

SUMMARIES

Lars Ole Bonde An introduction to music psychology and music therapy

The article presents a short overview of music psychology as a discipline. Selected definitions and theoretical models are introduced, followed by a brief historical outline of the discipline. Processing of music in the auditory system and in the brain is surveyed, followed by sections on the physiological and psychological effects of music, with particular focus on the relationship between music and emotion. Developmental issues, musical preferences and different types of musical experiences are briefly reviewed. Psychoanalytic explorations in music are presented as a specific tradition parallel to music psychology. Since contemporary music psychology is dominated by a cognitive trend the cognitive perspective on music is characterized. Finally music therapy is briefly introduced as a form of »applied music psychology«.

Frede V. Nielsen: Music and consciousness: a phenomenological perspective. A theory of music as a multi-spectral universe of meaning – with reference to the ‘musical tension’ dimension of meaning.

A phenomenologically based theory of music as a multi-spectral, multi-layered and ‘deep’ universe of meaning is presented. The outer musical structure leads into and is mutually anchored in other more deeply placed layers of meaning of a kinetic-motoric, tensional, emotional, spiritual and existential nature. These layers and dimensions of meaning are intertwined, so that each individual aspect can only be understood when the others are taken into account. They belong together, because they are heard together. The musical depth structure corresponds to (is correlative to) the depth in our experiential consciousness, so that a sense of belonging between the music and us can arise. The theory is underpinned and exemplified with reference to theory and empirical research regarding the experience of musical tension. Attention is drawn to significant consequences for both music education and music therapy.

Sven-Erik Holgersen: The potential of Daniel Stern’s core concepts as contributions to a phenomenologically based psychology of music.

During his entire authorship Daniel Stern has analysed the subject-environment relationship and the constitution of intersubjectivity. Stern has been increasingly inspired by phenomenology, which has consequences for the interpretation of core concepts such as *amodal perception*, *vitality affects*, *affect attunement*, *intersubjectivity* and *the present moment*. After discussing these concepts and their relations to phenomenology and music psychology, the notion of a *musical self(sensation)* is briefly outlined. In the concluding section some implications for music pedagogy are suggested.

Mats Uddholm: The relationship between music and psyche in a sociocultural perspective

The purpose with this article is to illustrate, how the connection between music and psyche can be understood and discussed from a sociocultural point of view. Lev Semonëvic Vygotsky’s ideas about the relationship between human consciousness and the dialectic of intellect and intelligence is the starting point for the discussion. The central issue of the discussion is music as form of communication in relation to cognitive development. The analysis of music in relation to Vygotskij’s theses about meaning in language is

based on a definition of music as a synthesis of rhythm and meaning. This definition, as well as the definition of musicality (or music ability), is deduced from Vygotsky's ideas about the dialectic of aesthetic and discursive forms of thinking. Musicality is understood as a natural form of thinking, transformed to higher psychical processes and functions through mediating. Musicality, however, is not an isolated phenomenon, it is integrated in the complex processes and functions which as a whole constitute the human psyche in a sociocultural context. As a reflection of Vygotsky's thesis that learning precedes development, it is important that the relationship between music and psyche is not reduced to issues of music pedagogy or music psychology. It must be addressed also in broader, multi-disciplinary pedagogical-psychological discourses.

Even Ruud: Body and gestures in musical interactions

Improvisation is regarded as one of the major approaches within the field of music therapy. During the last 10-15 years, theories from infant research have been influencing the way music therapists regard improvisations as analogous to infant interaction. This has made possible to see how musical actions may be regarded as gestural expressions and thus establish how our physical bodies takes part in the production of music. Studies from cognitive linguistics also show how our embodied perception influences the production and projection of meanings in music. This throws light upon how our relation to music and to other people may be influenced by embodied musical actions.

Martin Knakkergaard: The sounding timespace. Premises for developing an understanding of the relationship between music and time.

The article opens with a brief account on relationships between the system of notation and understandings of music. The account states that the current time presents types of music that hardly can be understood in terms of standard notation and opens up to an understanding of music as communication. Following a short description of some of the tasks carried out by music in modern media and elsewhere the part *Music and sound in media* includes a short debate on functional music. The part concludes with a query on the tools that are at hand in the seeking for knowledge on and aiming for application of modern types of music, in music psychology as well as in musicology. – The next parts builds a summary introduction to the notion of time and space and to some fundamental conceptions of time before the article more keenly discusses fields of problems in the way the relation between music and time traditionally is handled. The two last parts before the conclusion deals more intimately with the possible interplay between sonorous implications and the experience of time, while the conclusion points out that there is a current need of new methods and ways of comprehension also with reference to the qualification of the element of music and sound within digital media.

Klaus Nielsen: Mimesis and music

This article has the intention to rehabilitate the concept of mimesis in relation to educational practice. In the article it is argued that mimesis is a far more rich and complex concept than the concept of imitation with which it is often uncritically translated. Taking an empirical study of how students at the Academy of Music in Aarhus are learning to become pianists as point of departure the concept of mimesis is elaborated. Furthermore the theoretical root of the concept of mimesis is uncovered through a short historical analysis of the different meanings of the concept in ancient Greece and in the age of enlightenment. Through Ricoeur's rehabilitation of the concept of mimesis it is argued that the concept of mimesis gives us the opportunity to analyze the frame of interpreta-

tion being developed when working with a piece of art (værk) providing us with a more profound understanding of aesthetic learning processes.

Alice Theilgaard: Music and neuroscientific research

Neuroscientific research endeavors to clarify the relationship between music and brain, recognizing the difficulties inherent in the fact, that the musical experience by nature is subjective and artistic.

In a culture dominated by visual stimuli the crucial role which sound and the auditive system play is often overlooked concerning memory, emotions and personal identity. Brief representations of cases – some originating from a British video production – illustrate advanced research within the field.

Peter Vuust: The language of music

Music has often been called a universal language, but how far does this analogy between language and music hold true? Using EEG (Electroencephalography) and MEG (Magnetoencephalography) to measure brain activity in musicians and non-musicians, this paper compares brain activity to music and language and discusses the potential implications of the gained knowledge. The results indicate that higher cognitive processing of music and language partly shares the same neuronal substrates, especially in skilled musicians.

Anders Christian Green: To Know it is to Love it? A Psychological Discussion of the Mere Exposure and Satiation Effects in Music Listening

The key reason for listening to music is most probably the sheer joy it brings. But what determines which music we like? Based on psychological and neuroscientific research, it is argued here that a major factor is the degree of acquaintance with the music. The more we get to know a melody, the more we like it – up to a certain point, beyond which the subjective evaluation tails off or decreases. This is probably caused by the impact of the music on the biological arousal level of the listener. Unknown music results in over arousal of the listener, while very familiar music is under stimulating. In between those extremes exists a peak of subjective liking, where the music seems somewhat familiar without being totally predictable.

Iben Have: Background music and background feelings in audiovisual media

Focusing on background music in film and TV the relationship between music and emotion is discussed in a theoretical perspective. The author presents arguments for a theory combining the experience of musical structures with emotional structures in a multi-disciplinary field. In the next section the author discusses how music in an audiovisual context may contribute to the creation of different types of emotional experience. A Danish TV documentary – *Queen of the Ball*, a portrait of Pia Kjærsgaard, leader of the political party *Dansk Folkeparti* – serves as basis for and illustration of the theoretical discussions.

Tore Tvarnø Lind: Natural power on cd. On the concept and sounds of nature in healing music.

The nature concept implied in healing music and sounds of nature on CD rarely includes the technology that communicates the sounds themselves, although the reproduction of so-called premodern sounds of nature is a modern invention itself. The commercial

healing music market appeals to romanticized ideas of history and the exotic, central to a Western nostalgia. Whereas these issues are addressed in detail, the author also argues that research should pay attention to the positive experiences of listeners, and suggests that when sounds of nature are effective in relation to healing, it is because they are meaningful metaphors.

Tia DeNora: Health and Music in Everyday Life – a theory of practice

This article considers data on the topic of lay-musicking, focusing in particular on two studies completed by members of the Exeter Arts Sociology group. That data is used as a spring-board for developing a theory of music's psycho-cultural role and functions as a medium of communication and regulation, and as a tool of meaning making in the specific temporal contexts of daily life. Connections are drawn between processes observed in lay musicking and music therapeutic practice/theory in ways that highlight some of the ways that music sociology may learn from music therapy and lay-musical practice in the health domain.

Kirsten Fink-Jensen: Contact and intersubjectivity in musical interactions with children with special needs

Contact and intersubjectivity are subjects in both philosophy and psychology. Contact and intersubjectivity are examined through examples from an empirical study of an autistic boy's participation in music lessons in school. Focus is on how a perspective based on the phenomenology of the body can contribute to knowledge of the phenomenon of autism, and how this perspective relates to more common psychological examinations. A phenomenological perspective is important for the empirical focus and methods as well as for the concepts related to the understanding of the boy's musical articulations. The theory-theory of mind has influenced many psychological researchers studying the phenomenon of autism. Zahavi and Parnas is criticizing this theory of lacking distinctness in the use of concepts of intersubjectivity. This has consequences for the understanding of the potentials of an autistic child. The concept of 'lived body' may be a meeting place of phenomenology and the theory-theory of mind.

Mary Butterton: The therapeutic significance of communicative musicality in the practice of listening to music within psychotherapy and its psychobiological origins in early attachment experience

Communicative musicality (Trevarthen & Malloch) lies between the human person and the musical sound. It is neither entirely of the person nor entirely of music, but lies in the overlap between the person and the musical sound. It is at the heart of music and verbal psychotherapy as described in this paper. When a patient suffering from early attachment trauma chooses music to listen to in the presence of the therapist, this choice can be understood as *enhanced* communicative musicality, because composed music comes into the room. This chosen music is understood to be music that the patient needs to listen to with the therapist. In this right brain to right brain psychotherapeutic process there is a working through of pulse, quality and narrative in the shared *metaphorical meanings* of the patient's experience of listening to music. This takes place along with the overlapping pulse, quality and narrative, which is dynamically active between the person of the patient and the person of the therapist. Through this process new ways of being in relationship for both patient and therapist are said to emerge. This is documented in a case study.

Tony Wigram: Music Therapy Assessment: Psychological assessment without words

Clients referred to music therapy undergo an assessment that requires varying areas of expertise in the therapist to identify diagnosis, needs, potentials, and the expectations of what may be achieved through intervention. A number of published assessment protocols in music therapy offer non-standardised tools as well as population specific methods of assessing the effects of intervention. This article provides a short overview of the important functions of assessment, and examples of some assessment tools reported in music therapy literature, and an example of how children with autism spectrum disorder are assessed in music therapy, discussing significant strengths, potentials and resources emerge that may remain hidden in other, more formalised assessments.

Inge Nygaard Pedersen: The disciplined subjectivity of the music therapist

The starting point is a definition of the core term 'the disciplined subjectivity of the music therapist', which is used as an overall term for the conditions and movements characteristic of the music therapist's attitude in musical improvisation in the clinical situation. The term has developed from the author's experiences as a teacher, clinician, supervisor and researcher. The term is theoretically framed and related to empirical phenomenological research on the music therapist's understanding and application of counter-transference in musical improvisation in adult psychiatry. The term is further related to the psychodynamic terms transference, counter-transference and resistance, and the consequences for music therapy treatment in psychiatry is discussed. The article is based on the author's inaugural speech as professor of music therapy in Aalborg University, 2006.

Niels Jørgensen Hamibal: The relevance of recent psychodynamic theory for clinical music therapy with psychiatric patients with personality disorders

This article presents a theoretical rationale for the use of music in a psychotherapeutic context. It is discussed how implicit and explicit levels of change happens in psychotherapy with patients with Borderline Personality Disorder (BPD) with referral to two different views on therapeutic change: The first view is the relational understanding of BPD, where concepts like attachment, affect regulation, and mentalization are used. The second view focuses on the implicit level of the therapist-patient relationship as described by Stern and »The Boston Change Process Study Group«. The core self and the negotiation of the intersubjective matrix are investigated from these two perspectives in relation to music therapy with the BPD population. The article concludes that music therapy can function as a facilitator and catalyse implicit therapeutic change.

Ulla Holck: Music therapy in the perspective of musical traits in early dialogues

Infant researchers have documented that certain musical behavioural traits are inherent at birth and make up the biological and psychological basis for human communication. The article presents examples of these musical traits and discusses their significance for the infant's intersubjective and emotional development. This is then related to music therapy clinical practice with children with severe functional limitations, who have difficulties participating in socio-communicative contexts. It is argued that clinical improvisation can support and possibly reinforce these early musical traits, thus promoting interplay with clients, for whom this development does not happen automatically. This is illustrated by a case vignette with a 2½-year-old boy with severe functional limitations.

Hanne Mette O. Ridder: Towards an integrative therapeutic application of singing based on neuropsychological, psychophysiological and psychodynamic theories

How is it possible to carry out therapeutic interventions so that clients with severe neurological disorders, e.g. persons with dementia, are able to achieve insight and therapeutic change? This question is given an answer by describing the therapeutic application of singing from following three perspectives: neuropsychological, psychophysiological and psychodynamic. It is concluded that the therapist arrange the therapeutic setting with knowledge about the client's human resources and neurological deficits, especially focussing on problems with attention function, with knowledge about how intersubjectivity is dependent on arousal regulation techniques and a social engagement system, and not least bearing in mind that the effect of the therapy is dependent on interactions on an emotional level in dyadic resonance – with attention on the client's psychosocial needs.

Sanne Storm: The Human Voice. A psychological understanding of the voice and a presentation of psychodynamic voice therapy.

The article describes how *the human voice*, from a psychological perspective, can be applied as a specific psychotherapeutic tool in *psychodynamic voice therapy*. By changing the principal focus from the semantic meaning of the words to non-verbal, *audible qualities* of the human voice, *the sounding voice* emerges as an independent object behind the words. The sounding voice becomes an orienting and informing object in its own right, communicating the psychological condition of the client. The article presents and discusses a psychological understanding and application of *the human voice*, including the phenomenon of *listening* and *being aware*, as well as *letting yourself sound*. The attention is also drawn towards the group of people, who experience and express their present psychological condition predominantly from the *perspective of the body*, thus challenging standard considerations on choice of treatment method. Case study material illustrate the methods used in psychodynamic voice therapy.

Torben Moe: Receptive music therapy with drug addicted patients – a pilot project

The article focuses on receptive short-term music psychotherapy with drug addicted psychiatric patients. Eighteen patients suffering from drug addiction participated in a cognitive therapy program, which included music therapy in a group setting. A majority of the participants had a personality disorder diagnosed according to ICD 10 in addition to their serious addiction. The pilot research investigation was based on pre-/post-test using Antonovsky's 29-items Sense of Coherence Scale (SOC-29) and a semi-structured interview after the ten sessions of therapy. The interview focused on the clients' view of what they found was most helpful for them in the therapy period. Results showed a significant progression in all three SOC-subcales (comprehensibility, manageability, meaningfulness), and all participants found that the music therapy part of the program was an important extender of the cognitive therapy perspective. A majority of the clients stated that participation in the music therapy group was an important part of their recovery process, and that specific images, symbols and emotions from the music therapy process had important impact on them during the enrolment in the program. Music examples and clinical vignettes from the therapy period are presented.

Bolette Daniels Beck: Trauma and coping – receptive music therapy in outpatient youth psychiatry

The curing potentials of receptive musictherapy in the therapy of traumas is the focus of this article. The trauma complex and common ways of trauma treatment are briefly addressed, including a discussion of verbal/non-verbal methods. Possibilities of imagery

processes in trauma treatment are presented in relation to The Bonny Method of Guided Imagery and Music (GIM), and the modification of the method for groups of outpatients in psychiatry. The aesthetic, dynamic and structural qualities of music and the potentials for symbolisation, containment, stress reduction, emotional processing, mobilisation of resources, cognitive restructuring and integration of meaning in music therapy is related to Herman's three trauma treatment phases and Wilson's ten principles of trauma healing and integration. Experiences with the GIM method and trauma therapy in the youth psychiatry is presented and exemplified with two cases, where onset of traumas happened in verbal and non-verbal psychological development phases.

Karin Schou: Music medicine and music therapy in medicine

The objective of this article is to present and discuss the use of 'music as medicine' and 'music as therapy' in relation to somatic treatment in hospitals. It focuses on receptive methods in which the client or patient listens to music, related to the two fields mentioned. Definitions of 'music therapy in medicine' and 'music medicine' are presented, and selected studies and meta-analyses illustrate current knowledge on the effectiveness of these complementary methods of treatment. The Danish multi-centre hospital organisation Musica Humana and the MusiCure projects are briefly included. The influence of patients' music preferences when choosing music for relaxation and anxiety reduction is illustrated and discussed, and elements characteristic of music potentially stimulating or relaxing are described. A music therapy method, which may be implemented complementary to somatic treatment, is presented: *Guided Relaxation and Music* (GAM [The Danish abbreviation is maintained in the English translation in order to keep one acronym only]). In this method, music is used intentionally in combination with relaxation. Finally the method *Music Listening with an attendant* is mentioned as an example of a simple non-invasive method, which may be administered by healthcare professionals under the supervision of a music therapist.

Charlotte Lindvang: Consciousness and Creativity – Students' therapy and self-experience in the Music Therapy Education, in the Perspective of Cybernetic Psychology.

This article highlights a part of the Music Therapy Training in Aalborg University Denmark which is given a high priority: the self experiential learning through therapy and courses in which the student experiences to be in the client's position. In the article, this mandatory part of the training programme is related to the cybernetic psychology and theory of consciousness as described and developed by the Danish author and psychotherapist Ole Vedfelt. From the perspective of this theory, the self experience training is understood as practical training in attentiveness and flexibility of the mind, and the article argues that this training has great importance in relation to the student's development of music therapeutic identity and professional competence. Four levels of learning processes are defined and illustrated in vignettes.

Gro Trondalen: A moment is a moment is a moment. On golden moments in the theory and practice of music therapy.

This text explores golden moments in music therapy theory and clinical practice. A golden moment is a moment of change, a moment of 'potential space' within the frame of subjective time (kairos). The theoretical framework is inspired by phenomenology, developmental psychology and dynamic system theory. The phenomenon of moment is elucidated through two examples from music therapy practice. The first example presents expressive music therapy with a young man suffering from anorexia nervosa (AN/R), while the second one presents a receptive approach (The Bonny Method of Guided

Imagery and Music) to a woman working on self development through an exploration of »personal borders«. The focal points of the analysis are the music, the meaning and a potential effect of the moments within the music therapy process. The discussion part concentrates on the living body, the ambiguity of instruments, in addition to the client's active contribution. This partaking is characterised by sharing of feelings (intersubjectivity), which are harmonized by the music, the client and the therapist. Such an involvement makes the basis for active contact with non-verbal senses of self during the verbal processing, which may provide for a development of the verbal- and narrative self.

Peter Berliner: Political Psychology

Research becomes politically potent when it produces results that impact political decisions. There is an increasing awareness of the political impact of research within psychology. The article reviews four recent books within political sociology and psychology and presents two examples of politically highly potent research. The first example is Basoglu editorial – and the following debate – in the British Medical Journal (2006-2007). Basoglu shows how the treatment method at the *Rehabilitation Centre for Torture Victims* (RCT) in Copenhagen after 30 years of funding still is without evidence, without effect and not in concordance with present, evidence-based knowledge within the field. This is politically potent as it clearly shows how the funding does not reach the target group, which it was intended to help. The other example is from Basoglu's research on the impact of mental torture (Archives of General Psychiatry, 2007). The research shows that mental torture results in the same level of PTSD and depression as physical torture does. This is a politically important result in a time, where it is argued that mental – or »mild« – torture is necessary as a means in the »fight against terror«. The article concludes that the presented examples of research show how research help by impacting on political decisions in favour of promoting Human Rights and living conditions conducive of mental health.

Til en del af artiklerne i temanummeret findes der supplerende materiale, som er tilgængelige på denne hjemmeside: www.musikterapi.aau/musikopsykologi eller på de anførte hjemmesider.

Det drejer sig om materiale til følgende artikler:

Peter Vuust: Musikkens sprog

Farveplanche Fig. 1 s. 188

3 Lydfiler som illustreret i Fig. 4.

Iben Have: Baggrundsmusik og baggrundsfølelser – underlægningsmusik i audiovisuelle medier

PowerPoint-præsentation om brugen af musik som underlægningsmusik i 5 TV-udsendelser

Tore Tvarnø Lind: Urkraft naturel på cd. Om naturbegrebet og naturlyde i healingmusik

Eksempler på MusiCure-konceptet kan høres på www.musicure.com

Tony Wigram: Music Therapy Assessment: Psychological assessment without words

Case study: Joel – Lydfiler til Table 5 s. 346-48

Sanne Storm: Den menneskelige stemme – psykologi og psykodynamisk stemmeterapi

4 tegninger – fig. 1-4. Heraf 1 i farve (fig. 4)

Lydfiler, som illustrerer den i artiklen fremstillede fremgangsmåde i psykodynamisk stemmeterapi

Bolette Beck: Traume og mestring – receptiv musikterapi i ungdomspsykiatrisk ambulatorium

6 mandalaer i farve

Karin Schou: Musikmedicin og musikterapi i medicin:

Eksempler på MusiCure-konceptet kan høres på www.musicure.com

Eksempler på klassisk musik anvendt i GIM kan høres på www.mindandmusic.dk

*Gro Trondalen: A moment is a moment is a moment. Om gyldne øyeblikk i musikkterapeutisk teori og praksis:
2 mandalaer i farve*

Yderligere relevant materiale vil løbende blive lagt ud på hjemmesiden.