

Book Review

Developing Issues in World Music Therapy Education and Training: A Plurality of Views

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A timely resource, *Developing Issues in World Music Therapy Education and Training: A Plurality of Views* is the second international volume edited by Karen D. Goodman dedicated to music therapy education and training. This newest book promises a multitude of perspectives on “current and/or necessary changes in training that come about as a result of history, society, economy, generational shifts and the workplace” (p. xi). In these 347 pages, nineteen contributing authors representing eight countries share ideas that inspire, highlight challenges and differences in training programs, offer helpful resources, and ask thought-provoking questions of the ever-evolving profession of music therapy. While the plurality of perspectives that emerges in this book makes it particularly relevant for educators, the volume would also appeal to experienced music therapists with interests in these topics. Students might find most of the content to be beyond their current experiences, but this does not discount its value. I remember being similarly overwhelmed by Dileo’s *Music Therapy International Perspectives* (1993) as an undergraduate student 30 years ago—but it also provoked useful questions and provided helpful information.

Developing Issues in World Music Therapy Education and Training is effectively structured into a stand-alone chapter, followed by five parts:

- Chapter 1
- Part 1, “Some New Frameworks and Content for Music Therapy Education and Training” (Chapters 2–5)

- Part 2, “Online Formats for Music Therapy Education and Training” (Chapters 6–7)
- Part 3, “Inclusivity in Music Therapy Education and Training” (Chapters 8–9)
- Part 4, “Professional Opportunities in Music Therapy Education, Training and Development” (Chapters 10–13)
- Part 5, “Ongoing Issues and Possibilities in Music Therapy Education and Training” (Chapters 14–15)

Chapter 1 provides a substantial, ambitious, and complex conceptualization of transversality as both a way of rethinking our current understandings of music therapy and as a means of integrating transversality into music therapy education. This chapter is an intense and challenging entryway into what follows in Part 1. Chapters 2 and 3 of Part 1 resemble each other in their descriptions of the development of music therapy in their respective countries, acknowledging the pioneers of the profession, the evolution of training programs, and other cultural, social, and political influences. Chapter 2 explores the theme of change, reviewing the last two decades of music therapy training in Israel and describing these changes through a “growing tree” metaphor. Similarly, Chapter 3 provides an overview of Germany’s music therapy history and education programs and, as its title suggests, it focuses primarily on the Institute for Music Therapy at the Hamburg University of Music and Drama, where psychodynamic music therapy is taught through free improvisation. Chapter 4 begins with a clear professional case example that introduces the subject of interprofessional practices in the workplace, providing a refreshing reminder of the necessity of teaching practical skills to students. This chapter includes good visual aids including graphs, tables, and a Venn diagram, as well as a helpful checklist at the end, which could be especially beneficial for educators. Chapter 5 advocates for music therapists to have knowledge and understanding of “music and the brain” concepts and research, recommending that educators include current brain research in their curricula.

Unsurprisingly, Part 2 was dedicated to the use and integration of virtual technology and delivery in music therapy education. Prior to COVID-19, some academic programs had already begun to offer virtual options, realizing the competitive advantage of remote undergraduate- and graduate-level training possibilities. Chapter 6 highlights some familiar challenges with engaging virtual learners, focusing on the significance of offering meaningful learning experiences to students through strong online learning communities. Chapter 7, on the other hand, shares international survey results of eight music therapy educators' perceptions of their respective online/hybrid graduate programs and poses possible implications for the profession moving forward.

Part 3 includes two compelling chapters—both a must-read—pertaining to inclusivity in music therapy education. Chapter 8 describes sources of both implicit and systemic ethnic and racial bias, making suggestions to overcome the effects of bias on students, clinicians, and clients. The time is now to reimagine music therapy education, and Chapter 9 presents the concept of queering the curriculum. This approach to teaching and learning challenges assumptions and societal norms through lenses of queer, feminist, sociological, and anti-oppressive orientations. Additionally, there are calls for deep and reflective action towards decolonization through the deconstruction of heteronormativity, towards the goal of preparing students to work competently in the real world.

Part 4 groups together a broad range of topics that are presented as professional opportunities. Chapter 10 is a highlight of Part 4, as an informative chapter that both makes a case for and describes a framework of professional supervision developed in Australia. In fact, given the strengths of this chapter, a section dedicated entirely to supervision might have been a worthwhile consideration. The content of Chapter 10 is contrasted by that of Chapter 11, an introductory overview of a few popular advanced music therapy trainings that could provide prospective students with a helpful comparative reference. This content flows smoothly into Chapter 12, which presents another interesting historical review, this time of Nordoff Robbins music therapy from its formative years to its developments, evolutions, and

at times uncomfortable growth to meet societal and economic demands. This chapter might have been included with the historical perspectives of Chapters 2 and 3, but its detail about masters of music therapy training and supervision also locates it within the career scope of Part 4. Chapter 13 moves from explaining the many meanings of aloha to exploring the concept of “growing aloha” through the linkages that developed between the members of a community ukulele group—both older adults and music therapy students.

Part 5 concludes the book with two final chapters that discuss ongoing professional issues and struggles inherent to our work. Chapter 14 explores reasons why music therapists “cross-train” to backfill gaps in training, counteract disrespect, and gain increased recognition as professionals. Interspersed with protestations about job dissatisfaction, burnout, and poor remuneration, this chapter gives somewhat of a bleak view of the profession. Similarly, Chapter 15 describes music therapy in the United States, gaps in training, and challenges in its competency-based training and credentialing process. A substantial effort was made to provide a history of medical/health-care certification boards and practice entry requirements of other professions with comparisons to therapeutic recreation, child life, occupational therapy, and speech therapy. While interesting, this space in the book might well have been filled by some material that was more relevant to our current concerns in the profession. Through a comparison of international practices of credentialing, this chapter makes one last nod to the global community.

An Afterword might have been a more satisfying way to conclude this book, leaving the reader with an inspired sense of positivity for the future of our profession. Although Goodman justifies the organization of the book in the Preface, she might have positioned Chapter 1 at the end instead. A second edition to this book could rectify the surprising number of editorial or typographical issues littered throughout the chapters, from small typos, to an entire duplicated section in Chapter 13, a misprinted table in Chapter 15, incorrect spelling of a cited author, and mistakes in listed references. The voices of music therapist contributors representing South America and Asia were most noticeably absent from the

chapters and, as a Canadian reviewer, I was surprised that there were no full-time tenured professors from at least one of the six Canadian university music therapy programs weighing in on the education and training discussions.

With 40 years of teaching experience, Karen D. Goodman has made it her mission to cultivate the music therapy education and training literature, inviting international representation and voices into this book. Overall, *Developing Issues in World Music Therapy Education and Training* reflects a cross-section of international perspectives and an interesting collection of chapters designed to share successes, learn and reflect on challenges, and remind us of our own desires to move this profession forward with conviction and grace.

References

Dileo Maranto, C. (Ed.). (1993). *Music therapy international perspectives*. Jeffrey Books.

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