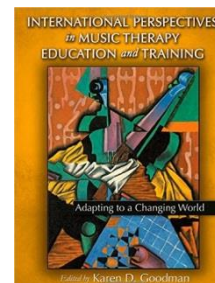


International Perspectives in Music Therapy Education and Training (Karen D. Goodman, Ed.)

Reviewed by Melissa Mercadal-Brotons



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Melissa Mercadal-Brotons, PhD, MT-BC, REMTA. Music therapist specialising in the area of gerontology and dementias. Director of the Master Programme in Music Therapy (ESMUC, Barcelona). Coordinator of Research and Master Programmes (Escola Superior de Música de Catalunya-ESMUC). EMTC Spanish Delegate. Chair of the Publications Commission (WFMT).

Email: melissa.mercadal@esmuc.cat

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'International Perspectives in Music Therapy Education and Training', edited by Karen Goodman, is a comprehensive book which addresses important topics which should be part of the curricula of music therapy training programmes, such as philosophical bases on which programmes are designed, multicultural issues and the ongoing needs of the discipline to adapt to changes in society. Professional music therapists, clinicians and educators can benefit from this book's content. Music therapy clinicians will find the topics addressed in some of the chapters thought-provoking and stimulating as they are often confronted in the clinical field. For educators, the content developed in each chapter merits reflection as changes and updates are considered and implemented in music therapy training programmes.

The book is divided into three parts with a total of 13 chapters, each written by a well-known music therapy educator from countries as diverse as Brazil, Canada, Denmark, Finland, India, Ireland, Israel, Korea, Norway, the United Kingdom and the United States.

Part I: Program Design consists of three chapters, each of which centres on a training programme model and focuses on different levels of training: BA, MA, and Doctorate. Chapter 1, written by Colin Andrew Lee (Canada), a Nordoff-Robbins trained music therapist, proposes beginning with a music-centred curriculum to develop clinical musicianship, arguing that by first knowing how music works as a form of communication, it is easier to understand later how therapy works. The author defends that music is the essential element of the music therapy intervention. Musical fluency is essential for any music therapist. He proposes specific exercises to illustrate specific topics. This chapter outlines an educational process and pedagogy of music-centred education, advocated by AeMT (Aesthetic Music Therapy).

Chapter 2, by Esa Ala-Ruona (Finland), presents a multilevel training model developed by Jaakko Erkkilä, Lasse Pulli and the chapter's author, which is implemented at Jyväskylä University (Finland) and it is designed to acquire clinical as well as supervisory competencies in an intensive period of 12 weeks, depending on the

entrance level of each individual student. Within a collaborative setting, it emphasises multilevel reflective processing and includes many elements of self-experiential training.

Chapter 3, by Hanne Mette Ridder (Denmark), describes the Aalborg University doctoral programme in Denmark, which is an example of problem-based learning. The author defends the idea that it is crucial to train researchers in order for music therapy to develop as a scientific discipline. She outlines the principles of problem-based learning and explains how these are integrated in doctoral training. She also emphasises the need to promote a collaborative atmosphere and the importance of learning through peer reflections, as well as the role of the supervisor as a facilitator for self-directed and self-regulated learning with “problematization” and real world problems as key issues.

Part II: Multicultural Identity comprises the next five chapters (4-8). Chapter 4, by Robert E. Krout (USA), addresses the topic of music therapy community-based clinical learning experiences through community engagement. He describes three national and international cases which helped him develop community-based clinical experiences for his students, and how he has integrated these into the music therapy curriculum. He stresses the importance of taking into account the cultural and social context in which music therapy interventions take place at each moment in time, and presents engagement with the community as an important current issue.

Chapter 5, by Avi Gilboa (Israel), introduces the issue of multicultural thoughts and considerations, and their importance in music therapy training programmes in Israel, a country of many cultures with regard to its people and musical styles and traditions. The author introduces the *spheres* model which refers to the different domains of multicultural interaction which take place in music therapy training programmes.

Chapter 6, by Youngshin Kim from Korea, discusses music therapy developments in Northeast Asian countries (Japan, China and Korea). Since most music therapy pioneers in these countries were trained in Western countries, she stresses the importance of considering the unique cultural values, work settings and attitudes of the Northeast Asian countries when designing and revising the different levels of Asian music therapy training programmes, from initial training to supervision.

Chapter 7, by Lia Rejane Mendes Barcellos and Thelma Sydenstricker Alvares (Brazil), explains the expansion of music therapy in Brazil in the last two

decades beyond clinical settings. Music therapists are currently present in many Brazilian cultural and social events with the objective of contributing to the development of identity and empowering clients through their involvement in music performances.

Chapter 8, by Sumathy Sundar (India), deals with the challenges of developing music therapy practice and training courses in India, which are at a very early stage. She emphasises the importance of balancing the country’s culture, music and healing resources with current international music therapy practice in order for the discipline to be accepted and recognised by Indian society.

Part III: The On-Going and Emerging Needs of a Discipline comprises the final five chapters. In Chapter 9, Jane Edwards (Scotland) and Simon Gilbertson (Norway) reflect, as educators, on the challenges encountered in student-teacher dynamics and learning situations during the training of professional music therapists, and how problem-solving can be approached.

In Chapter 10, Elizabeth York (USA) targets the issue of lesbian, gay, bisexual, transgender, queer/questioning (LGBTQ) and she advocates for the inclusion of this topic in the music therapy curriculum. She also provides a comprehensive list of resources for the educator.

In Chapter 11, Leslie Bunt (UK) reflects on music therapy as an artistic and scientific discipline, and how these aspects need to be balanced from the educator’s perspective, and also by the student. He also traces the development of music therapy training in the UK and explains the characteristics of each of the seven current training programmes.

Chapter 12, by Elaine Streeter (UK), focuses on the issue of supervision for professional music therapists. Based on experiences within the UK, where clinical supervision is well-established, the author stresses the importance of having a system of music therapy supervision for professionals in each country. She makes a clear distinction between the supervision of students and that of registered music therapy professionals, illustrating with examples of her own professional experience.

Chapter 13, written by the book’s editor Karen Goodman, music therapy professor at Montclair State University (USA), and widely published author, concludes the book. It tracks book publications in the field of music therapy from 1950-2014 and presents trends, patterns and needs in book publishing in the field.

This book, the first of its kind, is a very good resource for professional music therapists. It discusses the challenges of adaptation, both small and large, which affect music therapy education and training around the world in a changing and

diverse society. As interest in the profession of music therapy increases, it is crucial to enhance educational/training practices and to deepen understanding regarding cultural considerations.

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World Federation of Music Therapy. (2015). Commission: Education & Training. Retrieved from <http://www.wfmt.info/wfmt-new-home/about-wfmt/>

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