

# Music Therapy in the Field of Healthcare

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**ABSTRACT:** *Music education has become one of the longest kinds for creative and expressive therapy and has also been proven to have benefits in various diagnostic and research contexts, such as schizophrenic, depression, circulatory characteristics, as well as dementia. This article provides an overview of the some of the latest results throughout this area and also uses two specific case vignettes that provide insight into day-to-day uses of clinical music therapy. In this article attention is given to components of social as well as occupational music usage predicated from with a “music as health” viewpoint. This critical study is meant to uncover beliefs regarding music involvement as well as music watching, with examination of the way music is created as a contribution to societal benefits through musical and healthcare ecosystem. The often observed assumption that music involvement as well as music listening are inherently positive and beneficial is explored. A variety of initiatives are presented and analyzed with relation to the topic of music’s commodification happiness or what has previously been called, the omnipresent goodness of music.*

**KEYWORDS:** *Education, Health, Music, Social, Therapy.*

## 1. INTRODUCTION

The connection of health and music structures within an area increasingly referred to as music and health has gained study within the music disciplines of therapy, sociology, psychology, and musicology. These study and practice stories offer a platform for advancing music and health understandings including extending the theoretical framework in which this discourse is located.

However, more study of the underlying premises of health music king and promotional narratives similar as those in the broader area of music practice is needed, with reference to the origins, connections and development among these assumptions in domains of implementations concerning concert experience[1]. In order to examine views of music as a health activity resulting in social benefit, music initiatives that are predicated from a “music as health” ethos and have also been recorded in a variety of sources are explored here. The often observed assumption that music involvement and music listening are inherently good and “helpful” is examined with reference to the topic of music’s “commodified goodness,” where goodness is taken to reference conceptions of morality and beneficence[2].

Working from with a description of something like the existing field of music as well as health as a “closed framework”, this article investigates aspects of the development as well as inter-relationship among both differing traditions of investigation into songwriting as well as human experience to reference towards the structural model of health throughout order to model extant social gains. This perspective upholds a less commonly occurring view throughout music as well as health discursive practices, where music is proposed to be a “situated form of communication within cultural production, with reference to what Merriam characterized for the profession of cultural studies as a study of “music in culture” but then also music as cultural context.

### 1.1. *Wider Settings in which Music’s Goodness is Experienced*

Ventures in the community arts which expressly use the medium of music to accomplish “good” results are important to examine in expanding this topic further. Many arts initiatives offer evidence for the notion that an enduring expectation remains around music’s role as a producer of social good. Members of social, religious, and community choirs have stated the advantages they receive in singing in a group. It is likely because of these narrative descriptions that numerous choirs have been formed to mainly meet therapeutic and social needs of members, and positive results accessible to participants have been portrayed[3].

However, neither choristers nor choral experience have become the focus of this essay; rather interest is directed it toward the received perspective of music’s transformative leadership possible future clearly obvious in those kind of projects with homeless individuals as The Choir of Hard Knocks (Australia) started in 2006, as well as the Montreal Homeless Choir established in 1996. 6 The music project El Sistema for underprivileged children in Venezuela is also briefly addressed in order to investigate what the media reactions to this initiative using music for social benefit may tell about generally held ideals about music and musical experiences. El Sistema loosely translated as the system was established in Venezuela in 1975, aiming at addressing social and educational deprivation via classical music instruction for youngsters who otherwise have little chances for moving out of their apparently hopeless socioeconomic situations[4]. Some 250,000 youngsters from the poorest areas are given an instrument and regular instruction in 90 schools across the nation, and form an orchestra.

### 1.2. *Balancing Impacts and Experience Within Music Research*

It has been argued that in establishing the science of music therapy, along with the profession of the music therapist, the issue of the broader function and usefulness of music in daily life appeared to be somewhat left out of focus. The idea of music as therapy gained considerable scientific legitimacy but lost its historically essential function as a branch of study trying to use music as an important source of information about how to live and connect to the world. As late as 2005 it was observed that the terrain of music listening in Western consumer cultures has barely been explored, whereas topics such as laboratory studies of music responses and the study of music performance have been more serviced in research literature[5]. The discipline of music psychology has made numerous advances into the realm of understanding music perception, music and emotion, the neurology of music, and music and consumer behavior.

However, primarily, such research concentrate on music as a stimulus which produces consequences. The aim is to delimit the results of music listening or music playing, and/or utilize the findings of this study to create explanatory frameworks for music experience. This may be observed in the model provided by Peretz regarding the ways in which music can be regarded an adaptive system: for a system to qualify as adaptive it must offer effective solutions to a problem. The system must have a unique design. The bonding issue in the context of music is to overcome selfish genes for the benefit of a group. Peretz’s model was created through a study and testing of human reactions to music stimuli. She believed that the musical characteristics of early parent–infant contact are the basis of this adaptation.

This emphasis on explaining and predicting the “effects” of music has broadened knowledge about music and human behavior, and the findings of such studies have been welcomed in fields such as music education and music therapy where the demands of providing quality professional practice within publicly funded systems, and the work of “doing” music with others are primary concerns[6]. The rationale for the advantages of music education or music therapy that has developed from certain areas of music psychology, in particular, are utilized

widely within these professions to justify the necessity for and benefits of musical experience. However, continuing to study in this manner has created a discourse in which music is framed as a stimulus that produces positive individual or collective reactions.

Traditionally this study examines musical responses in a variety of areas but does not seek descriptions of human experience or human connection as the foundation for gaining additional knowledge[7]. This potentially has restricted serious examination of broader elements of meaning and possibilities in musical connecting, and has led in music therapy being somewhat reliant on non-clinical uses of music in cause-and-effect research results to educate and explain the advantages of music. Some of these study results have been seized on by the well-recognized Mozart Effect™. Some critical examination of the claims and results of the first investigations of this impact have emerged. the implicit attributions given to classical music and its “values,” and the enormous financial success of Campbell’s business indicate more study of these widely held ideas about the usefulness of music, particularly for some reason “Classical” music, is needed.

The significance of music in individual and societal change and the manner in which ideas about its potentials are transformed into collective and/or individual human behaviors is of interest to music therapists. Further exploration of music’s role in contributing to human cultural experience is therefore needed to both critically appraise and engage with current discourses, and to discover new directions for theorizing and performing research actions within domains where music and health constructs are explicitly linked[8]. If, as DeNora has argued in her sociological study of music in daily life, music exists as a “technology of the self” then the experiences recounted by individuals who engage may be helpful in explicating broader meanings and possibilities within music production and performance.

It perhaps fits the objectives of the professionalizing of the field of music therapy to unquestioningly embrace the role of music as providing extra resources to people who suffer health problems. In music therapy, Ruud’s criteria of agency, belonging, coherence and identity in developing capabilities of music therapy elegantly underpin the development of a field of practice where therapeutic transformation is primary business[9]. That is not to say there has been no critical examination of some aspects of emergent theorizing in music therapy but rather to suggest that, in general, this professional field of practice benefits from the construction of music as inherently good and has yet to demonstrate appreciable awareness of any possible loss of potential for scholarship and theorizing associated with this choice.

The following extract from Oliver Sacks’ book *Musicophilia* illustrates claims for music and music experience. He wrote: Music is part of being human, and there is no human civilization in which it is not well developed and respected. Its mere ubiquity may lead it to be trivialized in everyday life; we turn on a radio, switch it off, hum to a tune, tap our feet, discover the lyrics of an old song running through our heads, and think nothing of it. But to individuals who are lost in [some neurological disease or any other condition such as] dementia, the scenario is different. Music is no luxury to them, but a need, and may have a power beyond everything else to return them to themselves at least for a time.

Any music therapist dealing with individuals who have neurological problems understands the phrase above. However, manner it is worded and its confidence, including use of words like a power beyond and reference to restoration, indicate a wider growing emphasis on positive and transformative effects of music in comments about capacities of music to assist and heal[10].

It is this certainty that music therapists may take care to consider. To some degree it should assist aim of our professional reputation to participate in discourse boosting power of music.

## 2. DISCUSSION

Music is entrenched in the background noise of our daily lives such that increasingly thoughts surrounding any problems with its presence which may be complex and intricate are muted. Through use of music as a back story to film, its ubiquitous presence in all types of communitarian circumstances that involve consumer behavior, and its use of musical accompaniment as a smartphone or system in place to increase political hierarchy are hidden phenomenon in research discourses about music's inherent benefit, requirement as well as effects. The growing focus on the utility of music that supports music as having a purpose to improve life and be perceived as life enriching, whether that be in terms of non-musical learning goals, or everyday advantages including such music relaxation, should worry us here in the music therapy community.

As music, including music consumption in particularly, is increasingly considered as being a beneficial and fundamentally "good" anthropogenic climate change there is virtually no area where its usage in public places may be deemed harmful, upsetting, or problematic. That is, music listening in public spaces is unthinkingly marketed as adding value to or enhancing human service and human experience such that concerns regarding its effects or the listener's experience become unimportant. Beliefs regarding the intrinsic benefit of music listening in molding good or compliant social conduct, such as decreasing queue anger when waiting in line, make it more difficult to experience thoughtful usage of music in social, or particularly commercial, settings.

This influences the meaningful advancement of the ongoing use of music in fields such as education as well as therapy when at the same moment, I would argue, professionals and education professionals are more and more required to make arguments for music's widely available wonderfulness in needed to guarantee the continuation of their work and contributions. In music education advocacy, extrinsic and intrinsic advantages of music have been dichotomized where music engagement may be described as having positive consequences as well as being the means to this goal. This method enables that Extrinsic arguments communicate to the pragmatic, logical aspect of human nature.

Intrinsic justifications appeal to one's aesthetically as well as deeply ingrained subconscious understanding of what it is to be human. While fairly simple, this contrast may offer an additional chance to explore what is wrong with claims supporting music's potential function in instruction against music as health initiatives. Examining wider elements of music experience has defined certain fields of music educational psychology. However, as the financial screws tighten increasingly tighter, it is worrisome that commodifying music to provide goodness may emerge as dominating way of justifying a place for music therapy in healthcare services. It might be argued that Community Music has not needed to deal with this issue of the commercialization of music's goodness in the manner I am saying is required in music therapy and music education.

Community Music has been characterized as a socialist business based on a utopian ideal of a communal collaboration freeing "the individual from the thus would of class, religion, and family. Community Music stresses imaginative and interactive musical activity, while politically opposing any institutional grip. This attitude of opposition to bourgeois ideals, of

valuing arts involvement for all people, as well as the rejection of music creation inside official educational institutions has possibly provided distinct possibilities for growth in Community Music than those accessible to the profession of music therapy. However, it is not always obvious to me how the limits between financial and institutional legitimacy as well as the idealistic goals of the artistic democratization program being negotiated as well as maintained in this activity, particularly in its interaction with music education.

### 3. CONCLUSION

The same as practicing clinicians all over everything, something that my wonderful privilege to regularly experience this same creative therapeutic opportunity presented through musical performances which would be created by me, and/or founder with both the patient, in combination with both the rapport designers establish though the words and music, to change individual moments of encounter along with contribute towards the overall growth of clients' capacities. The research brought to notice of the optimism that is infused in and via music's usage in numerous community initiatives.

However, music's potential for continuing to expand individual or group creativity, or its capacities for critically reflecting to civilization different facets of its present incarnation, or its function as a shining beacon of change, or indeed any possibility of potential for harm could perhaps consequently be significantly reduced more by insistence that soundtrack always be helpful throughout servicing objectives of social benefit, and must create "transformational" possibilities for those who experience it. In examining and revealing elements of this potential commercialization and the associated hidden value system throughout music academia, new inter-relationships connecting music as well as healthcare including methods of investigating within this area have the potential to develop.

In music therapy we operate within a relationship frame; the above includes our connection with both the clients, as well as theirs with us, conveyed via music. Music and its representational, expressive aspects, are rich with potential for therapeutic benefit. The sensation of co-creation of musical in minute moments which seem to be inter-linked through our previous histories, relational with us, and innovative as well as generating must continue to be the focus of our study efforts. The music as well as health study and practice field is rapidly extending outside the practice as well as practitioners within mindfulness - based stress reduction, embracing the possibilities for reciprocal and integrated collaboration and development that are accessible. Because this field develops the basic principles of musical as well as its social function requires continuous development.

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