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## THEORETICAL FOUNDATIONS OF MUSIC THERAPY

Svetlana JELEASCOVA, Teacher with the highest didactic degree

<https://orcid.org/0000-0002-0719-1052>

PhD student, "I. Creanga" SPU, Chisinau

**Abstract.** The article deals with the theoretical aspects of music therapy. The analysis of literary sources reveals the role of music in historical terms, as well as the significance of music therapy as a means of correction for various diseases.

**Key words:** music therapy, corrective action, rhythm, mode, eurythmy, art therapy.

## FUNDAMENTAREA TEORETICĂ A TERAPIEI PRIN MUZICĂ

**Rezumat.** Articolul tratează aspectele teoretice ale terapiei prin muzică. Analiza izvoarelor literare relevă rolul muzicii în termeni istorici, precum și semnificația meloterapiei ca mijloc de corectare a diferitelor boli.

**Cuvinte cheie:** terapie prin muzică, acțiune corectivă, ritm, mod, euritmie, terapie prin artă.

**Relevance of the research:** music has a significant impact on an individual, it also influences the human body in numerous ways. Various artefacts indicate that since ancient times, people have used sounds to produce special effects. Nowadays, music is present everywhere: both as a background accompaniment and an aesthetic and spiritual event, as well as a means of therapeutic and psychological impact. Non-drug therapies, which have been gaining popularity in recent decades, give a significant place to music therapy.

**The aim of the research:** the study and systematization of literary sources confirming the ancient origin of music therapy and its significance in modern science and society.

### Objectives of the research:

1. study the theoretical and practical application references;
2. systematize and arrange in chronological order the development of music therapy as a separate type of art therapy;
3. find evidence of music therapy expansion and popularity within modern science and society.

“Music therapy is a method applied to treat patients with nervous system disorders through music” [15].

“Music therapy is the purposeful use of music or its elements, aiming at solving therapeutic issues .... Music therapy aims to help people who are in a state of illness, with behavioural disorders and developmental delays ...” [2].

In his work “The Psychology of Art” L. Vygotsky claims that art brings “mental satisfaction” to an individual and their personality experiences “an intellectual joy”. In his study, L. Vygotsky emphasizes the importance of nuanced music, its fine lines, richness

and depths of emotional intensity. Analysing his work, one can conclude about the trinity of sound, rhythm and dynamics [5].

In another work "Imagination and Creativity", L. Vygotsky emphasizes the importance of developing children's creativity in pedagogy and psychology [4], thus confirming the importance of all forms of art. Vygotsky also stated that "the basic law of children's creativity is that its value should be seen not in the result, not in the product of creativity, but in the process itself" [6].

According to G. Decker-Voigt and co-authors, a psychotherapeutic treatment of ailments caused by physical or mental developmental characteristics becomes especially effective when music therapy is applied [2].

Since ancient times, music has been an integral companion of individuals, accompanying them throughout life in the form of ritual songs, rituals, household and work activities. The first musical instruments such as flutes and drums appeared about 50,000 years ago, a period which coincides with the appearance of rock paintings. These facts can serve as the foundation for the conclusion that music is deeply embedded in human nature, biology and genetics [1].

Numerous researchers of authentic folklore have revealed the special significance of folk musical art in the life of the tribes that inhabited the planet in ancient times. To this day, there are ethnic groups, in whose traditions, music is used as an accompaniment to magical rituals, introducing participants into various states of altered consciousness.

Musical rhythm has been the most powerful suggestive tool since primitive times. Shamans, spellcasters, sorcerers, numerous healers used a variety of rhythmic structures to accompany various magical actions. The tempo of rhythmic repetitions varied depending on the purpose of the impact, sometimes accelerating, sometimes slowing down, thereby providing the desired effect on the desired object. To enhance the result of rhythmic excitation, singing was used, which increased the dynamism of the ritual action. The vocal-rhythmic action introduced the object into the state necessary for further influence. Magical singing with rhythmic accompaniment evoked involuntary sensory responses in the participants. The emergence of various musical noise instruments greatly facilitated and deepened the influence of magical rituals and ceremonies. The skill level of the main performer of the rite, along with spells, often included the possession of a ritual musical instrument (tambourine, drum and other types of percussion and noise instruments). There is no doubt that each geographical community was distinguished by the originality of musical and rhythmic structures, sets of ritual, ritual and magical music. In many tribes, singing with accompaniment of noise and percussion instruments was also accompanied by elements of participants' spontaneous movements, caused by the musical-rhythmic effect on the sensory system.

The musical art of ancient civilizations reflected, first of all, the society way of life and, secondly, some internal states of the individual. In ancient China, the treatment of various somatic and mental diseases was carried out by using various combinations of melodic sound combinations reproduced vocally and instrumentally. Thus, healers managed to influence, through musical means, certain organs of the body. The Chinese pentatonic musical mode, consists of five sounds, which, according to Chinese philosophy, correspond to the five organs of the body, which in turn correspond to certain mental functions. The philosophy and medicine of ancient China divided everything that happened and existed in the world into two categories, male and female energy "Yang" and "Yin". Inside the human body, energy moves along the meridians, certain "passages" connected to each other. In addition, each meridian has a connection with one internal human organ. The treatment of mental and physical disorders was carried out by exposing certain melodic sounds and tones of the singing voice and musical instruments to the meridians and the organs of the body associated with them [8].

Indian music therapy (Gandharvotherapy) is considered as being among the effective ways to correct mental and somatic disorders. Indian music therapy is based on the idea of the rhythmic existence of the universe, nature, human being and society. The vocal art took the leading position, it was considered the most powerful in terms of influence. The dominant interval of Vedic chants is the interval and the scale in the volume of the third, which expands in the melody by singing the lower and upper sounds. All Vedic mantras are designed for rhythmic performance and are created in a certain musical dimension. To this day, music therapy techniques apply ancient ragas, which are healing musical compositions consisting of certain notes [11].

In ancient Greece and Rome, musical art reached an exceptionally high level of development. The ancient Greek philosophers Pythagoras, Aristotle, Plato highlighted the healing power of music. They believed that melody and rhythm affect an individual's mood, changing their emotional state. Pythagoras's music was built on melodies and rhythms, which not only healed, but also cleansed an individual spiritually. Pythagoras created a special system of musical influence "Eurythmy", the purpose of which was to restore the balance of the human microcosm by means of rhythmic influence. To cure infectious diseases, Democritus advised listening to the flute. In turn, Plato and Aristotle believed that music can have a decisive effect on the social system [13].

In the Middle Ages, the next stage in the development of musical culture, church hymns played a special role, in which the ecclesiasts identified the harmony between people and God. The singing of church hymns and chorales pacified, relieved physical and mental suffering, brought people together spiritually.

In the Renaissance, when nature played the key role, began a rapid development of medicine and the search for healing methods. Musical healing was one of treatment

methods, i.e. music therapy in medicine, which is actively developing today under the guidance of Professor S. Shushardzhan.

In the 19th century the leading direction was the study of the human psyche, whilst the value of spiritual manifestations was widely spoken about. To improve the efficiency of work on the study of psychological phenomena, music began to be used, it served as the birth of another direction in music therapy, as a method of psycho-correction, which is currently intensively developing, Professor V. Petrushin being one of the most successful scientists in this area.

In the early 20th century, music therapy gained a great popularity and a widespread development in the United States. Thus in 1903, Eva Augusta Wezelius founded the National Society for Music Therapy. In 1926, Isa Maud Ilsen founded the National Association for Music in Hospitals. Whilst in 1941, Harriet Ayer Seymour founded the National Music Therapy Foundation. In the 1940s, innovators in the development of music therapy emerged as an organized clinical profession. The psychiatrist and music therapist Ira Altshuler, MD, promoted music therapy in Michigan for three decades. Willem van de Wall pioneered music therapy in public institutions and wrote the first text about music therapy "How to Do It", "Music in Institutions" (1936). E. Thayer Gaston, known as the founder of modern music therapy, played a crucial role in promoting the profession from an organizational and educational standpoint. The first music curricula of the Music College were also developed in the 1940s. The American Music Therapy Association (AMTA) was created in 1998 by merging the National Association for Music Therapy (NAMT) and the American Music Therapy Association (AAMT). AMTA initiated the consolidation of the music therapy profession since 1971 [16].

In France, at the beginning of the 20th century, the famous creator of "Rhythmics" (a discipline that exists in music education to this day) or originally called "Rhythmic Gymnastics" Emile Jacques-Dalcroze followed the thesis: music transforms corporality. His methodology has become widely known, and many of its elements are now not only used in music education, but also in choreography, conducting, singing, and are as well the basis of many body-oriented psychotherapeutic techniques. E. Dalcroze's method implies a lot of attention being paid to concentration, memory, coordination of movement, autonomy of various parts of the body, as well as the development of internal hearing. All exercises of this method are sung, which leads to an inevitable exacerbation of the auditory function, often to the development of absolute pitch [7].

In October 1919, in St. Petersburg, Russia, under the guidance of V. Bekhterev, the State Institute of Music Education was established under the aegis of the Psychoneurological Academy. Based on the close collaboration of the two scientific structures, and as a result of a wide range of interdisciplinary interactions, along with the study of the healing effect of music on a person, special music therapy programs and

methods of musical and aesthetic education were developed, issues of musical activity, giftedness, the problems of the processes of musical creativity and professional hygiene were studied as well [12].

Also, in the early 20th century the third direction in music therapy was born, which is music therapy in pedagogy. This direction was based on the teachings of the Austrian philosopher R. Steiner and the pedagogical current of Waldorf pedagogy that appeared on its basis. The foundations of Waldorf pedagogy was music and its unity with the artistic movement and poetic speech, eurythmy (very similar to the ancient performance). Since Steiner's teachings were too mystified, Waldorf pedagogy was not widely used at that time.

Music therapy in pedagogical work has been firmly asserted in modern times. It is both a way of an easier assimilation of the learning material, and a method of corrective influence on deficient functions in children with learning difficulties and special educational needs [10].

D. Kirnarskaya, Doctor of Psychology and musicologist, reveals in her research the essence of musical activity:

1. Development of one's volitional qualities (the necessary daily activities develop aspiration, perseverance)
2. Development of musical ear, sense of rhythm
3. Development of artistic and aesthetic taste
4. Development of motor skills (gross and fine)
5. Development of creativity, improvisational skills
6. Development of thinking processes

D. Kirnarskaya emphasizes that the type of musical activity doesn't have a decisive role. Whatever instrument an individual play, whether they sing in a choir or compose music, regardless of age, it has a significant impact on the thinking processes. In just 1 year of music lessons, the corpus callosum, which connects the parietal and frontal lobes of the cerebral hemispheres, increases by 25% [9].

The American neurologist Oliver Sachs, in his book "Musicophilia", referring to the study of Alvaro Pascal-Leone, states that even without the physical sensation of the instrument, when playing an imaginary instrument, the same parts are involved in a musician's brain as if playing a musical instrument. The neural circuits that play the leading role in initial learning are activated even with a simple mental exercise. Oliver Sacks also mentions a research done by Robert Zattore and his colleagues in the 1990s on musical imagination. They proved that when music is imagined, the auditory areas of the brain are active in almost the same way as when it is actually played [14].

The foregoing leads us to the conclusion that the brain is activated by any reproduction of musical fragments, whether mental or real sounding, thereby actively developing the human imagination.

Norwegian neurologists A. Brean, along with G. Skeye, in their fundamental work “Music and the Brain”, studied in detail the physiology of music processing in the brain, the neuroplasticity of which increases due to the influence of music. They say that the most effective sedative effect on the baby's brain is not the mother's speech, but her singing. Confirmation is the change in the level of cortisol in the saliva of the child. In turn, the position of scientists allows us to assert that with the help of music lessons, it is possible to help the nervous system and the brain, which are experiencing a number of difficulties due to impaired development, in order to achieve certain improvements in their functioning [1].

This way, the history of the music therapy development can be shortly presented in the following table 1.

**Table 1. History of the music therapy development**

№	Country	Title of music therapy	Representatives
1	Ancient China	Pentatonic	Monks
2	Ancient Greece	Eurythmy	Pythagoras Aristotle Plato
3	Ancient India	Gandharvotherapy	Ecclesiastics
4	Middle Ages	Church music	Monks composers
5	Renaissance	The sounds of nature as a dominant direction. Music therapy in medicine.	Healers
6	19th century	Music therapy in psycho-correction	B. Rush, Esquirol
7	20th century	Rhythmic Music therapy in pedagogy, medicine, psycho-correction. Integrative Therapy.	E. Jacques-Dalcroze Steiner, Klyuev, Shushardzhan, Petrushin, Moreno, Gaston. Schwabe, Koenig, Koehler.

As we can see from the above, music therapy originates in the ancient world, undergoes a significant evolution and is nowadays applied in the most multifaceted context.

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