BOOK REVIEW


“International perspectives in music therapy education and training: Adapting to a changing world” is an informative and thought provoking resource not only for music therapists working in education and training, but any music therapist interested in current thinking about teaching in our field. Teachers and supervisors of students, and music therapists thinking about developments in the profession around the globe will be equally engaged in the wide variety of perspectives Goodman’s latest book presents.

Karen Goodman has created a book that builds on her widely read and critically acclaimed, “Music therapy education and training: From theory to practice” (Goodman, 2011). The 2011 publication provided a predominantly USA-centric perspective of music therapy education, with a final chapter devoted to international perspectives. Goodman’s latest publication is entirely devoted to practice and current thinking from around the globe, with chapters written by experienced educators from training programs in North and South America, the UK, Europe, Asia, and the Middle East.

The book is divided into three parts: program design, multi-cultural identity, and the ongoing and emerging needs of a discipline. Part one begins with an exploration by Colin Lee of music centred pedagogy with a detailed description of how musical elements contribute to student/teacher and client/therapist interaction. Esa Ala-Ruona more broadly discusses course structure, exploring theoretical and practical considerations in relation to competencies of contemporary practice. Music therapy researcher training using problembased learning principles is described in detail, elaborating on theory informing the program, and practical application by Hanne Mette Ridder within the context of the “Aalborg Model” of doctoral training.

Part two fulfils the title “multi-cultural identity” with five fascinating chapters exploring culture from diverse locations and perspectives. Robert Krout describes the breadth of experience gained from including community engagement abroad in clinical training programs in the USA. Avi Gilboa considers diverse cultural implications on music therapy training in Israel. Western training programs adapted into localised Eastern cultures and
traditions is explored from the Indian and Korean perspective by Samathy Sundar and Youngshin Kim respectively. Lia Rejane, Mendes Barcellos and Thelma Sydenstricker Alvares, illustrate adapting music therapy practice and training to include performance within changing community and social movements in Brazil. The final section explores a variety of themes including student resistance in training, supervision, LGBTQ issues, and the ongoing challenge of combining art and science in a profession that can at times be difficult to locate within clinical and educational settings.

Goodman describes her initial aims for this publication as exploring the subtitle of the text, “adapting to a changing world.” She states her interest in perspectives of curriculum adaptation, educator adaptation, student adaptation and teaching tools adaptation. For the most part this edited work exceeds this aim, with chapters that range from informative to fascinating. An Australian university perspective is unfortunately not presented.

The title of Goodman’s book suggests a discussion about challenges associated with programming and teaching with sensitivity to diverse cultural settings. A topic that would seem relevant to this discussion, utilising technology to bring music therapy training into new regions in response to the growing movement of remote education and training was absent from this text. In the context of “adapting to a changing world”, this seems to be a pertinent topic. This absence highlights the lack of discourse in our profession regarding the need to consider the growing expectations from course providers and consumers of remote access to education. Nonetheless, adaptation within the contexts of pedagogy and issues of diversity and changing cultures were explored in detail, making this book a worthwhile purchase.

Goodman, has afforded the music therapy profession a finely written, and constructed text that reviews contemporary issues of music therapy education and training from an international perspective. The writing style is accessible, and the length of chapters detailed without being overly dense. This book makes a welcome contribution to the ongoing discussion of music therapy training providing multiple, contemporary perspectives from highly experienced educators around the globe.

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