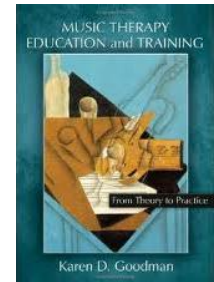


Music Therapy Education and Training: From Theory to Practice (Karen D. Goodman)

Reviewed by Stephen Williams



Title: Music Therapy Education and Training: From Theory to Practice | **Author:** Karen D. Goodman | **Publication year:** 2011 | **Publisher:** Charles C Thomas | **Pages:** 342 | **ISBN:** 978-0-398-08610-7

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Karen Goodman takes on the daunting task of covering this wide ranging topic in her 2011 book, published by Charles C. Thomas. As a long-time music therapy educator, I shuddered at the thought of attempting to capture the scope of music therapy education, a historical overview and a look at how music therapists are trained around the world. Fortunately, Goodman has aptly taken on this task and her book is a welcome addition to the music therapy literature.

Goodman begins with a very concise look at perspectives from the United States (U.S.) on music therapy education that includes an historical framework. Through the lens of the American Music Therapy Association (AMTA) guidelines for approved training programmes, Goodman briefly covers the current landscape for bachelors, masters and doctoral degrees. She addresses credentialing and then gives a short list of specialised training that is available to music therapists. Goodman has a concise and informative writing style that captures the essential elements while covering a great deal of material in this first chapter.

In the second chapter, Goodman examines the AMTA professional competencies for training music therapists. She presents a number of thought-provoking questions about course-based learning versus student competency achievement. The remainder of this chapter is a thorough presentation and discussion of the AMTA competencies. I couldn't help but compare my own programme's (Canadian) curriculum with her review of the U.S. competencies.

As a writer, Goodman has a knack for presenting a significant amount of information to the reader in a way that is easily managed, organised and presented. These first two chapters could easily have been the first volume in a six volume series on music therapy education and training, yet I found myself very ready for the next chapter in my first read through her book.

As the third chapter begins to cover professional clinical training, she emphasises her distinction between education and training; the former is about learning the classroom-based skills and knowledge, while the latter is the application of that learning in a clinical environment. Goodman includes a

number of suggested guidelines for establishing practicums, including the number of practicum semesters, a minimum of three populations, the role of faculty supervision and the need for an ongoing classroom seminar to link theory with practice. Goodman steers away from recommending population-specific information and this perspective is echoed in AMTA's professional competencies. The final section of this chapter covers the internship and continues with the higher level competencies that need to be addressed in this final clinical phase.

In chapter four, advanced competencies and master's level training are explored, beginning with a historical overview. Again, Goodman uses the U.S. national competencies as a guide for her presentation and discussion.

Chapter five seemed to take an interesting turn as it examines theories of teaching and learning. While I was surprised by the inclusion of this material, I found this chapter particularly fascinating. Goodman briefly discusses learning theories, learning taxonomies, and developmental levels in terms of academic engagement. She finishes off this part of the book with a brief look at student learning styles and how to determine the types of learners we might be teaching.

In chapter six, Goodman explores the practicalities of music therapy pedagogy from auditions, programme design, classroom teaching and evaluation, options for collaborative learning and ways to keep music in the music therapy curriculum. This section will be very helpful for new music therapy educators or those educators looking to vary their content delivery.

In the final chapter, Goodman gives a brief overview of music therapy education and training around the world. She covers 30 different countries in 50 pages, with information on the educational history, music therapy education and training, and a glimpse at the practice of music therapy. Some countries have a brief mention while others offer a window of contrast and balance to the American perspective that Goodman has presented in earlier chapters. While I would have preferred to have had this section as an online entry that could be updated regularly, I can see its importance for a balanced publication. Given how quickly the world of post-secondary education can change, though, some of the entry information is already out of date.

For the first six chapters of the book, Goodman demonstrates a distinct ability to blend just the right amount of historical information with current perspectives that left me with a keen sense of how

American music therapy education and training evolved. I appreciated that Goodman framed much of her content around professional competencies given programmes are assessed on those competencies and student success is hopefully measured against these.

Goodman's chapters include relevant references that demonstrate she is very familiar with the literature on music therapy education yet she uses them sparingly, allowing her own voice, her vast experience and questioning perspective to come through in the writing style.

Whilst this is a commentary on the competencies themselves and not on Goodman's content, I found a lack of inter- and multi-cultural awareness at the undergraduate level somewhat concerning given the array of diversity in most parts of the world.

As a music therapy educator for almost 25 years and as a programme coordinator for many of those years, I found Goodman's publication a very interesting and informative read. This book would be ideal for someone interested in or starting a career as a music therapy educator. From a reflective perspective, anyone who teachers others in their journey to become music therapists (including supervisors, tenured and adjunct professors) should find this book an engaging read.

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