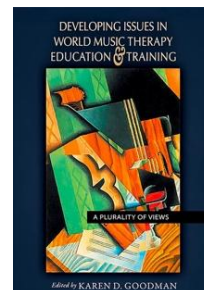


BOOK REVIEW

Developing issues in world music therapy education and training: A plurality of views (Goodman, ed.)

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Title: Developing issues in world music therapy education and training: A plurality of views **Editor:** Karen D. Goodman **Publication year:** 2023
Publisher: Charles C Thomas Publisher **Pages:** 368 **ISBN:** 978-0-39-809402-7

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Publication history:

Submitted 1 Sept 2023

Accepted: 2 Oct 2023

First published 17 Nov 2023

In *Developing Issues in World Music Therapy Education and Training: A Plurality of Views* (Goodman, Ed.), the reader is invited into current conversations within a global community of music therapy pedagogy. Goodman has brought together a compelling group of contributors who grapple with a broad range of subjects in music therapy education and training, such as hybrid teaching models, interprofessional issues, and post-graduate training. The book is a collection of individual essays, although the reader will find common themes shared between chapters.

Developing Issues will be of greatest interest to those engaged in or preparing for music therapy pedagogy. Each essay is accessible for this audience: contributors provide introductions to complex theoretical aspects of the topics at hand. The overall collection enjoys a light editorial touch as each chapter functions as a stand-alone essay. Depending on the reader's needs, it can be useful as a collection or as excerpted chapters suitable for readers who have an interest in any one particular topic.

Set apart from the rest of the collection, the book begins with an opening essay on *transversality*. In it, Gilbertson sets the tone for a dialogue that centres transparency, reciprocity, trust, and intentional examination of power, particularly by people who hold the greatest discursive power within a system, like music therapy educators. Gilbertson presents a challenge: What do we mean when we use the word “community” to refer to those who practise and teach music therapy? Can a community exist in a space of difference? What does it mean to belong within a community – a concept that is, by definition, built on the belonging/otherizing dualism? Perhaps, as Gilbertson suggests, we maintain a sense of community *through* the dialogic and radically trusting act of transversality which can allow us to be locally situated and globally connected. Gilbertson's essay highlights themes that begin to emerge between chapters and helpfully focuses the reader on

considering a balance of local focus and global consciousness, of difference and sameness.

Following Gilbertson's essay, the book is presented in five sections. Part I describes new or unique frameworks and content areas for music therapy education and training: Gilboa describes the development and current state of music therapy training in Israel; Strehlow provides a model for teaching free improvisation within a psychodynamic frame at the Hamburg Institute for Music Therapy; Short and Heiderscheit discuss incorporating content on interprofessional collaboration into entry-level music therapy education and training; and Fachner makes the case for providing music therapy trainees with areas of core neuroscientific knowledge through problem-based learning. Part II contains essays on online formats of education and training in music therapy: Henry explores instructional technology for blended hybrid and online teaching formats, and Mercadal-Brotons discusses survey results about online graduate music therapy training programmes.

Part III consists of two chapters related to inclusivity: Taylor calls for a music therapy curriculum that examines and rethinks sources of implicit bias, particularly in cultivating a more racially inclusive musical repertoire. Then, Edwards and Baines connect queer theory with the music therapy curriculum. It is noteworthy that this section on inclusivity contains no chapters that engage directly with current discourse on disability studies, neurodivergence, or racial, ethnic, linguistic, or socioeconomic bias outside of the US context; these topics are of utmost importance within the global conversation around music therapy pedagogy (e.g., Gombert, 2022; Shaw et al., 2022).

In Part IV, contributors discuss *Professional Opportunities* in music therapy education. Kennelly, Jack, and Dun describe the process of developing a supervision framework within a localised professional music therapy community; Clements-Cortes provides an overview of specialised and advanced training for music therapists; Procter takes a more fine-grained look at the history and current state of Nordoff-Robbins Music Therapy training in the UK; and Krout describes a ukulele programme centred on community-building and well-being.

Part V contains two chapters on *Ongoing Issues and Possibilities*. Kavaliova-Moussi presents survey results exploring the perspectives of music therapists who pursue training outside music therapy, and Iwamasa discusses issues related to accreditation, competencies, and programmatic oversight situated primarily within the US while providing context about credentialling processes in four other countries. Iwamasa's chapter contributes to an ongoing debate about the Certification Board for Music Therapists (CBMT) in the US. In taking a position that the CBMT exam should be understood for all its benefits and limitations rather than eliminating or re-imagining it, Iwamasa highlights tensions relevant to educators and doctoral students around the world who are engaged in balancing competing priorities to prepare new music therapists for their career: To what degree should curricula be tailored to a credentialling process? To professional competencies or board-certification domains? To lived practice? To a specific therapeutic approach?

Among the widely varied topics in this collection, Iwamasa's closing chapter recapitulates two themes that emerge among the essays. One relates to how educators have balanced a tension between the need for recognition by governments, credentialing bodies, and the public, and understandings of what is needed to prepare music therapists to flourish in their careers. Crucial to this theme is the question of standardisation of music therapy education and training, and contributors present differing perspectives on this topic. I find this disagreement healthy, perhaps a

sign that, as Gilbertson writes in Chapter 1, this may be a community that is secure and safe enough to root and shift.

Another theme is how music therapy educators reckon with growth in the field: growth of knowledge and literature, of approaches, and of settings and groups that music therapists serve. This requires shifts at the curricular level (e.g., chapters by Gilboa; Iwamasa; Mercadal-Brotons; Procter; Short & Heiderscheit; Taylor), within course design (e.g., chapters by Strehlow, Edwards & Baines; Henry), and within professional communities (e.g., chapters by Fachner; Kennelly, Jack & Dun; Clements-Cortes; Kavaliova-Moussi).

One strength of this text is that the contributors provide historical or cultural context for their topic. Another is that many of the essays contain practical approaches for educators. In some cases, essays would have benefited from engaging more deeply with the complexity of the topic at hand. For example, Edwards and Baines provide an accessible introduction to queer theory with strategies for teaching about gender, sexual orientation, and otherizing within a music therapy curriculum, but stop short of radically reimagining embedded norms, values, and hierarchies within music therapy education that a queer theory lens can help us envision (e.g., Fansler et al., 2019).

No text of this scope can be fully representative of global music therapy education discourse. Still, there are crucially important omissions that I found problematic. The book is framed as providing a plurality of views, but the text omits perspectives and cases centred in Central, South, or East Asia; Africa; and Central and South America – a staggering proportion of the world. Instead, music therapy education and training outside of the Global North is only occasionally represented in chapters that contain survey results or in providing supplemental context. All authors are situated in North America, Europe, Australia, and Israel, centring voices within communities of entrenched power. Echoing several of this text's contributors (e.g., Edwards & Baines; Taylor), music therapy pedagogy must continue to reckon with bias that continues to situate knowledge production and expertise within colonising nations (e.g., Metell et al., 2022). Perhaps by no fault of the contributors, this collection perpetuates the hegemonic position of the Global North in music therapy discourse. In her preface, Goodman acknowledges that there remains much to write about music therapy education and training worldwide. Far from a limitation, I found this appropriate to the text's intended scope. It does not, however, explain the bias reflected in authorship and topic.

While this text will be of greatest interest to music therapy educators, selected chapters may be of interest to entry-level music therapy students as they begin their transition from student to professional: Chapter 11, which provides helpful detail and context for various specialised trainings; Chapter 14, which explores why and how some music therapists pursue education outside of music therapy; Chapter 8 to support students in cultivating a more inclusive musical repertoire and therapeutic positionality; and Chapter 10, which can provide students a more comprehensive understanding of how and why professional supervision can be a normalised aspect of their professional life.

In some ways, *Developing Issues* continues the mission of Goodman's 2015 collection, *International Perspectives in Music Therapy Education and Training*, for example in exploring the themes of global/local and sameness/difference. In addition, the present text takes on important new themes and topics reflective of rapid changes within the profession and the world. The contributors to this

collection provide us with in-depth, practical discussions of cases and topics in music therapy education and training that may perhaps contribute to other existing conversations centred on reaching toward possibilities as we root and shift in dialogue.

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