

HEIDI WESTERLUND, SIDSEL KARLSEN, HEIDI PARTTI (Eds.) *Visions for Intercultural Music Teacher Education*, Springer, Cham 2020, pp. 224

There is little doubt that the publication of *Visions for Intercultural Music Teacher Education* will, in future years, come to be seen as a landmark in the evolution of our understanding of music teacher education. With all the societal complexity in mind, we must remember as academics to offer our teacher students education, which should be up to date and intercultural. The reviewed book edited by Heidi Westerlund, Sidsel Karlsen and Heidi Partii emphasised the Scandinavian approach to music education. Their intention I assume was to address the needs of both students and professional colleagues, that is, they tried to offer both a textbook and something more – a proud volume full of successful examples from teaching experience.

The authors of the presented papers were asked to prepare new, updated chapters that would take into account the intercultural element in modern music teacher education. Each of the fourteen chapters is written by experienced teachers and lecturers who conducted their research which might help readers to engage with the diversity issue. The main aim of the publication is described in the wide introduction where the editors highlight the importance of reducing inequalities and stimulate positive change in national educational systems throughout the music. What is more,

foregrounding the intimate connections between music, society and education might be an arena for the reflexive contestation of traditions and taken-for-granted hierarchies, practices and structures. Thus, music teacher education also holds the potential to initiate new beginnings and life-long processes of learning.¹

This fine collection of readings aims at nothing less than a new approach to the study of intercultural music teacher education. It is a series of attempts to view a variety of innovative projects, intercultural collaboration between academics and cross-national ideas on music teacher education programmes within universities, conservatories and colleges. From the editors perspective, there is a lack of diversity aspect and that we should broaden the curriculum by world music courses. Enlightened researchers already don't see culture as something solid or fixed but try to perceive it as constantly in progress. In that way, we can participate in global discourses and discussions with our students through music education. Nearly all of the chapters offer interesting and perceptive insight into teacher educators' own experiences of working in intercultural contexts, student-teacher placement in foreign contexts and program-level developmental projects. According to the editors, music teacher educators and student-teachers must engage

¹ H. Westerlund, H. Partti, S. Karlsen (Eds.) *Visions for Intercultural Music Teacher Education*, Springer, Cham 2020, p. 2.

in intercultural work and encounters, including the benefits and hardships involved in individual transformation and the driving of institutional change.²

Nevertheless, the volume does a fine job of describing

the new horizons for understanding the tension-fields and possible discomfort that music teacher education face when becoming change agents.³

It also provides a text rich with examples of international scientific collaboration and the need for a new, worldwide perspective that might be introduced into music teacher education programs. While reading this publication, the reader gets the feeling that is not impossible and more importantly, required on the program level of higher education institutions. I am impressed by how this book contributes towards growing our understanding of the expert domains of music teacher educators. The papers in this collection argue as well that in this particular area it is important to consider these intimate associations between music, society along with education, in addition, to prepare ourselves for dealing with substantial social change.

Visions for Intercultural Music Teacher Education will obviously be cause for celebration among those readers for whom the topic is of central concern. A prime question must be whether the international academic audience is ready to understand and introduce the new, cross-cultural approach to their official university curriculums. For some, the examples from Israel, Sweden, Lebanon, Canada, Nepal, South Africa and Finland outlined in this publication might be too challenging or even unachievable in their countries but there is no harm in trying. Without a doubt, the book constitutes forward-looking ideas and answers for making music teacher education transnational. In sum, editors appear to have put together a „middle-of-the-road” text that is not overly empirical in its presentation, that provides relevant and interesting applied material, and that attempts to provide the reader with a structured way to think about intercultural music teacher education. As such, it has great significance and should prove to be of keen interest to a very broad readership.

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² Ibidem, p. 6.

³ Ibidem.