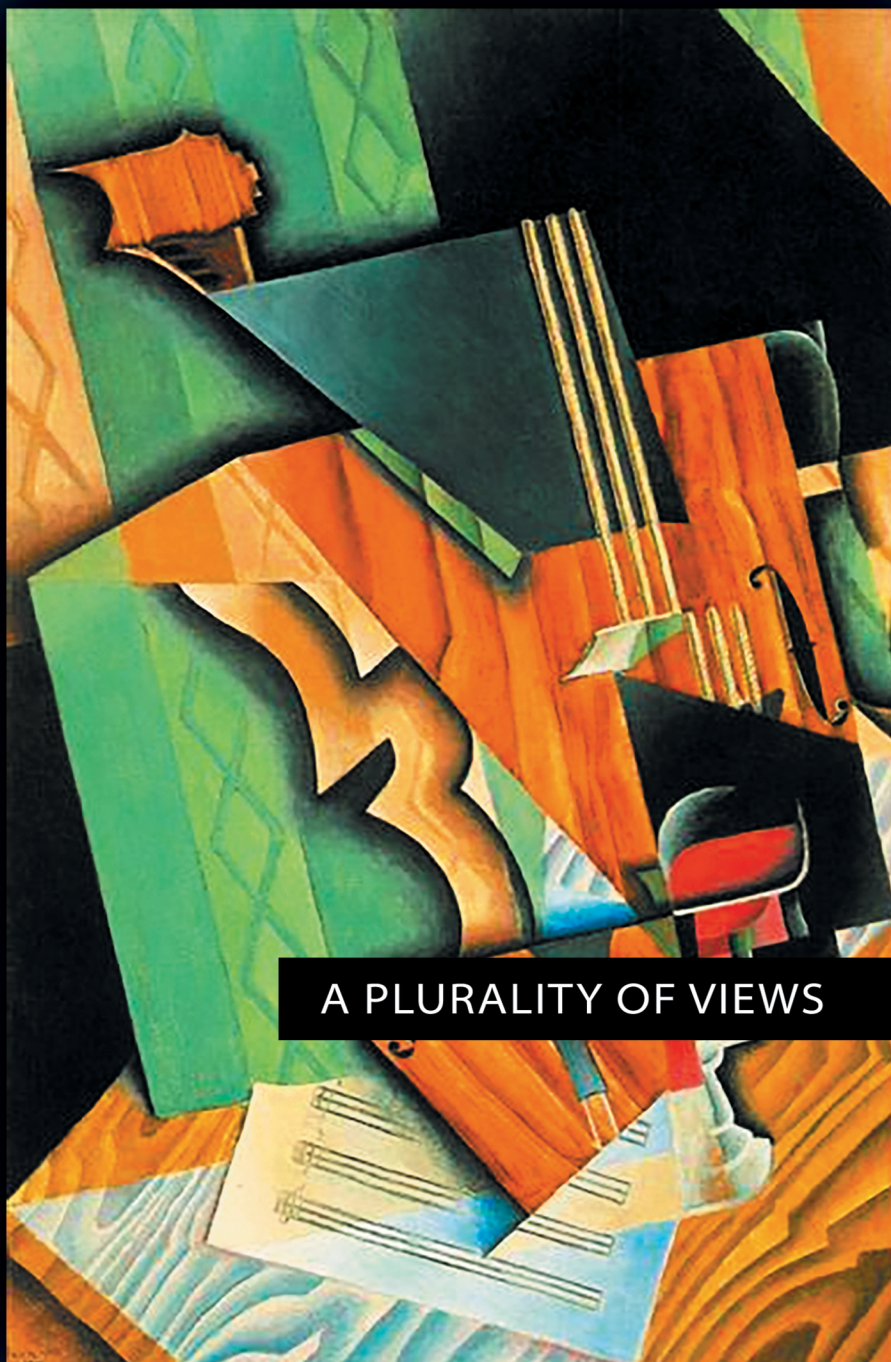


# DEVELOPING ISSUES IN WORLD MUSIC THERAPY EDUCATION & TRAINING



A PLURALITY OF VIEWS

*Edited by* KAREN D. GOODMAN

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MUSIC THERAPY EDUCATION  
AND TRAINING**



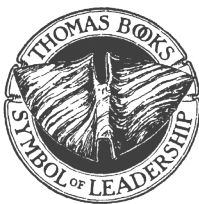
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*Edited by*

**KAREN D. GOODMAN**

*Professor Emerita, Music Therapy*



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## BIOGRAPHIES

### About the Editor



**Karen D. Goodman, M.S., L.C.A.T.**, is Professor Emerita of Music Therapy at Montclair State University, Montclair, New Jersey where she founded the graduate program and provided administration, instruction and supervision for 40 years. She served as a clinician and researcher in psychiatric and developmental disabilities settings including practice at Creative Arts Rehabilitation Center, New York City and New York Hospital-Cornell Medical Center in Westchester, New York. She is the author of *Music Therapy Groupwork for Special Needs Children: The Evolving Process* (Goodman, 2007) and *Music Therapy Education and Training: From Theory to Practice* (Goodman, 2011) and the editor of *International Perspectives in Music Therapy Education and Training: Adapting to a Changing World* (Goodman, 2015). She currently maintains a private practice for music therapy educational outreach: [karendgoodmanconsulting.com](http://karendgoodmanconsulting.com)

## Contributors

**Sue Baines, PhD, MTA, FAMI**, music therapy scholar/practitioner, has worked with music therapy participants across a broad spectrum of clinical, educational, corrections, and community health settings. She is committed to addressing reconciliation and ableism in music therapy through her research in anti-oppressive music therapy, a heterodox practice-based theory, model-of practice, research model, and pedagogical approach. Sue teaches in the Bachelor of Music Therapy program at Capilano University in North Vancouver, Canada, and is on the editorial review board for the *Arts in Psychotherapy* journal and the *Canadian Journal of Music Therapy*. She continues to practice music therapy half-time in long-term care.

**Amy Clements-Cortes, PhD, RP, MTA, MT-BC**, is an Assistant Professor, Faculty of Music, University of Toronto; credentialed Music Therapist, Registered Psychotherapist and Fellow in the Bonny Method of Guided Imagery and Music, and Neurologic Music Therapy. Amy has extensive clinical experience with clients across the life span, specializing in mental health, dementia and palliative care. She has written 50+ peer-reviewed journal articles, multiple book chapters, co-edited two books, and provided 250 conference and/or invited academic presentations. Amy is the Managing Editor of the Music and Medicine Journal and Research and Ethics Chair of the World Federation of Music Therapy.

**Beth Dun, MMus (Mus Thrpy), RMT**, was the inaugural music therapist at the Royal Children's Hospital (RCH), Melbourne, Australia, in 1991 and is now Manager of the Child Life Therapy and Music Therapy department there. She has been involved in the supervision of music therapy students and staff throughout that time and was the coordinator of clinical placements for music therapy students at RCH for over 25 years.

**Jane Edwards, PhD, RMT** is Professor and Dean of the Faculty of Humanities, Arts, Social Sciences and Education at University of New England, Armidale, Australia. She qualified as a music therapist in the late 1980s and served as a course coordinator for the music therapy courses at University of Queensland (1993–1999), and the Master of Music Therapy at the University of Limerick, Ireland (2000–2013). She edited two books with Oxford University Press including the *Oxford Handbook of Music Therapy*. She is President Emeritus of the International Association for Music & Medicine. She served five years as Editor-in-Chief for *Arts in Psychotherapy*.

**Jörg Fachner, Doctor of Medical Science and MSc in Education**, is Professor of Music, Health and the Brain and Co-Director of the Cambridge Institute of Music Therapy Research at Anglia Ruskin University in Cambridge, UK. Working over 25 years in music therapy (MT), psychology and medical research projects in Germany and Finland, he is a specialist for translational research topics in the social, medical and music sciences. He is keen to use technology to investigate social interaction in music with projects in the UK and Austria investigating dyadic brain activity of therapists and patients in Music Therapy with EEG hyperscanning.

**Simon K. Gilbertson, Dr. rer. medic., Dipl.M.T.** is an author, musician, educator and researcher. After training in 1993 as a music therapist, he has worked in the UK, Germany, Ireland and Norway in diverse settings including a pre-school charity, residential village, neurosurgical-rehabilitation clinics and universities. He is currently an Associate Professor of Music Therapy, The Grieg Academy, University of Bergen, leader of the Study Board of the Integrated Master in Music Therapy, and deputy-leader of the Grieg Research School for Interdisciplinary Music Studies. Simon is a member of research groups on university education, the philosophy of mind and politics of difference.

**Avi Gilboa, Ph.D., NMT**, is a music therapist with experience working with autistic children, hospitalized children, and children with ADHD. He is an Associate Professor and Head of the Music Therapy program at Bar-Ilan University, Ramat Gan, Israel. He founded and was Head of Music Therapy for ultra-orthodox women in Jerusalem. He was Head of the Music Department at Bar-Ilan University between 2016 and 2020. He is very much involved in musical dialogue projects for groups in conflict. Apart from teaching courses in the music therapy program, he supervises many PhD and MA students in various subjects related to music therapy.

**Annie Heiderscheit, Ph.D., MT-BC, LFMT**, is the Director of Music Therapy and Associate Professor at Augsburg University, Minneapolis, Minnesota and a fellow in the Association of Music & Imagery. She has been a board-certified music therapist for 30 years, teaching and conducting music therapy research for 20 years. She has published numerous articles and book chapters related to her clinical practice and research. Additionally, she has edited and co-authored several books, *Creative Arts Therapies and Clients with Eating Disorders*, *Introduction to Music Therapy Practice*, *Composition Methods in Music Therapy*, *Case Studies in Clinical Decision Making in Music Therapy*, and *Re-creative Methods in Music Therapy*.

**Leslie Orozco Henry, M.M., MT-BC**, Associate Professor and Director of Music Therapy at Alverno College, Milwaukee, Wisconsin, USA, is a seasoned music therapist with experience in skilled nursing, physical rehabilitation, community music, intergenerational day care, hospice, mental health and academia. She has served as the profession of music therapy locally, regionally and nationally. Leslie believes in empowering and supporting music therapists in their work by increasing access to music therapy, building partnerships and sustainability to advance the profession. She holds a Bachelor of Music in Music Therapy from Alverno College and a Master of Music specializing in Music Therapy from Colorado State University and is a Neurologic Music Therapist – Fellow with the Academy of Neurologic Music Therapy.

**Dawn Iwamasa, PhD, CCLS, MT-BC** is an Assistant Professor of Music Education and Music Therapy at University of Missouri-Kansas City. Dr. Iwamasa is both a Board-Certified Music Therapist and Certified Child Life Specialist. She spent most of her 22-year career working in the pediatric medical setting in hospitals around the United States. She also has experience working in behavioral health settings and owns a private practice working with a variety of individuals. Dr. Iwamasa's research focuses on the intersection between policy decision-making and the practice of music therapy.

**Natalie Jack, MMHSci, AdvCertSupervision, PGDipMT, DipBus, BMus** is a Registered Music Therapist (Australia, 1999) and an Accredited Music Therapist (Canada, 2005). She has worked clinically in various areas, including adult and child disability, neurological rehabilitation, paediatric hospital and mental health. Natalie developed a particular interest in forensic mental health after working in maximum security mental health settings in both Canada and Australia. Natalie has completed contracted project management and policy development work for the Australian Music Therapy Association, and currently owns and runs her own business providing supervision, supervision training and professional development to allied health professionals.

**Aksana Kavaliova-Moussi, MA, MM, BMT, BA** is a certified music therapist in Canada (MTA), Registered Psychotherapist (Ontario), Neurologic Music Therapist Fellow, and EMDR trained psychotherapist. She is a psychotherapist at the Family Counselling Centre of Niagara, has her private music therapy and psychotherapy practice, focusing on autism and developmental disabilities and mental health and leads music therapy groups in several long-term care homes. Aksana is a secretary of the World Federation of Music Therapy, co-chair of the Online Conference for Music Therapy, and is an active music therapy advocate.



**Jeanette Kennelly, PhD., RMT,** is an experienced clinician, academic and supervisor who is well published in the fields of paediatric music therapy and professional supervision. Jeanette is the Clinical Lead Music Therapist at the Queensland Children's Hospital, Brisbane, Australia and co-leads a team of music therapists at Grow Life Medical, a Family General Practice in Brisbane. Jeanette is currently developing supervision guidelines as part of the Australian Music Therapy Association's Supervision Advisory Panel to support Registered Music Therapists in their professional practice.

**Robert E. Krout, EdD, MT-BC** is Professor Emeritus of Music Therapy at Southern Methodist University. Robert moved to Texas from New Zealand, where he directed that country's first university post-graduate music therapy program. He was Music Therapy Manager at Hospice of Palm Beach County, Florida, where he founded an AMTA National Roster Internship. Robert previously taught at the State University of New York at New Paltz. He currently teaches in the Osher Lifelong Learning Institute at the University of Texas Medical Branch in Galveston, TX, and as a Graduate Faculty Associate at Georgia College & State University.

**Melissa Mercadal-Brotons, PhD, MT-BC, SMTAE** is the Director of the Master's Program in Music Therapy and Deputy Director of Academic Affairs at the Escola Superior de Música de Catalunya, Barcelona, Spain. She is a member of the "Music and Neuroscience" group of the Catalan Academy of Music and of the European Music Therapy Training Standards Commission of the EMTC. Her clinical and research activity as a music therapist has focused on the area of dementia. She is the former president of the World Federation of Music Therapy, member of the Editorial Committee of the *Journal of Music Therapy* (USA) and regular collaborator as reviewer of several scientific journals.

**Simon Procter, PhD,** Director of Music Services (Education, Research and Public Affairs), Nordoff Robbins, UK, is a musician, music therapist and music sociologist. Trained in the Nordoff Robbins approach to music therapy, he is experienced in working with people across a wide range of settings. From 2007 to 2018, he convened the Master of Music Therapy programme offered by Nordoff Robbins in the UK. He now oversees the charity's education, research and public affairs activities.

**Alison E. Short, PhD, RMT, MT-BC, RGIMT**, is Senior Lecturer, Master of Music Therapy, and Academic Advisor, Industry Engagement with the university-wide “Health and Medicine” Cluster at Western Sydney University, Australia. As a highly respected, well-qualified and innovative educator, Alison is committed to translation of evidence-based knowledge into everyday practice across wide range of projects across the health-care field, engaging with consumers, community, professionals and educators in many contexts. Alison has written and presented widely across music therapy and health care, leads the Pneuma Network and is a past President and Life Member of the Australian Music Therapy Association.

**Gitta Strehlow, Prof. Dr. sc.mus.Dipl. Music-Therapist**, has been working for over 20 years with adults in the Bethesda Hospital Hamburg-Bergedorf, Clinic for Psychiatry and Psychotherapy and parallel to this with sexually abused children. Her dissertation is on music therapy for patients with borderline personality disorders. Since 2019, she is Professor for Music Therapy at the Hamburg University of Music and Drama, Hamburg, Germany. Her publications and research interests include psychiatry, trauma, psychodynamic thinking and mentalization.

**Dale B. Taylor, PhD, MT-BC** is President at University of Wisconsin-Eau Claire Emeriti Association and former Chair, Department of Allied Health Professions. His past academic appointments include Augsburg University, Alverno College, Carroll University, Saint Mary of the Woods College, University of Western Sydney (Australia) and University of Buenos Aires. He chaired the Wisconsin Board on Aging and Long-Term Care, was President, Great Lakes Region of NAMT and Chair of Certification-Registration and International Activities Committees, Secretary/Treasurer International Arts Medicine Association and author of *Biomedical Foundations of Music as Therapy* (1997). He is the former Editor, *International Journal of Arts Medicine* and is published in both the *Journal of Music Therapy* and *Music Therapy*.

## PREFACE

In 2011, I wrote the only book circulating in over 70 countries which is devoted to music therapy education and training, *Music Therapy Education and Training: From Theory to Practice*. In 2015, I edited the first international volume on music therapy education and training: *International Perspectives in Music Therapy Education and Training: Adapting to a Changing World*. The publication of these books gave me tremendous pleasure. A few years after retiring from 40 years of teaching as a full-time music therapy college professor in order to care for my aging parents, I wondered why the literature on education and training had not grown. I myself still had many areas I wanted to write and/or learn about. There were pressing issues in my own country as well as education and teaching issues I was aware of at international conferences. I sought out colleagues to write about them. This book presents some of these issues; others remain.

This book is not a second edition of my first edited book (2015) on international music therapy and education; it includes new and original content. The first edited book includes chapters on program design, multicultural identity and ongoing and emerging needs of a discipline. However as this is a continuing journey, there is an overlap. The chapters in this current book also reflect current and/or necessary changes in training that come about as a result of history, society, economy, generational shifts and the workplace. Given the complexities and possibilities of all these changes, I suggested the title: *Developing Issues in World Music Therapy Education and Training: A Plurality of Views*. Yet, it is clear to me that there is much more work to be done on this subject.

### In Reflecting on the Chapters

Although the subject matter in these chapters may appear disparate, it is not. The subject matter invites comparison in the following ways: (1) Questions the nature of music therapy itself; (2) Examines challenges to education and training; (3) Suggests critical thinking (vs. repetition or repackaging of information) for students, educators, clinicians, researchers and supervisors in the field of music therapy; (4) Respects the past but looks to the future;

(5) Offers perspective from others in the field through such vehicles as surveys, interviews and/or reviews of literature.

In Chapter 1, “Transversality: A multi-faceted perspective on ourselves and our work,” Simon Gilbertson provides a thought-provoking philosophical examination of the many ways in which we can view music therapy. Given this, I decided to use it as the opening chapter, paving the way for what I considered unusual perspectives over multiple themes. Certainly, the philosophical construct of transversality gives the educator a lens to work toward variety in the sometimes predictable and required course of academic requirements. How can we help both educators and students think out of the box or, as necessary, without a box? I suggest that the chapters in this book do that precisely.

Chapters 2, 3, 4, and 5 follow under a title of “New Frameworks and Content for Music Therapy Education and Training.” In Chapter 2, “Music Therapy Training in a Changing World: The Israeli Case,” Avi Gilboa presents the results of his interviews with current educators in Israel, a small but highly productive country in terms of music therapy education and training. Educators reflect on changes in generational challenges, topics of learning and collaborations with each other.

In Chapter 3, “Hamburg Institute for Music Therapy: A Model for Free Improvisation within Psychodynamic Music Therapy,” Gitta Strehlow considers changes, those of her native Germany and, in a very unusual historical, philosophical story, shares the development of psychoanalytic thinking and its parallels in the education and training of music therapists. These developments lead to her own description of her course in psychoanalytic music therapy and the course of free improvisation.

In Chapter 4, “Expanding Music Therapy Education and Training to Support Interprofessional Collaborative Practice,” Allison Short and Annie Heiderscheit, teaching, respectively, in Australia and in the United States, recognize the growth of music therapy practice across clinical venues and the subsequent necessity to collaborate with other health providers in their professional language while preserving the art and science of music therapy.

In Chapter 5, “Music and the brain- Core Knowledge Integrated into Curriculum,” Jorg Fachner helps the educator realize all the possibilities now available to use in sharing one of the fundamental bases for music therapy, the ability of music to touch all areas of the brain and provide plasticity for alternative pathways of healing. While this information previously might have been presented in coursework under psychology of music, it now seems plausible that it can be presented at successive levels while discussing clinical casework. What I was curious about in the 80s while pursuing graduate work in neurology at New York University is now a reality.

Part II of the book, “Online Formats for Music Therapy Education and Training,” offers two chapters which have become increasingly urgent information due to the emergence of the COVID-19 epidemic throughout the world (March 2020), now in its third year, coupled with the explosion of technological resources and demand for online and hybrid learning. In Chapter 6, “Use of Technology in Music Therapy Education,” Leslie Henry provides the educator with a host of suggestions for inclusion of multiple resources as well as ways in which to incorporate this technology to promote favourable learning. Chapter 7, “Hybrid Model of Graduate Music Therapy Training,” is based on a survey which Melissa Mercadel-Brotons circulated throughout the world in an effort to determine scope, purpose, construction and attitudes about alternative formats in music therapy education and training.

Part III of the book, “Inclusivity in Music Therapy Education and Training,” presents two vital chapters to remind the educator of pressing issues. In Chapter 8, “Reimagining Music Therapy Education and Training Without Intrinsic Bias,” Dale Taylor provides multiple perspectives on this subject: sociological, educational, clinical and musical. This is a chapter from a wealth of experience with issues that are now again being brought to the fore by beginning educators insisting on inclusivity from both associations, clinicians and educators.

In Chapter 9 “Queering the Curriculum: Decolonizing the Self in Music Therapy Education and Practice,” Jane Edwards and Sue Baines focus on gender equality and the recognition of sexual fluidity in current life, topics which always existed but may have previously been swept under the rug. How can we change the resources and the attitude in the classroom to be inclusive?

Part IV of the book, “Professional Opportunities in Music Therapy Education, Training and Development,” presents four uniquely different chapters yet each focused on opportunities that any student or educator should consider. The first of these chapters, Chapter 10, “Note by Note – Developing a Supervision Framework for Music Therapists,” describes the development of a supervision model for professional music therapists. A recent survey in the United States (personal communication, A. McRae, February 2021) demonstrated that only 39% of professional music therapists participated in professional music therapy supervision. In Chapter 10, Jeanette Kennelly, Natalie Jack and Beth Dun not only provide an overview of the supervision situation in Australia but also offer their own model and a sample case study.

Where is the music therapy profession going as we chart the course of current and newly developing training and credentials? In Chapter 11, “The Role of Advanced Certifications in the Field of Music Therapy: Current Status and Perspectives on the Future,” Amy Clements-Cortes considers these questions. Her careful review of the development of post-graduate



certifications is distinguished by pertinent questions for choosing and developing such trainings.

As an example of a training that brought me into the field of music therapy and has become synonymous with the concept of creative music therapy and the music child, I include a focus on Nordoff Robbins music therapy in this book. In Chapter 12, “Music, Health, Society: The development of Nordoff Robbins education in the UK,” Simon Proctor leads the reader through the insider story of how Nordoff Robbins in the UK started and developed, not only from an educational perspective but also from a clinical perspective. The methodology dating back to 1958 remains but the extension of the method is no longer restricted to a two-person team due to the sheer economics of jobs in music therapy. The client base has broadened from children to adults; the methodology in context has broadened to community music therapy, psychodynamic considerations, and sociological perspectives. The training itself has extended to masters and doctoral level with affiliation to universities and beyond its London base. This is a story of how to maintain one’s intrinsic soul as a music-centered clinician but fit in with the shifting realities of the workplace and music therapy theory.

In Chapter 13, Robert KROUT celebrates the possibility of community music therapy, a topic that has received extensive attention in the music therapy literature but never from the unique perspective of “Growing Aloha Through Community Ukulele with Older Adults: Multiple Perspectives on Music Therapy Education and Training,” Robert introduces us to the possibilities of the ukulele as it helps older adults bond and celebrate their musicianship. Further, he considers how this work fits in with education and training.

Part V, “Ongoing issues and Possibilities in Music Therapy Education and Training,” considers two more developing topics in our field. In Chapter 14, ‘Cross-trained Music Therapists: Identity Confusion or Enrichment?’ Aksana Kavaliova-Moussi, a music therapist and psychotherapist, originally from Belarus and now practicing in Canada, presents the results of a survey from cross-training therapists. These therapists, trained and credentialed in other fields in addition to music therapy, describe their aspirations, concerns, clinical practice and hopes for the future. This survey also provokes some fascinating issues about the limitations of music therapy training.

Finally, Chapter 15, “Music Therapy Education in the United States: From Competencies to Board Certification,” presents a subject known in the United States, the challenges of music therapy board certification. Dawn Iwamasa approaches this subject from many perspectives, first investigating the concept of board certification, its emergence in music therapy as well as related disciplines and even in other countries. The reader is left with challenging questions to consider.

## **Related Developments in Music Therapy Education and Training**

As I celebrate the completion of these 15 chapters with 19 gifted authors, I note that the World Federation of Music Therapy has, for the first time since 2001, 21 years ago, formulated foundational guidelines for music therapy education and training (<https://wfmt.info/commission-education-certification-2020-2023>). As such, studies will engage with the following: (1) Music therapy foundations and applications: music therapy knowledge and skills; (2) Musical foundations: knowledge, proficiency, and adaptability in a variety of music languages, instruments, and cultural expressions; (3) Clinical foundations and applications: e.g., human development, physiology, neuroscience, psychology, philosophy, social studies, spiritual studies, etc.

As of September 2022, The World Federation of Music Therapy creates an umbrella organization for 168 universities (many with multiple programs) in 31 countries (personal communication, September 2022, Vivian Wu), 90 universities offering programs in the United States and 78 universities and/or outreach educational programs throughout Europe, Latin America, Asia, Middle East, Africa and Oceania (Australia; New Zealand). Of note is the United Nations division of 249 countries and territories in the world into 6 regional groups.

This development is accompanied by the ongoing work of The European Music Therapy Confederation (EMTC, est. 1991), representing approximately fifty professional associations, over 6000 music therapists in more than thirty European countries. In 2017 the EMTC appointed a 7-member commission to study and describe clinical qualifications (standards) for music therapy throughout Europe (EMTS). This work will include a “2021 analysis of survey results intended to help define minimum standards for clinical qualifying training (i.e., areas of studies, knowledge, skills and competencies). These defined minimum standards will be helpful in developing the training programmes (from introductory level to qualification to lifelong learning) and for ensuring a high level of quality in clinical work” (Esa Ala- Ruona, email communication, June 2021). While it is clear to me as an educator that we have so much to learn about educating and training music therapists, perhaps the world will become a smaller place in terms of qualifying standards for practice.

While I will miss the ongoing academic companionship of my colleagues in working through the many details of the chapters, I trust that readers will enjoy and profit from this book, reflecting on how we continue to move on in music therapy education and training.

K.D.G.



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**DEVELOPING ISSUES IN WORLD  
MUSIC THERAPY EDUCATION  
AND TRAINING**



# Chapter 1

## TRANSVERSALITY AND MUSIC THERAPY EDUCATION

*Simon K. Gilbertson*

### TELL ME SOMETHING ABOUT THE WORLD

A: Tell me something about the world.

B: Which world?

A: The world of music therapy.

B: There isn't a world of music therapy. Music therapy is a way of living in the world.

A: What do you mean?

B: Well, I don't know all that is to be told about the world, and I know some people will disagree with me, but what I think I mean is: music therapy is alive in the world as it is made up of the thoughts, actions, objects, things, and dreams of a small group of people who are widely distributed around the planet, in very different places, who have been active for different durations, at different times in history, for very different reasons. As we will find out later, I think we need to question if the term 'music therapy', in the singular form, is that useful at all for thinking about music therapy.

A: Hhhmmm.

B: What I also mean is that it is not a thing – the term 'music therapy' is misleading – the term is used to refer to many different things and ideas at the same time – which means we should ask what we are referring to when we use the term. Otherwise, our conversation will be like when two people are having a telephone conversation without being able to hear each other. They think they are talking about the one and same thing, but in fact they are simply jumping from one misunderstanding to the next – without even noticing, and having a lovely time all along, or alternatively being completely



bemused and irate at the unwillingness of their conversation partner to even appear at all interested in their thoughts and needs!

A: Okay – if it is not a thing, what is it?

## DEFINING AND UN-DEFINING TRANSVERSALITY

Consider that music therapy might be a concept that is made up of different words that are most commonly used as a reference to a long list of other concepts, actions, memories, dreams, thoughts and structures. These, individually, are often contrasting and are frequently conflicting and in need of diplomacy and deliberation. They are also built-in different ways, some which are closed and humanist-referential, and others which are more open and newer materialist-relational.

Another aspect that is very important to me is the possibility to consider that music therapy is strongly related to the actions of those who call themselves, and are called by others, music therapists. The elements of these actions literally *transverse* in many directions and levels, leading me to the title of this chapter. This leads to a situation in which *the interpretations of written text, identities, values and standpoints of the individuals are core to what we may call the sum of music therapy*.

Also, music therapists do not exist in vats, but in physical, material and metaphysical spaces and elements. Therefore, the human music therapist is, in context, but one part of a larger constellation – one that also includes architecture, objects like instruments, computers, recording devices, surfaces, rooms, city planning, destructed monuments and ruins, geology and geographic distributions, financial systems and transitory, temporary spaces. The therapists are also leaders, subordinates, employees and freelancers. They might not have any political unity, but might be subscribers to shared associations and charities.

A music therapist lives in the present as a future historical actor – a figure of the unfolding and unfolded events in spaces over time. With many other figures, any single actor is but an element of a most probably endless narration of unfixed, fluidity of objects and ideas. A music therapy educator has a particular additional position as a potential adjudicator and discriminator in the trajectory of music therapy learners. Placed in the system of educational and training qualification, the professionalized music therapy educator must find a way to live within a version of the world that is censored according to the politics of the education system, the professional certification system (if in existence in their located system), the state recognition system (if in existence in their located system) and in concurrency (or not) with their own personal values and agendas.

Based on these fantasies, it is expected that the plethora of multiple constellations will generate extreme details of significance and contrast. Values and identified cross, waves and cross-currents will be generated. In singular locations, shielded from migration and cross-fertilization, cultures will be sustained and protected from undesired change. In more frequented locations, the diversification of the co-constitutive mass is challenged differently in terms of sameness and unity. A sense of collectiveness or belongingness is no longer forged on sameness but of something else, something more intricately hidden in visibility. As teachers and learners, as co-narrators of the field, the discipline and profession are challenged to assess their own role in this co-constitutive mass; they are questioned about their political commitment and social action. Students and the educated are challenged to locate their self in relation to what they see and hear – what they touch and are touched by. They may be asked to resonate with uncertainty for an undefined period of time, they may be asked to purposively seek out change, moving forwards from that which is posed as a foundational point of departure, only to reveal itself as a momentary frame of the present which contributes to a reel of historical stories which are real for those who see a use and need for them. To generate a sense of coherence is to generate a set of convictions and beliefs that facilitate action and resistance. This is of significance in processes of learning and learning again anew, and in learning about oneself and learning about others. This is, in effect, a process of unpacking and repacking.

### **On the Notion of Transversality**

The term, ‘transversality’, like almost every other term that has been devised by humans, has contrasting histories and appropriations. I’ll begin defining and un-defining the term by explaining that the usage that is at the core of this chapter is not what is referred to as ‘transversal competencies’ in employment situations which has seen a huge expansion during the past decade (2010s–2020s). Those transversal competencies are described as the desirable skills of employees and are sometimes called ‘soft’. Amongst many personal and interpersonal attributes, they include “adaptability, leadership, teamwork, clear communication in different languages, etc.” (López & Rodríguez-López, 2020, p. 2).

I am also not using the term transversality as is done in the field of applied mathematics. In mathematics, it is said that the term transversality was adopted by the French mathematician Rene Thom in the early 1950s to describe the overlapping of two objects in more complex terms than simply their points of crossing or intersections, although there are also reports of usage of the term earlier in the 1930s (Hirsch, 1933). In Thom’s transversality theorem (in very

oversimplified terms) transversality refers to how two manifolds are considered to be transversal when “their tangent spaces at all points of intersection must span the tangent space of the ambient manifold” (Greenblatt, 2015, p. 1). A manifold in this context is exemplified visually as a closed loop when seen in one dimension, like the line of a circle, or the outer perimeter of an irregular blob. These shapes are considered to be manifolds as they can be conceptualized as a collation of four overlapping curves or segments that are describable in terms of how they map onto four equally opposite sides (like what is seen from the four sides of a box surrounding a circle or other shape). Two dimensional examples of a manifold include a sphere or torus. Tangent space in this context is understood as a flat plane which can be used to determine and describe the periphery of shapes in two dimensions. For our purposes in this chapter, the most important aspect of the mathematical use of the term and the reason I have included this usage of transversality is that it describes how coherent segments can coincide to produce new coherent co-constituted shapes that are significantly different to their segments but also retain their coherence as segments. This generates a plurality of ways of describing the original shape. This core aspect of plurality that is found in mathematical transversality has, although not directly translated, similarities to analytic processes in the social sciences that have developed since the 1930s in Western critical, philosophical and political theory and exemplified in the early work of diverse theorists including Hannah Arendt (1906–1975), Isaiah Berlin (1909–1997), John Dewey (1859–1952) and Harold Laski (1893–1950). It does, however, have some restrictions as an analogy due to its qualities of linearity and classification which will not be transposable to the understanding of transversality which I will use for the remainder of this chapter.

This differentiation is important as there are two terms which have multiple and diverse usages in mathematics and social sciences, namely intersectionality and transversality. There are similarities between the mathematical and social science uses of the term *intersection* (the point at which two objects or concepts, following their own different trajectories, cross and generate unique plots in space, matter and time) and its usage as ‘intersectionality’ (see Crenshaw, 2017, for an introduction) that is engaged with “how the differential situatedness of different social agents constructs the ways they affect and are affected by different social, economic and political projects” (Yuval-Davies, 2011, p. 4). In a similar manner *transversality* has taken a prominent role in the development of new materialist theory in critical theory of recent years (for example Braidotti, 2006; Dolphijn & van der Tuin, 2012) which strongly leans on the work of Félix Guattari in his early work in the 1960s (Guattari, 1984) and the work he did in close collaboration with Gilles Deleuze (Deleuze & Guattari, 1987).

## Félix Guattari and Transversality

At the time Félix Guattari worked at the French psychiatric clinic, La Borde, he was also developing the conviction that the patients he was observing were not only part of the enactment of the clinic (the establishment itself) but also a part of a larger ecology, one which encompassed the clinic, all who were there and also the concurrent political and social ecology from which he saw the clinic as being inseparable (see Goffey, 2016). With his growing conviction that interpretational psychoanalysis did not provide an extensive enough ground for conceptualizing and engaging in change with the patients at La Borde clinic, Félix Guattari set out on a different path than the one advocated for by contemporary psychoanalysts based on transference and interpretation. He titled this different path, ‘institutional therapeutics’ (Guattari, 1984), in which the term ‘institutional’ refers not to a distinct institution as in the word ‘establishment’, but to a larger ecology of matter, concepts and power that institutes and constantly works to define people, processes and possibilities. Guattari used the term ‘therapeutics’ to refer to processes of invested change by people and systems that see sense in making the commitment to that investment. In his 1984 book, *Molecular revolution: psychiatry and power*, Guattari offers a seminal introduction to his understanding of the term ‘transversality’. In doing so, he differentiates between groups of people in terms of those who are involved in ‘institutional therapeutics’, “involved in a definite activity, and are totally different from those usually involved in what is known as research into group dynamics.” (p. 14). He continues by differentiating further between *independent* groups and *dependent* groups: “The subject group, or group with a ‘vocation’, endeavours to control its own behaviour and elucidate its object, and in this case can produce its own behaviour and elucidate its object, and in this case can produce its own tools of elucidation [...] The dependent group is not capable of getting things into this sort of perspective; the way it hierarchizes structures is subject to its adaptation to other groups. One can say of the subject group that it makes a statement, whereas the dependent group’s ‘cause is heard’, but “no one knows where or by whom, or when.” (p. 14). Guattari (1984) offers these distinctions as, “a first attempt to index the kind of group we are dealing with. In fact, it operates like two poles of reference, since every group, but especially every subject group, tends to oscillate between two positions: that of a subjectivity whose work is to speak and a subjectivity which is lost to view in the otherness of society.” (p. 14). This distinction is one that is very important to remember when thinking about how those actors in music therapy and music therapy education ‘make a statement’ and those whose ‘causes are heard’. It is particularly interesting when this distinction is exaggerated by the intersection with financial status, religion, geographic site, gender, sexual identity, site of (in/correctly) assumed origin, or any other categorical marker of identity.