our first steps as music therapists at the Italian Hospital in Buenos Aires, Argentina, took place between 2010 and 2011. At that time, already having previous experience as clinical music therapists, we were invited by the Pediatric Mental Health Service to join the Developmental Disorders Team. There, Dr. Silvia Baetti, a psychiatrist and team coordinator who was aware of the benefits of implementing music therapy from an interdisciplinary perspective, invited us to provide care to pediatric clients (between 2 and 16 years of age) who required treatment for their diagnosis of Autism Spectrum Disorder (ASD, DSM-5; American Psychiatric Association [APA], 2013). Once the criteria for referral and the music therapy objectives for the clients had been outlined, we undertook various training courses, including a one-year postgraduate course on Developmental Disorders, a fundamental requirement for working in this team.

After two years of clinical work, we saw the need to combine theory with various methodologies, tools, and techniques, as well as support strategies, both for implementation in music therapy treatments and to guide professionals from other disciplines. We then held the First and Second Music Therapy Conferences for the treatment of children with ASD in 2012 and 2013, aimed at music therapists and advanced students in the field. The main goal of both conferences was to present the specific contributions of the discipline to the habilitation and stimulation of functions in people on the autism spectrum and to reflect on the need for an interdisciplinary approach to their treatment. For these conferences, we compiled the first evidence from research studies and evidence-based practices of colleagues around the world, which resonated with our way of working. We incorporated them into the training curriculum with the aim of systematizing, organizing, and substantiating our practice. Attendance at both events was highly successful, with a total of eighty music therapists in attendance, many of them colleagues who worked in the field and were seeking more comprehensive and specific training.

The process of putting together, substantiating, and searching for evidence to frame the practice involved exhaustive study and review, outside of hospital care and paid work. It involved reviewing existing literature as well as updating more contemporary trends in the care of this population. At this point, we would like to highlight a training course we took, the online Music Therapy and Autism Course taught by Dr. Gustavo Schulz Gattino, organized by the Center for Dynamic Music Therapy (2013). The course was an inspiration for the creation of the training program.

As we stated in our narrative review (Gattino et al., 2021), we were aware of Argentine and European authors who proposed ways of working with people on the autism spectrum. At that time, we recognized the need to systematize and organize practice in light of new perspectives that included neuroscience, cognitive-behavioral theories, the functionality perspective, as well as approaches based on neurodiversity. We also wanted to take into

account the psychodynamic framework, with a tradition rooted in the practices and academic culture of Argentina. Added to this, we observed a certain scarcity in the publication of articles on the subject by colleagues in Argentina, all of which we summarized in a review (Gattino et al., 2021). As a result of this process, we outlined our own framework, based on clinical experience with the population (Marsimian & Nuzzi, 2025), articulating its theoretical, practical, and methodological aspects, which we presented during the first training session.

Continuing with the development of the program over time, in 2014 the first edition of the training was launched, originally called the Postgraduate Course in Music Therapy and Autism Spectrum Disorders, whose curriculum was approved by the University Institute of the Italian Hospital of Buenos Aires (I.U.H.I.B.A.). From 2014 to 2019, the course lasted five months, with a total of twenty-five hours of training, in a fully face-to-face format, with a monthly five-hour meeting, and a program divided into five thematic units.

At the same time, during 2016, 2017, and 2018, we organized three offerings of the conference “Music Therapy: Specific Contributions to the Interdisciplinary Treatment of Autism Spectrum Disorders,” aimed at health and education professionals, as well as music therapy students. A total of ninety-six professionals and students attended. Based on these conferences, we introduced the central guidelines of the approach and the criteria for music therapy for professionals in the fields of health and education, thus promoting the dissemination and scope of the discipline. We also encouraged the formation of interdisciplinary exchange networks for working with people on the autism spectrum, taking into account their diverse needs. Finally, music therapy students gained an overview of the possibilities for working with this population.

During 2020 and 2021, we were forced to pause due to the COVID-19 pandemic, taking advantage of this time to design a new course format with improved pedagogical and methodological content. To this end, we received advice from the Pedagogical Department of the U.H.I.B.A., which resulted in the implementation of new resources and technological tools for the virtual modality, new strategies to enhance group exchange, and active student participation. At the same time, we also conducted the Initial Teacher Training Course for U.H.I.B.A. health professionals, given the institution’s interest in training its directors.

Thus, from 2022 to the present, we have implemented a year-long course in a hybrid format, with virtual and face-to-face classes, for a total of 100 hours of training. The course consists of eight classes, each lasting four hours, in a virtual and synchronous format, in which we work on various topics related to music therapy and the autism spectrum. We have leading music therapy teachers from Argentina and other countries, whom we were able to invite to the new course offerings due to the change to virtual mode, as well as teachers from other disciplines such as psychiatry, psychology, occupational therapy, and speech therapy. The course has a virtual campus that provides access to required and optional reading lists, audiovisual content, asynchronous activities, and a group discussion forum where students exchange ideas and experiences throughout the course. There is also an annual eight-hour face-to-face class, in which we present cases and carry out the practical application of theoretical conceptualizations, methods, and tools, both for evaluation and intervention. The course ends with the requirement to submit an individual integrative project, focused on a clinical case, to apply the learning acquired in the different units. Since 2022, as a result of the readjustments and updates to the name of autism and, consequently, the focus of the training, we decided to change its name to “Postgraduate Course in Music Therapy and Autism Spectrum,” with the idea of moving away from the medical paradigm and closer to the neurodiversity paradigm. Table 1 shows the main characteristics and differences between the editions of the course, considering its title, the number of hours, the modality, etc. To do this, we divided them into two groups: editions 1 to 6 in face-to-face mode and editions 7 to 9 in hybrid mode.

Table 1. Main characteristics and differences between course offerings, divided into two groups according to modality.

Title of the Training	Postgraduate Course in Music Therapy and Autism Spectrum Disorders	Postgraduate Course in Music Therapy and the Autism Spectrum
Edition	1st Edition 2014 2nd Edition 2015 3rd Edition 2016 4th Edition 2017 5th Edition 2018 6th Edition 2019	7th Edition 2022 8th Edition 2023 9th Edition 2024
Duration	5 months (August-December)	8 months (April-November)
Number of Classes	5 classes	9 classes
Total Hours	25 hours	100 hours
Frequency	Monthly (5 hours)	Monthly (4 hours) In-person (1 class of 8 hours or 2 classes of 5 hours). Depending on edition
Modality	In-person	Hybrid: Virtual and In-person
Final Assessment	Individual practical work based on a case study	Individual practical work based on a case study
Materials and Bibliography	Required and optional bibliography.	Required and optional bibliography. Virtual campus: Audiovisual content Asynchronous activities Group consultation forum
Thematic Units	5 Units: (1) History of Music Therapy for the Treatment of Autism. (2) Music therapy assessment and interventions. (3) Sensory and musical processing in ASD. (4) Comorbidities in ASD. Music and emotions. (5) Stimulation of social skills in music therapy.	8 Units: (1) History, evolution, and current status of music therapy in the Autism Spectrum. (2) Assessment in Music Therapy in the Autism Spectrum. (3) Approaches to music therapy in the Autism Spectrum. (4) Perception and processing styles in the Autism Spectrum. (5) Comorbidities and the Autism Spectrum. Music and emotions. (6) Social skills in music therapy and the Autism Spectrum. (7) Family-centered music therapy approaches in the context of the Autism Spectrum. (8) Music Therapy and

		Interdisciplinarity. Person-Centered Planning and Neurodiversity.
Teaching Team	Teachers in Argentina	Teachers from Argentina International teachers
Number of Graduates by Country	Argentina (n 202) Uruguay (n 2) Spain (n 1) Mexico (n 1) Peru (n 1) Italy (n 1)	Argentina (n 76) Uruguay (n 1) Paraguay (n 1) Chile (n 1)

At the institutional level, the development of the discipline has encountered various challenges linked to the hegemonic medical model as the paradigm governing many health institutions, despite the need and desire to shift toward a social model of health. For this reason, we have carried out various outreach activities aimed at hospital professionals, such as presenting the discipline in clinical seminars, as well as activities aimed at service users, all of which have resulted in the inclusion of music therapists in other Mental Health Service teams. We therefore emphasize the importance of linking up with medical professionals who support our participation in various health services and, in the same way, of carrying out actions that raise the profile of our discipline. These coordinated actions have a positive impact within the hospital's academic institution in terms of gaining acceptance for the training program, which is currently the only proposal related to music therapy offered by the institution.

Relevance of Training in the Argentine Context

We believe that this training program has sparked significant interest among music therapists in Argentina and Latin America, given the number of graduates and the positive feedback from students reported in the surveys, which we will discuss further below.

On the one hand, in recent years, ASD and neurodevelopmental conditions have become established as an area of professional specialization, with concrete job opportunities for music therapists. At the same time, it is recognized that the prevalence of ASD in the general population has increased significantly in recent decades. According to the latest report from the US Centers for Disease Control and Prevention (CDC, 2025), based on prevalence studies conducted in sixteen regions of the United States, ASD has been identified in 1 in 31 children between the ages of four and eight. The latest report from The Lancet Commission (2022) states that autism affects 78 million people worldwide, although formal documentation of its existence is limited to a few countries (Lord et al., 2022). In Latin America, only Ecuador has current prevalence figures, as reported in the review by Zeidan et al. (2022). No prevalence studies have yet been conducted in our country.

On the other hand, we are seeing increased recognition of the scope and benefits of music therapy for this population, which means that referrals and indications are more direct, and there is greater incorporation of music therapy professionals into interdisciplinary teams. In Argentina, the Consensus on the Diagnosis and Treatment of People with ASD (Ministry of Health and Social Development of the Argentine Nation, 2019) mentions music therapy as a recommended discipline for the treatment of this condition. In addition, there is a legal framework that allows direct access to music therapy services. For example, we will mention the Law on the Convention on the Rights of Persons with Disabilities (Congress of the Argentine Nation, 2008) and the Law on the

Comprehensive and Interdisciplinary Approach to People with Autism Spectrum Disorders (Congress of the Argentine Nation, 2014).

In undergraduate university programs in Argentina, autism and neurodevelopmental conditions are addressed partially and as part of courses that cover other topics such as disability, childhood, or neurological disorders. This means that the knowledge, depth, and updating of this subject is not sufficient for those who wish to begin working in the field. We believe that continuing education to deepen and update conceptualizations, specific approaches, and the application of different methods, tools, and techniques for this population is essential at the postgraduate level. In line with this, our country is one of the few that offers postgraduate training for music therapists with university degrees who seek to update their knowledge on various topics (Broqua, 2023). We found only two programs globally that are similar to this one. One is the Music Therapy and Autism Course offered by the Heart Beat Music Therapy group (2024), which is online, lasts 90 hours, is available in Spanish and Portuguese, and is intended for music therapists. The second is the Corso di specializzazione in Musicoterapia e Autismo (Specialization Course in Music Therapy and Autism) offered by the Centro Studi Musica & Arte di Firenze (2024), which consists of 72 hours of unsupervised online training or 84 hours of in-person training with 12 hours of supervision. This training is offered in Italian and English and is intended for music therapists, support teachers, social workers, and healthcare professionals. The main differences with the program described here are that one of the training courses has a wider audience and that neither of them leads to a qualification issued by an academic institution.

Target Audience for the Training

The course is aimed at professional music therapists who hold a degree in music therapy or a bachelor's degree in music therapy from a university. Music therapists from other countries who do not have a bachelor's degree are required to hold a master's degree in music therapy, with an academic program lasting a minimum of two years. In the case of Argentina, the course can also be taken by advanced students in music therapy degree programs who have passed the degree program subjects and are in the process of writing their thesis.

Up to the ninth offering of the course, held in 2024, a total of two hundred and eighty-seven ($n = 287$) music therapists from countries such as Argentina, Uruguay, Spain, Peru, Paraguay, Chile, Italy, and Mexico have participated. Most reside in Argentina ($n = 278$; 96.86%) and have a bachelor's degree in music therapy, while a minority have a music therapy technical degree. In the case of Spain ($n = 1$; 0.35%), participants have a Master's degree in Music Therapy from universities in their country. In the case of Peru ($n = 1$; 0.35%), Chile ($n = 1$; 0.35%), Mexico ($n = 1$; 0.35%), and Italy ($n = 1$; 0.35%), these are music therapists who studied music therapy degrees in Argentina and then returned to their countries to practice the profession. In the case of Uruguay ($n = 3$; 1.04%), they have a Bachelor's degree in Music Therapy obtained in their country. In the case of Paraguay ($n = 1$; 0.35%), they have a Master's degree in Music Therapy obtained in Spain.

Most students come from Argentina (96.86%). It is interesting to discuss the difficulties in accessing postgraduate education in our country. The city of Buenos Aires, the capital, accounts for a large percentage of postgraduate education, which means that professionals from other provinces have to travel long distances to access higher education. This aspect presented a challenge during the first six offerings of the course (2014-2019); however, the difficulty was overcome with the transition to a hybrid format starting with the 7th offering in 2022.

At this point, we would also like to highlight that, after completing the training, some

colleagues have invited us to hold meetings on the subject for professionals and families living in their cities. For example, the event in the city of Chacabuco, Province of Buenos Aires (Baetti et al., 2017), or the First Music Therapy Symposium of the Province of Entre Ríos, organized by the Provincial Association of Music Therapists (COMUPER; 2025). These events are interdisciplinary in nature and serve to disseminate the discipline and address the needs of health and education professionals in these cities, with different issues associated with assisting people on the autism spectrum. Such is the case of education professionals, who wish to learn about the impact of music in the educational context and how to get more out of this resource, as well as improve the support that can be provided in schools to children on the autism spectrum.

Training Goals and Content

The course presents a series of goals that seek to clarify the training proposal. These are: (1) to learn about the diagnosis of ASD and current perspectives on the care of this population, (2) to learn about the fundamental guidelines and principles of music therapy regarding the use of music for people on the autism spectrum, (3) to deepen understanding of the importance of the musical function and its stimulation in children on the autism spectrum, (4) to learn about assessment tools and methods for evaluating the profile of each person on the autism spectrum, (5) to explore different orientations, models, and approaches to music therapy for people on the autism spectrum, (6) to learn about the guidelines for various music therapy interventions at different levels of functionality and according to issues associated with the autism spectrum condition, and (7) to learn about and analyze various research studies and evidence-based practices on the use of music therapy for people on the autism spectrum.

In terms of content, the course is divided into eight thematic units over eight months. In each unit, we seek to ground and articulate the topics based on existing and relevant scientific evidence, as well as evidence based on current practice. In this sense, we organize the curriculum content in a schematic and progressive manner to enhance learning. In general terms, we will mention the main themes and content of each unit, focusing on the central content and authors of reference, bearing in mind that the bibliography is more extensive and broader than what is mentioned here.

In Unit 1, we study the historical approaches to music therapy for people on the autism spectrum, both globally (Reschke Hernández, 2011) and in Argentina (Gattino et al., 2021), as well as the current diagnostic criteria for ASD (DSM-5; APA, 2013) and the various perspectives on care and support (Lord et al., 2021). In addition, we provide a broad overview of the current evidence regarding the use and effectiveness of music therapy for people on the autism spectrum (Bieleninik et al., 2017; Geretsegger et al., 2022), updating this data for each new edition of the training.

In Unit 2, we study the main features of dimensional assessment on the autism spectrum (Riviere, 2001), the criteria for referring clients to music therapy (Møller et al, 2002), and the general aspects of assessment (Gattino, 2021). Various assessment processes, methods, and tools to be implemented in practice are highlighted (Gattino, 2022; Marsimian, 2023a), as well as the general goals and objectives of music therapy in the context of the autism spectrum (Wigram & Gold, 2006). The main characteristics of an assessment tool in music therapy called the Musical Functional Assessment Profile (MFAP), created by one of the training directors (Marsimian, 2023b), are studied.

In Unit 3, we study the different models, approaches, and orientations of music therapy for people on the autism spectrum, such as the behavioral music therapy model (Martin, 2018), the improvisational model (Geretsegger et al., 2015), the neurological music therapy model (Janzen & Thaut, 2018; LaGasse, 2024), and neurodevelopmental music

therapy (LaGasse, 2018). Also, a broader overview of the models currently in use is provided (Gattino, 2022).

In Unit 4, we study sensory and cognitive perception and processing styles of people on the autism spectrum, addressing the theory of hyperselectivity (Happé & Frith, 2006) and the theory of mind (Baron Cohen et al., 2000), the bases of sensory processing (Ayres, 1971), music processing (Hernández-Ruiz et al., 2022), and language (Vaiouli & Andreou, 2018).

In Unit 5, we work on co-occurring conditions, mental health, and camouflaging of people on the autism spectrum (Colvert et al., 2022; Fombonne, 2020), as well as working with music and emotions (Allen et al., 2013; Quintin, 2019).

In Unit 6, we study social skills and how they are approached in music therapy, addressing the foundations of human social interaction (Malloch & Trevarthen, 2018; Trevarthen & Aitken, 2001), various ways of enhancing these skills in music therapy (LaGasse, 2017; Gattino, 2022), and working with musical social stories (Brownell & Schwartzberg, 2018).

In Unit 7, we study different approaches to music therapy and family (Hernández-Ruiz, 2020; Jacobsen & Thompson, 2016) and early intervention for people on the autism spectrum (Dawson & Rogers, 2010).

Finally, in Unit 8, we work on the intersection between music therapy and interdisciplinarity, current models of disability (Aznar & González Castañón, 2019; Verdugo Alonso et al., 2021), working with strengths and the support context (Lai et al., 2020; Mottron, 2017), and neurodiversity (Leadbitter et al., 2021; Ratazzi, 2021; Schuck et al., 2021).

Rationale for Teaching-Learning Methodologies

At the beginning of the training, we explain to students that knowing and understanding the autism spectrum, as well as the application of music therapy, are complex constructs that need to be broken down and segmented in order to be understood. We believe it is essential to highlight the complexity of the subject from the very beginning of the training. That is why we use specific situations and cases as examples from the outset, as well as working with related practical content that provides a general explanation of the topics. The ultimate goal is for students to gain a comprehensive and in-depth overview, which requires the intertwining of clinical aspects with theoretical topics, aiming for better integration of the content.

With regard to teaching-learning methodologies, we implement learning with case problems, which involves collaborative work in groups to solve various practical problems and propose and plan possible solutions (Pozzo et al., 1994). Such problems are frequently used as key tools to promote critical thinking, decision-making, and the integration of theoretical knowledge with its practical application for meaningful learning (Jonassen, 2011). We also propose some simulation activities with the aim of bringing students closer to situations and elements similar to reality, with a view to rehearsing practical and operational skills before facing real-world practice (Davini, 2008). Considering the latter author's proposal, we carry out staged simulation activities around the organization of different scenes and role-plays, in which professionals rehearse communication skills, terminology management, tool and technique management, as well as argumentation and decision-making. During virtual simulation activities, information search and management skills are practiced. Instrumental simulation activities (Davini, 2008) are also carried out during the face-to-face meeting, in which instrumental management and operational skills in the physical environment are developed.

In each virtual and synchronous class, we present a guest lecturer who speaks on a

specific topic directly related to the corresponding thematic unit. We allow sufficient time for group discussion with the lecturer so that students can raise questions and make inquiries, and we facilitate reflection and synthesis during the plenary session at the end of each meeting.

With regard to the asynchronous modality, available on the university's virtual campus, we provide different audiovisual content, organized according to each thematic unit, which is updated with each new edition of the course. Based on the content, we pose some questions and reflections in order to delve even deeper into the topics covered. With this format, and considering the time between one synchronous class and the next, we promote more time for processing the information presented in each unit.

In the case of the final course assessment, we propose that it be based on the preparation of a case study (Davini, 2008). The proposal is for each student to select their own clinical case, or a simulated case, suggested by the management based on a character from a film or series that presents the condition of autism. The student must outline the main characteristics and context of the case with an introductory description. From there, they are given a series of instructions that incorporate the aspects studied throughout the training, with the aim of performing a comprehensive analysis of the case. The main goal is for students to make a consistent observation and analysis of the case throughout the assessment, as well as to suggest methods and interventions for different situations arising in the context of the case described.

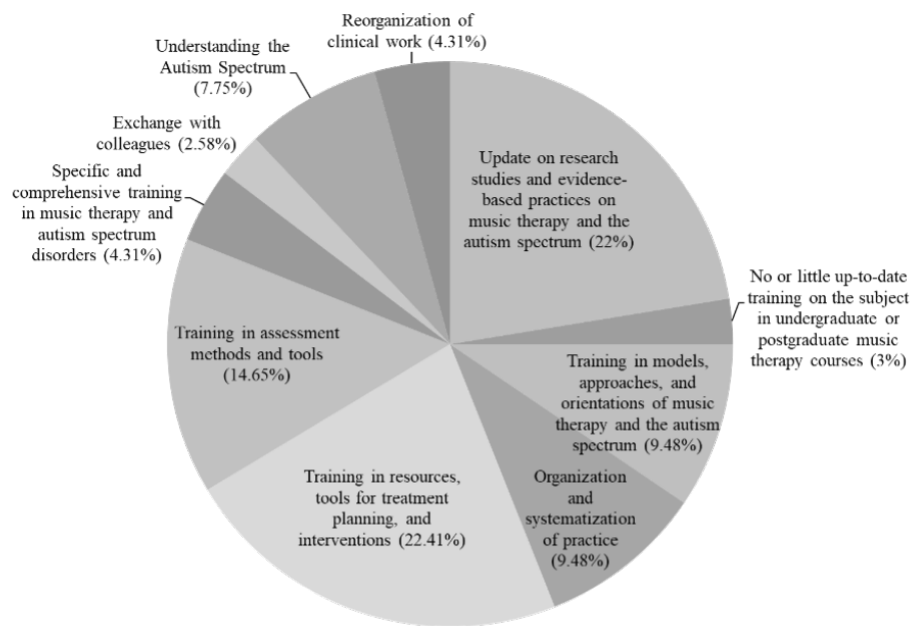
This set of methodologies is designed and intended to stimulate and support what Perkins (2010) calls full learning, that is, knowledge that is not merely acquired, studied, or memorized, but rather tends toward meaningful learning and provides tools for addressing complexity.

Student Assessment

Once each offering of the course has been completed, a satisfaction and quality assessment is carried out through an individual and anonymous survey, designed to allow students to evaluate the course taking into account different aspects, such as overall satisfaction and personal perception, evaluation of pedagogical quality, content and study materials, teaching quality, class development, and teaching-learning methodologies. In addition to this, the organizational quality, the contribution to their own practice and professional development, and, finally, suggestions for future improvements are evaluated. These evaluations allow the directors to obtain feedback from the students in order to improve the training year after year.

Here we present the results obtained in the surveys conducted in the last three editions of the training, corresponding to the years 2022, 2023, and 2024. The data were compiled by the Self-Assessment and Development Area of the Education Department (U.H.I.B.A), which gave its authorization for publication. The survey contains questions with Likert scale responses, which assess the students' opinions and perceptions of the training. At the end of this paper, we highlight one of the questions asked: To what extent did this course contribute to your professional development? Out of a total of sixty-one responses obtained in the three editions mentioned, the students consider that this course contributed 100% to their professional development. In response to the question: "Why did this course contribute to your professional development?", we analyzed the responses in detail using qualitative thematic analysis (Gattino, 2021), identifying ten emerging themes, with more than one theme being identified in some responses. Figure 1 below shows the proportions of each theme in the total responses obtained from graduates to the question of why this course contributed to their professional development.

Figure 1. Themes Identified in the Responses Obtained from Graduates of the Training Program Regarding its Contribution to Their Professional Development.



Based on the responses obtained, we identified various topics and content that led to further training outside the postgraduate course with the aim of contributing to the continuing education of music therapists. These training courses, which have been held mainly in the last five years, cover topics such as learning with problems, report and document writing, and intervention planning considering developmental milestones, among others. We have also held various refresher seminars with international teachers who are experts in music therapy assessment and models for working with families. In addition, colleagues who take the course participate in individualized supervision and mentoring sessions, in which we continue to enrich their training, education, and clinical practice, while also contributing to the formation of networks among colleagues.

Formalization of Music Therapy Practices with People on the Autism Spectrum

In parallel with the development of this training, we participate in events in Argentina and other countries related to topics linked to our clinical work with people on the autism spectrum. Participation in this type of event is significant considering that, in general, the level of representation of music therapy is relatively low, and that these events are an opportunity to highlight its scope and benefits to an audience made up mostly of medical professionals and other health professionals who are not music therapists.

Finally, we would like to highlight the fact that, in collaboration with other authors, we have written a series of publications in Spanish and English on the subject, which reflect both our clinical work and the development of the training course. These writings have been published in various music therapy journals in Latin America and internationally, such as *Voices: A World Forum for Music Therapy*, *Approaches: An Interdisciplinary Journal of Music Therapy*, *ECOS Revista Científica De Musicoterapia Y Disciplinas Afines*, and *Revista de la Red Latinoamericana y el Caribe de Musicoterapia para la Primera Infancia*.

Together, this series of publications allows for the formalization of music therapy practices with the autistic population through writing, collaborating in the construction of knowledge, as well as in the construction of practice-based evidence from the Latin American region.

Conclusions

Writing this publication allowed us to remember with joy and gratitude the immense work that went into putting together, developing, and establishing this training program over the last ten years. We hope that it has been an opportunity for readers to get to know it from a close and familiar perspective, in which our main purpose is to highlight the many challenges encountered along the way, as well as to emphasize the coordination of efforts by the people involved, the university institution, the medical management and coordination, the directors, teachers, and students to sustain it over time without interruption. It is significant for us to report on the impact it has had and continues to have on the local community in Argentina, given the large number of graduates and the positive evaluations obtained to date, as well as to observe its gradual growth in the Latin American region.

We conclude that it is necessary to recognize the importance and benefits of postgraduate training programs in music therapy, such as the one described in this paper, aimed at music therapists in the region. Music therapy is a discipline widely used to care for people on the autism spectrum and their families, which requires specialization, updating, and the development of specific clinical skills for working with this population.

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