

THE IMPORTANCE OF THEORETICAL FOUNDATIONS IN MUSIC THERAPY

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"I found that Complexity Science, with its chaos theory, dynamical systems theory, and theories of self-organization and autopoiesis, greatly informs the full processes I see in Music Therapy."

Barbara Crowe (2004)

Regardless of whether we are in the scientific academy or not, we are scholars of a given field from the moment we specialize and practice in it. For this reason, being knowledgeable about different theories and perspectives is necessary to understand the directions present in various scientific/clinical techniques and practices. Such necessity is no different in Music Therapy. According to Kenny (1989), it is through the theoretical framework that we have a foundation, which manifests itself in a kind of structured thought. The author complements his reasoning regarding the importance of theoretical foundations in Music Therapy by using a description by Rudd, according to which the field is entering a pre-paradigmatic phase, in accordance with Kuhn's (1962) concept of paradigm. However, although Music Therapy has not yet established an exclusively own paradigm, music therapy studies have been based on different theories originating from paradigms crystallized in other fields.

Wheeler (1981), in a study on the relationship between Music Therapy and Theories of Psychotherapy, presents different psychotherapeutic theories and their advantages for use in the field. Behavioral Theories (Behaviorism), Humanistic Theories such as Rogers', Psychodynamic Theories such as Psychoanalysis and Analytical Psychology, and Reality Therapy Theories are presented. Although the author does not place particular emphasis on any of the approaches, we can highlight the role that Psychoanalysis has played, for example, in the studies of Benenzon (1976, 1985). In his work *Musicoterapia en la psicosis infantil* (1976), the author presents considerations regarding the importance of the bond between child and mother from the womb, addressing fetal psychism and the consequences of a turbulent pregnancy [...] severe emotional states in the last months of pregnancy produce hyperkinetic children who function inadequately and poorly (p. 23).

The use of different theories in Music Therapy does not end in the field of psychotherapeutic perspectives. Rudd (2008) points out that although most of the field is still under the influence of a positivist paradigm, much has been imported from theories currently

developed in Medicine, Sociology, and Musicology. We highlight Musicology because it is the science that studies the structure of the fundamental tool of Music Therapy, that is, musical structure. According to Ruud, much of the theoretical foundation of his studies and practice comes from approaches centered on the musical element, such as Nordoff/Robbins improvisation and the receptive music therapy approach developed by Helen Bonny (p. 48). In the Brazilian context, we highlight the work of Barcellos (2008), a researcher and music therapist who has focused on the musical element in music therapy practice.

To conclude, we present what we consider the insertion of Music Therapy into a recently formed scientific paradigm: Complex Adaptive Systems / Dynamic Systems. The application and further study can be found in Barbara Crowe's 2004 work *Music and soul healing*. This is the third moment of Cognitive Sciences (THELEN; SMITH, 1994), which stands in opposition to the basic concepts of the positivist and Cartesian research perspective. In this new approach, concepts such as non-linearity in the trajectory, self-organization, inter-intra subject variability, among others, are worked with in a music therapy context.

We present, in this brief exposition of paradigms and theories present in Music Therapy, theoretical pathways for the scholar's foundation in the field. In this way, we highlight the importance of the music therapist knowing the origin of the concepts that accompany their practice in order to avoid potential inconsistencies in their performance.

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