

## Music therapy as a form of psychotherapy.

Music therapy as a form of psychotherapeutic interaction, arouses a growing interest among physicians, psychologists and psychiatrists in recent years. The phenomenon of the medicinal effects of music on the human psyche has been known since ancient human history, the first theories of the aesthetic values of music and its educational values come from the ancient times.

High prevalence of the contemporary interest in this field combined with the hope that music could be perceived as a universal therapeutic tool which would be useful both for prevention as well as treatment and rehabilitation, does not cause any side effects that often occur in the case of pharmacological devices. The large number of lifestyle diseases plaguing both adults and children is increasing as a result of fatigue life under conditions of intense and continuous rush and feeling of loneliness or discomfort, requires taking all the possible solutions to protect mental and somatic health against the threat. Turning toward the arts, and in particular contact with the music can satisfy the emerging nostalgia for a different world, full of dreams, feelings, experiences, increasing sensitivity and facilitating emotional change of attitudes and behavior. Enthusiasts of music therapy mention many advantages, treating music as a specific type of drug. First, there is an almost universal application, because contact with music is usually a pleasant experience. People in general do not suffer from the music, the percentage of contraindications to its use is relatively low, and it is limited to the acute psychosis, music-induced epilepsy, depression. Secondly, the formation of a patient dependency in the form of getting used to regularly listening to music regularly for therapeutic purposes is not a threat, on the contrary, it is the positive effect of therapy and proves development of the appropriate needs and interests. Thirdly, music allows for easy access and knowledge of the world to patients, because humans do not control the intellectual as usual verbal communication and is therefore a valuable method of treatment in psychiatry.

Opponents of music therapy emphasize the great difficulty in demonstrating the healing properties of music. This involves on the one hand with a limited program of music therapy implemented only in certain medical facilities, on the other hand the use of music therapy in the complex of many therapeutic techniques, in order to quickly achieve the results against large numbers of patients waiting masses.

The popular image of music therapy is often understood as the impact of music on the 'mentally ill', which involves the belief that music acts primarily on the human psyche, and especially in the realm of emotional experience. Human psyche, however, is closely connected with its somatic, and somatoform disorders form so numerous and extensive links with mental disorders that speaking about the influence of music on humans should be understood as an impact on the entire human system. That is the essence of music therapy is recognized widely by T. Natanson, who defines it as 'a method that uses multiple effects of music on human psychosomatic system'.<sup>1</sup> The concept concludes that certain emotional experience arising from the passive or active relationship with the music evokes the appropriate emotional response

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<sup>1</sup> T. Natanson, *Wstęp do nauki o muzykoterapii*, Wrocław 1979, p.51

from a man who, in turn, is always accompanied by changes occurring in the body biochemical reactions, vegetative, etc.<sup>2</sup>

Natanson takes into account the fact that music affects humans as a physical phenomenon, and therefore as a specific set of acoustic vibrations of very physical reaction, while the accompanying psychological reactions. Experimental data and practice in music therapy that music can change the state of activity of the nervous system, induce specific changes in the activities of the body, may alter muscle tone, accelerate metabolism, modify breathing, etc.

From the moment when medicine, particularly psychiatry after World War II have begun to use music in the treatment of war veterans there has been a rapid development of music therapy. Evolution went on and changed music classes in the whole therapy, the program, its implementation and the competency of the leading music therapist. Prior to 1940 the year when music therapy was part of the so-called active therapy, which role was to fill the long hours of convalescence, and so was important as an ancillary and subordinate instrument to treat the symptoms. Today music therapy is considered to be one of the forms or tools of psychotherapy. According to Kratochwil psychotherapy is intended to correct dysfunction of the body as a means of psychological words, facial expressions, silence, emotional ties, learning, manipulation of the environment and others.<sup>3</sup> Among the measures listed there is the art and within there is the music. In music therapy medicinal effect on patients is exerted by Schwabe, by different components and types of music, and also the varied forms of receiving and practicing. There are few structural elements of a musical work, such as rhythm, melody, dynamics, harmony, timbre, tempo, and others. The impact of these elements of music on humans may be important for stimulating the psychosomatic functions, shaping the course of psycho-physical tensions and relaxations.<sup>4</sup>

Various techniques of music therapy use various elements to achieve therapeutic effects, for example, meter and tempo in kinesitherapy, in chore therapy rhythm and melody in singing therapy. Extensive music literature allows to choose different songs in terms of duration, style, type, direction of melody, texture and executive apparatus. Selecting music tracks of a certain influence on a patient requires respective spheres of competence, a great experience, knowledge of individual needs and circumstances socio-psychological circumstances from the therapist. Music therapy understood as a practical activity is a procedure aimed to achieve specific therapeutic goals. It can lead to results only if it is conducted systematically and methodically. Despite the thousand-year observation and experience in the field of therapeutic effects of music specialists have not yet managed to create a theoretically well-established methods of music therapy. They grow on the field of various psychological concepts, which can be very simply derived from psychoanalysis, learning theory - the so-called behavioral psychotherapy and existential philosophy assumptions - humanistic psychotherapy.<sup>5</sup> According Galifńska, most previous music centers in the world comes from psychoanalytic principles. This approach assumes that neurotic symptoms are rooted in early childhood experiences which

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<sup>2</sup> J. Wierszyłowski, *Psychologia muzyki*, Warszawa 1981, p.266

<sup>3</sup> Kratochwil, *Psychoterapia*, Warszawa 1974, p. 26-32

<sup>4</sup> Ch. Schwabe, *Leczenie muzyką chorych z nerwicami i zaburzeniami czynnościowymi*, Warszawa 1972, p.9

<sup>5</sup> K. Lewandowska, *Muzykoterapia dziecięca*, Gdańsk 1996, s.45

have been repressed into the subconscious. The chief task of therapy is to facilitate the abreaction. Music by representatives of this direction allows the patient to meet and experience the reality inaccessible to rational knowing because it is the easiest to reach the subconsciousness. Thus, Pontvik for example believes that music penetrates to the deepest layers of personality, and believes Haischa - is able to express what can not be put into words, which comes from the subconsciousness.<sup>6</sup>

Among the many hypotheses put forward for the recognition of the effects of music on human behavior, the abstract nature of music is listed, which allows to avoid conflicts and emotions. The probability of this hypothesis is confirmed cases of people with mutism, as well as autistic children, to whom the music reaches despite the fact that the environment can not make contact with them verbally. Another hypothesis emphasizes the role of music as a stimulating and activating the process of imaginative fantasy, and highlights yet another similarity occurring between the 'structural dynamics', music and emotion, which allows humans to call the music harmonized with its processes of voltage-detente and eventually leads to a balance between the processes of emotional and physiological unit. According to the latest hypothesis selection of a suitable stimulus or musical material examined with respect to the current state of the psychosomatic patient is important for musicians. The principle of compatibility (so-called principle of 'iso ') requires the selecting music similar to the mood and mental activity of the patient before the seance and, after obtaining an echo from his hand, you can begin to modulate the activity of the patient in the intended direction of therapy, with the musical material of a different nature.<sup>7</sup>

## **Bibliography:**

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<sup>6</sup> E. Galińska, Podstawy teoretyczne muzykoterapii. Zeszyty Naukowe Wrocław 1978, p.84

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