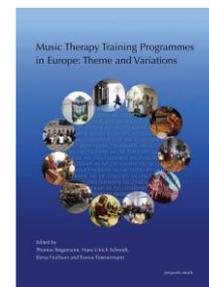


## BOOK REVIEW

# Music therapy training programmes in Europe: Theme and variations (Stegemann, Schmidt, Fitzthum & Timmermann, Eds.)

Reviewed by Potheini Vaiouli

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**Title:** Music therapy training programmes in Europe: Theme and variations **Editors:** Thomas Stegemann, Hans Ulrich Schmidt, Elena Fitzthum & Tomius Timmermann **Publication year:** 2016 **Publisher:** Dr. Ludwig Reichert Verlag **Pages:** 192 **ISBN:** 978-3-95490-179-1

### REVIEWER BIOGRAPHY

**Potheini Vaiouli**, PhD, holds an interdisciplinary background in music therapy and special education. Her primary teaching responsibilities include courses in early childhood music education, music therapy, services and interventions for young children with special needs, and research methodology. Potheini's primary research interests focus on the use of music for supporting young children at risk and their families. Her research projects converge around the use of music therapy interventions to promote academic and social skills in all children, communication and language development of young children with autism, family partnerships, and the use of music in inclusive early childhood settings. [pvaiouli@gmail.com]

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*Music Therapy Training Programmes in Europe: Theme and Variations*, edited by Thomas Stegemann, Hans Ulrich Schmidt, Elena Fitzthum and Tomius Timmermann (2016), offers readers a thorough presentation of music therapy training programmes and courses in Europe. In the book, the editors acknowledge the great variety that different European music therapy programmes present in terms of their curricula, prerequisites, content orientation and the extent of training. While unfolding the rationale behind the programmes included in the book, they effectively make connections with the development of music therapy in Europe, the presence of different music therapy backgrounds and approaches, and important individual initiatives. Also, they point out regional and other differences in each country's programmes, such as different health care systems and differences in the legal status of the profession.

The introductory chapter sets the tone of the book and clearly explains how the focus is both on the similarities (the *theme*) and differences (the *variations*) among different music therapy education programmes, aiming to further support the development of music therapy in terms of training, research and practice.

The first part of the book includes a well-structured, synoptic overview of the current music therapy programmes offered in 45 different European countries. The readers will find information on the level of training offered in each country, the length of the programmes, the subjects taught, as well as the therapeutic approach and/or orientation that each programme is geared towards. Also, useful information is included regarding the curriculum and the cost of each programme. The use of maps, the division into five geographical areas (Central Europe, Eastern Europe, Southern and South-Eastern Europe, Western Europe, and Northern Europe) and the short commentary included at the end of each geographical area make the information easily identifiable and accessible to readers.

The second part of the book portrays ten selected music therapy programmes from various countries in the North, Middle and South of Europe. The editors begin each chapter by presenting a variety of useful information about each of the programmes (course structure, study period, target group, duration, and so on). They then effectively highlight the diversity and rich interdisciplinary context of music therapy programmes in Europe by elaborating on different theoretical backgrounds, the philosophy and the therapy principles behind each programme presented. Similarly, attention is given to important topics related to music therapy education that include clinical training, internships, and musical training within the respective curricula. Each chapter includes a reflection on the experiential learning and music-therapy self-experience part of the curricula, identifying the importance of this component for the integral preparation and growth of future music therapists. Finally, information is available on the evaluation procedures for each programme, and doctoral studies, where available.

In the third and last part of the book, the editors offer an overview of the information presented in the previous chapters and provide further insights and thoughts into the structure and the development of the music therapy profession in Europe. While they summarise the main components of the music therapy training programmes included in the book, they encourage readers to reflect on the active ingredients of a good music therapy programme that may enable and support students entering into the ever-growing field of music therapy in Europe.

Carrying the torch from the 2015 special issue in *Approaches* co-edited by Hanne Mette Ridder and Giorgos Tsiris, which was dedicated to music therapy in Europe, the editors of this book have succeeded in organising and presenting a great variety of information regarding the content and context of music therapy programmes in Europe. Furthermore, they have successfully posed important questions on the training and development of future music therapists. The book is recommended for the European music therapy community, including clinicians, prospective music therapy students, researchers, and professionals involved in the preparation, education and training of music therapists.

## REFERENCES

- Ridder, H. M., & Tsiris, G. (Eds.). (2015). Special issue on 'Music therapy in Europe: Paths of professional development'. *Approaches: Music Therapy & Special Music Education*, 7(1). Retrieved from <http://approaches.gr/special-issue-7-1-2015/>