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International Perspectives in Music Therapy Education and Training: Adapting to a Changing World

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International Perspectives in Music Therapy Education and Training:

Adapting to a Changing World.

Charles C. Thomas, Springfield, IL, ISBN 978-0-398-09117-1

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“International perspectives in music therapy education and training: Adapting to a changing world”, is the follow-up text to the widely acclaimed Goodman, 2011 book titled: *Music therapy education and training: From theory to practice*. This new volume edited by Professor Karen Goodman; music therapy professor at Montclair State University, senior educator and clinician, as well as a widely published author and international lecturer, offers the academic community a current and comprehensive text that includes the perspectives on music therapy training and education from distinguished authors representing the global regions served by the World Federation of Music Therapy (WFMT).

International perspectives unfolds in three parts: program design, multi-cultural identity, and ongoing and emerging needs of a discipline. At the onset, the reader is called to think broadly about the challenge of life transitions and adaptations, and to reflect on these aspects with respect to music therapy education and training in topics such as: student

expectations, departmental structures, institutional expectations, economic stresses and the changing demographics related to health-care.

In Part 1: Program design, Dr. Lee brings the importance of music centered education to the forefront by describing his Aesthetic Music Therapy Model (AeMT) and providing extensive musical examples in several categories such as: the tone, the cell, and thematic form. Dr. Lee speaks to the place AeMT has in all music therapy approaches, and broadly about the study of clinical musicianship. As a therapist, and music therapy instructor these examples are useful in developing improvisation skills in students. While a program may be aligned with a particular model of music therapy, there is and needs to be a place for the development of high level music and improvisational skills. The information and resources offered are useful to educators to facilitate including, adapting or creating new courses in clinical musicianship. In chapter 2, Dr. Ala-Ruona presents the problem solving

approach to the continued development of the clinical music therapy program at the University of Jyväskylä, recognizing that traditional music therapy education: theoretical subjects, music skills, music therapy methods, self-experience; and supervised internship work, have deficits upon which to improve. The model of intensive clinical training is presented, as well as the importance of technology to facilitate multi-level learning. The inclusion of student comments provides further insight for educators to consider when reviewing their own curricula. In the final chapter of part one, Dr. Mette Ridder shares perspectives from Aalborg University in Denmark on problem-based learning through theoretical discussion and the presentation of a case study. She highlights the standards for doctoral degrees in music therapy and makes an important case for learning communities that integrate practice with science. What readers will appreciate about this chapter was the straightforward recognition that “For the music therapy profession, research based on real-life clinical experience and real-life problems is necessary (Mette-Ridder, p. 97).

Part II: Multicultural identity acknowledges that while the literature in this area is growing, training has not kept up the changes needed in programs to adequately facilitate student competency acquisition. Dr. Robert Krout’s chapter discusses the importance of community-based learning where music therapy students’ understanding of multicultural needs is acquired through the provision of music therapy to persons in need. In his specific example, Krout shares a learning experience in Jamaica, where-in students were impacted in their continued development as therapists through a heightened awareness of cultural and community issues. In Chapter 5, Dr. Gilboa from Israel, presents a novel approach to assessing multicultural identity as he shares the results of interviews with educators in Is-

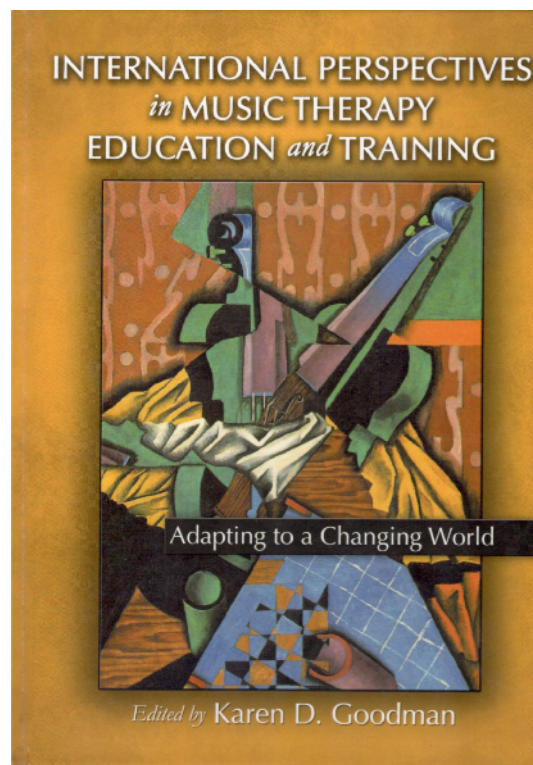
rael. Participants reflected on their cultural backgrounds and how this has impacted the way they teach and interact with students, as well as carry out their administrative roles. In his analysis of these interviews, Gilboa suggests there are three cultural spheres: A personal sphere which relates to ‘cultural baggage’ that students bring to their studies; a program sphere which is comprised of the cultural mixture of the group of students assembled together in training; and a clinical sphere which includes the experiences the students have in their practical placements.

Chapter 6 entitled, ‘The integration of eastern and western cultures in the training of music therapists in Asia’, by Dr. Kim is informative and timely due to a growing global desire by students to study and complete clinical internships abroad. She presents ideological differences between the eastern and western worlds, and challenges the reader to consider how western training can be merged with eastern traditions in order to provide clinical music therapy for clients. This is especially important for students who study in the western world and return to work in Asia. Readers are also encouraged to reflect upon how eastern traditions can be incorporated in western culture and clinical practice. This topic and dialogue extends in chapter 8. Dr. Sumathy Sundar from India, discusses the need for the inclusion of a country’s music and music therapy epistemology to be incorporated in music therapy concepts and competencies. Further she examines a desire for western countries to consider healing practices and wisdom from places such as India in their trainings. Chapter 7, co-authored by Dr. Barcellos and Dr. Alvares, discusses government recognition of music therapy and outreach services in Brazil. They reflect on a broader view of multiculturalism and laying the groundwork for potential expansion in education and training in the future of music therapy in Brazil.

Part III offers the reader an underlying theme of heightened awareness, which connects multiple issues discussed in this section. Chapter 9 presents an intimate look at the role of managing the needs of music therapy students and the requirements and expectations in higher education, which a focus on challenges and psychodynamic aspects that factor into the role educators play in working with practitioners who are in training. These topics are unraveled and explored by Dr. Edwards and Dr. Gilbertson, who present perspectives from Ireland and Norway. The significance of introducing students to Lesbian, Gay, Bisexual, Trans, or Questioning (LGBTQ) issues is highlighted through the personal story of Dr. York in chapter 10. She speaks about the importance of understanding others' perspectives especially as related to classmates, educators and clients.

In chapter 11, Dr. Bunt offers a historical overview of education and training in the United Kingdom (UK) alongside adaptations other educators made along the way. The themes of balance and integration are weaved into his discussion and he addresses the large overarching question: "How can music therapy training and education integrate the artistic and scientific processes necessary to equip future therapists to practice safely and effectively in constantly shifting and challenging setting and contexts (p. 268)?" The important topic of supervision is addressed by Dr. Streeter who presents a discussion on the differing roles of professional supervision and training supervision in chapter 12. Practical guidelines are discussed with respect to such topics as: boundaries, countertransference, and supervision techniques. Part III is concluded with a chapter by Dr. Goodman on music therapy publications which provides a historical summary while also identifying trends, gaps and needs in future publications in music therapy.

Education and Training is a very large and important topic that requires constant attention in order to advance our profession. Future texts that offer new and emerging perspectives on this topic are needed and encouraged. At present the music therapy community is fortunate to have this new text which is highly recommended to music therapy educators, clinicians and allied health care professionals. All of the chapters offer unique and valuable information that is applicable to many global contexts, and which are informed by distinguished authors who weave both personal and professional experiences into their writing. The book is thought provoking, and a significant contribution to the music therapy literature.





About the Author

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Amy Clements-Cortés is Assistant Professor, Music and Health Research Collaboratory, University of Toronto; Senior Music Therapist/Practice Advisor, Baycrest; Instructor and Supervisor, Wilfrid Laurier University and Registered Psychotherapist. She is the President of the World Federation of Music Therapy (WFMT), Managing Editor of the Music and Medicine journal and serves on the editorial review board of the Journal of Music Therapy, Music Therapy Perspectives and Voices.