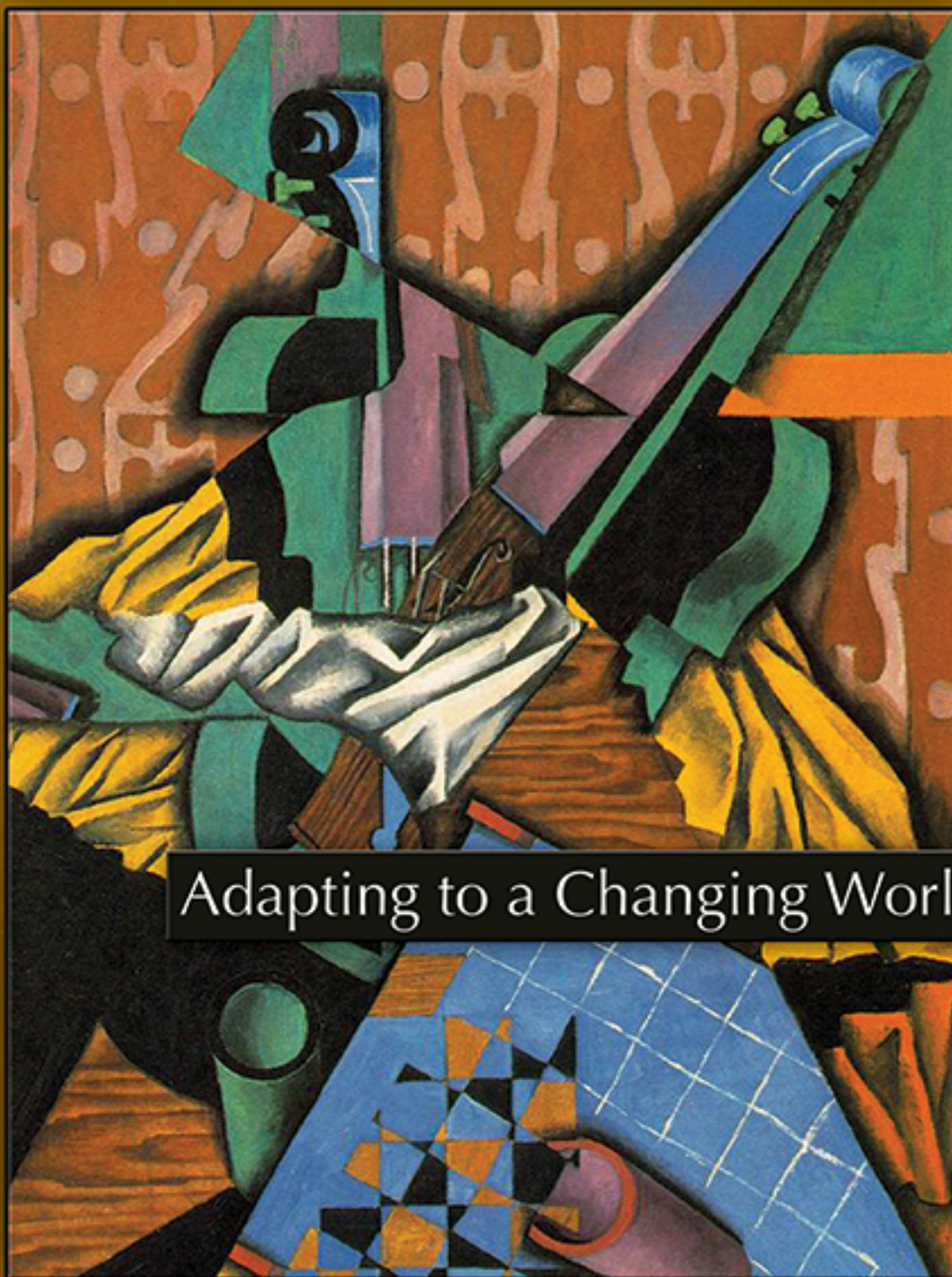


INTERNATIONAL PERSPECTIVES  
*in* MUSIC THERAPY  
EDUCATION *and* TRAINING



Adapting to a Changing World

*Edited by* Karen D. Goodman

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#### ABOUT THE EDITOR

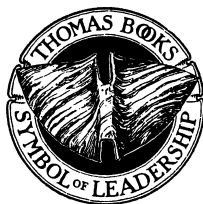
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**Robert E. Krout**, PhD, is Professor and Director of the Music Therapy Program in the Meadows School of the Arts at Southern Methodist Univer-



sity in Dallas, Texas, where he was named the Outstanding Teaching Professor for 2010–2011 and University Scholar/Teacher of the Year for 2011–2012. In 2005 he received the Research and Publication Award of the American Music Therapy Association, and in 2012 he received the Harmony Award for Research from the Southwestern Region of the American Music Therapy Association. Prior to joining SMU in 2004, Robert was Director of Music Therapy at Massey University in Wellington, New Zealand. He was previously Music Therapy Manager and Internship Director at Hospice of Palm Beach County, Florida, and Associate Professor of Music Therapy at S.U.N.Y. New Paltz from 1982–1997. Robert's clinical and research interests include end of life care, songwriting, guitar applications, technology, and grief and bereavement work with children and teens.

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## PREFACE

As educators throughout the world rise to the challenges of training music therapists, we encounter a plethora of issues, on both micro and macro levels. As a longstanding educator of music therapy in the United States, I write about many of these issues from my own perspectives in *Music Therapy Education and Training: From Theory to Practice* (Goodman, 2011). The distribution of this book, now circulating in over 60 countries, is significant because the book shows up (World Cat, December 2013) not only within the university libraries of music therapy programs but, further, and just as importantly, within the libraries of universities where there are no music therapy programs and libraries of universities where there are no music therapy programs in that particular country. This speaks to the growing global interest in the profession of music therapy, the continuing need for global outreach and, in part, the reason for this book, a collection of essays on education and training from my distinguished colleagues the world over.

### Overview: Adapting to a Changing World

The subtitle of the book, *International Perspectives in Music Therapy Education and Training: Adapting to a Changing World*, is most important. As each individual grows up, the challenge is to transition and adapt to developmental challenges in life. Each phase of life brings new challenges, some predictable, others not. While we experience these challenges ourselves and assist our clients in these processes, we are simultaneously being called to adapt to changes both small and large that affect music therapy education and training. These include, but are not delimited to student expectations and levels of relatedness, departmental structures, institutional expectations, economic pressures in the workplace and, of course, changing demographics with respect to healthcare.

These perspectives present only some of the possible areas for further inquiry relevant to this subtitle, *Adapting to a Changing World*. When I initial-

ly wrote to my colleagues about this book, I suggested material related to curriculum adaptation, educator adaptation, student adaptation and teaching tools for adaptation. However, the material shared in this book surpasses my original expectations and, for this, I am immensely grateful.

The book is divided into three parts: program design, multicultural identity and the ongoing and emerging needs of a discipline. All of the chapters within these parts interrelate to give us a stimulating picture of education and training and its possibilities.

### **Part I: Program Design**

Within program design, we find uniquely different concepts presented across a variety of student learning levels. With each university and each academic program creating its own personality, the possibilities of program design can vary to great extents. With specific reference to music, Colin Lee, teaching in Canada, describes his Aesthetic Music Therapy and its role in a music-centered education program. While we all agree that we are teaching *music* therapy, the actual time spent and teaching strategies incorporated into practicing, analyzing and incorporating music into practice has been worthy of debate (Goodman, 2011). Colin's chapter, with a stimulating variety of his original musical examples to demonstrate teaching strategies, reminds us all of the fundamental importance of our primary tool.

Esa Ala-Ruona, in Finland, moves us into a multilevel program design which incorporates the use of music technology for clinical intervention. The close relationships between observation of instructors, practice, clinical application and supervision, are presented along with successive levels of expectation in learning. While music is a key element here, it is evaluated in a way that dovetails with music technology. Interviews with students lend first-hand feedback to the educational model.

Hanne Mette Ridder provides us with a theory to practice problem-based learning approach in the context of doctoral education at a landmark program, Aalborg University, Aalborg, Denmark. With a continuing need in the field for research application that is meaningful for the clinician, the process of determining and carrying out the correct research approach to solving problems in the clinical arena is critical for any postgraduate study. Her theoretical explanation of problem-based learning and sample case study is a wholly convincing model for the field.

## **Part II: Multicultural Identity**

The concept of culture-centered music therapy demonstrates a shift from emphasis on ethnic multiculturalism to culture in a variety of contexts (Stige, 2002). As music therapy develops in clinical practice and training around the globe (Goodman, 2011), the importance of multiculturalism in clinical practice as well as supervision and training is of paramount importance in the profession. While literature on the topic is slowly growing, training has yet to catch up. In an analysis of graduate program content throughout the United States, Goodman (2011) found only three courses that directly addressed the issues of culture related to music therapy practice.

One step toward raising consciousness about multiculturalism is structuring programs for students where they contribute music therapy service to groups in need, whether in their country or out of their country. Robert Krout's writing on music therapy student experiences, carefully outlined through a model of community-based learning, explicitly outlines this type of teaching as students work in impoverished communities in Jamaica. Students return to their own institutions with a heightened awareness of community and culture that will impact their own approach to conducting music therapy.

A further step in raising awareness about multiculturalism is to explore the levels of consciousness about self and others, particularly in a country that invites people from so many cultural backgrounds. In his writing on Israel, Avi Gilboa reports the results of in-person interviews with leading educators in Israel and their reflections on how their own backgrounds have impacted their student, teaching and administrative roles. After reflecting on these interviews, Gilboa suggests three cultural "spheres": A personal sphere which includes the cultural "baggage" that the student comes with to the program; the program sphere which includes the cultural mosaic of students in the training group; the clinical sphere which includes the (multi) cultural encounters that the students experience in the fieldwork. These spheres can be experienced as either coherent or as noncoherent, in which case, students might encounter dissonance and conflict. Further, Avi Gilboa reflects on the multicultural challenges in building a music therapy training program for ultra-orthodox Jewish women in Jerusalem. All of these experiences are invaluable and I believe they can be applied in multiple global contexts.

While examining efforts to be true to one's native country while incorporating elements of other cultures, Youngshin Kim, teaching in Korea, invites inquiry about the integration of eastern and western cultures in the training of music therapists in Asia. While many students from Asia travel to the United States for their music therapy training, they return to their coun-

try of origin with western ideas. How does one merge this training with eastern traditions in order to create clinically valuable experiences for clients in Asia? Youngshin's presentation of some of the key differences in ideology and the challenges of providing meaningful education and training is a fascinating example of what many students training in a western country experience when they return to their own birth country. Further, how can western culture embrace eastern traditions?

Related to this latter question is Sumathy Sundar's writing and wish for western countries to embrace and incorporate ancient wisdom and practice in music healing from India. In the developmental path for India to begin training programs for music therapists, the use of chakra and yoga, for example, constitute important interventions that should be shared globally.

As we move to Brazil, Rejane Barcellos and Thelma Alvares provide a wider perspective on multiculturalism by presenting the changing attitude of the government in recognizing music therapy while also providing outreach services for those in need. The response of the music therapy community is unique. In an effort to go beyond the conventional music therapy session, music therapy is brought into the arena of community events, all depicted with stimulating detail. As a result of changing intervention practices, the education and training, albeit limited in Brazil, expands.

### **Part 3: The Ongoing and Emerging Needs of a Discipline**

While no means exhaustive, this last part of the book invites the reader to consider a variety of issues that are both ongoing and emerging. Although seemingly disparate, the issues mingle with each other through underlying themes toward a heightened awareness: What we face in the classroom in relationship to students; the need for continued sensitization to ourselves and our clients; the need to respect the history of music therapy education and training in order to acclimate to today's challenges in academia; a model for the classic experiences associated with postgraduate supervision; a trajectory for book publishing and the respect for gaps in the literature. Here are more details regarding these chapters.

In the first sentence of this introduction to the book, I mention both micro and macro levels of issues related to music therapy education and training. So what of the relationships between students and educators? In their chapter on resistance and change in music therapy learning, Jane Edwards and Simon Gilbertson, teaching at their respective programs in Ireland and Norway, provide an intimate look at their reactions to students. While we all may identify with their accounts of common experiences, how many of us write about this? Further, how many of us are bold enough to consider the

issue of resistance relative to both our experiences and those of students? Jane and Simon help us toward this end by reflecting, within a theoretical framework, on their reactions related to student communications and some unpredictable behaviors in and out of the classroom.

Related to this chapter but moving from another perspective, Elizabeth York, an educator from a small women's college in the south of the United States, shares her story, as an educator who is both lesbian and feminist, on the need to sensitize students to LGBTQ classmates, educators and prospective clients. This is a chapter that is long overdue and, fortunately for the United States, shares content that has already been presented at regional and national level conferences. In a sense, this returns to the subject of multiculturalism, understanding and appreciating the perspectives of others, on a multitude of levels.

Starting out with a dream, Leslie Bunt, a pioneering educator from the United Kingdom, shares his eventful problem-solving journey within the training program at the University of the West of England. Before doing so, however, he traces the fascinating development of education and training in the country and the necessary adaptations other educators made as they contributed to the history. Added to these journeys are illuminating thoughts about the art and science of music therapy along with themes of balance and integration necessary for both trainee and educator.

Quite appropriately, Elaine Streeter's chapter on supervision in the United Kingdom follows. As another pioneer in the United Kingdom, Elaine writes about her efforts in standardizing the course of postgraduate training supervision in the UK and the trials and tribulations typically encountered in supervision experiences. As we continue to move forward in the field, supervision remains an important step in education and training, one which also adapts to the trainee's ongoing expectations and needs.

Lastly in the book, I write about the trajectory of book publishing in the field of music therapy, a chapter that I believe will pave the way for informed writers to consider the gaps in the literature and the need for different contributions.

### **Reading the Book**

While the reader will undoubtedly turn to a chapter that resonates with one's particular interest(s), this will become a book that can be read in portion sizes. The chapters are not particularly short for the very reason that each subject deserves a good deal of attention. However, I trust that each chapter will contribute to a wealth of new information and, in that sense, it will be exceedingly valuable to complete the reading of all chapters over a



period of time. Although there are divisions within the book, there is no chapter that does not, on some level, relate to another. For some readers, it may make sense to read chapters within one division at a time however there is no real “order” to the reading.

### **Closing Thoughts**

Working with my colleagues throughout the world has been a true joy. I thank them for their dedication and patience with the process. I trust that this edited collection will be as stimulating for other educators and students as it has been for me.

KAREN D. GOODMAN  
Montclair, New Jersey  
April, 2014

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With heartfelt thanks to my colleagues around the world for contributing to this first volume on international education and training in music therapy.

With appreciation to John J. Cali School of Music, The College of the Arts, and Montclair State University for the release time granted to complete this project.

With love to my children, Sara R. Lautman and Adam J. Lautman who, as they continue to inspire me with their hard work and brave efforts to forge new academic and artistic territories, help me adapt as well.



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**INTERNATIONAL PERSPECTIVES  
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**Part I**

**PROGRAM DESIGN**





## Chapter 1

# AESTHETIC MUSIC THERAPY AND THE ROLE OF MUSIC-CENTERED EDUCATION IN CONTEMPORARY CLINICAL PRACTICE

COLIN ANDREW LEE

### PRELUDE

Janacek's (1854–1928) piano series “On an Overgrown Path” (1901) is a set of exquisitely crafted pieces that could potentially influence practitioners of clinical improvisation. In the opening movement “Our Evenings,” Janacek creates a sense of peace through four-part writing and precise inner passing phrases. The key of C# minor is carefully chosen to depict quiet and stillness. The opening phrase moves imperceptibly to a minimalist middle section, finally returning to the opening hymn-like theme. Throughout the piece Janacek includes a series of tensions and resolutions that further adds to the reflective nature of the music. Through the minimum of notes Janacek creates an intensely spiritual musical experience. The lucidity of his compositional ideas and clarity of form can be directly related to the musical precision needed when therapists improvise with clients.

Analyzing Janacek's musical ideas as a nucleus for creating clinical improvisations (Lee & Houde, 2011) is at the heart of this chapter and the pedagogy of Aesthetic Music Therapy (AeMT) (Lee, 2003). By isolating the structural components of the piece—harmonic, melodic, rhythmic and textural—the therapist is able to extract its musical essence. Each musical component can then be designed for different clinical scenarios. Janacek's composition can be used as a specific