

A universal prototype of health

Stela DRĂGULIN¹, Ligia-Claudia ŞUTEU²

Abstract: *The mission of this article is to study the theoretical model determined by substantial background in clinical practice, in style of musical therapy. It will be shaped by universals fundamentals taken from other disciplines. They present current approaches in musical therapy and literature also, focused on healing or ameliorating illnesses through music. It will be defined the reason to searching a theoretical structure that is based on procedures aimed at musical therapy, permitting a better comprehension of the clinical work. There will be analyzed fundamentals in medicine, psychology and science, guiding this prototype of musical therapy. Mental imagery presents a major role in this kind of therapy, being expressed and evaluated in this study. A universal prototype of health will be presented with clinical examples.*

Key-words: *musical therapy, mental imagery, a universal prototype.*

1. Introduction

Regarding musical therapy, there are three fields that should be examined: the thesis, the proceeding and the investigation. The profession called musical therapist was positioned on two pillars especially important: the proceeding and the research. At the beginning of 1990s, thesis discovered in the literature did not indicate the actual music therapy. Even though it can be found various research articles in literature, until 15 years ago, exploration in musical therapy was not significant for clinical proceeding.

M. Nicholas and J. Gilbert studied the medical method that uses music for therapy and he considered the musical literature the treated this domain as very useful to this proceeding (Nicholas and Gilbert, 1980). Over the last fifty years the music therapy needed a major demand to identify a theoretical scheme that concentrates on the therapeutic proceeding and permit an improved comprehension of the scientific work.

¹ Faculty of Music, Transilvania University of Braşov, steladragulin@yahoo.com

² Faculty of Music, Transilvania University of Braşov, claudiasuteu@yahoo.com

It can be observed in the literature a major attempt to create a link between theories on music therapy of psychotherapy. As a music therapist, there are required expanded judgments in music, psychotherapy and psychology. Music therapy provides a particular and unique method from verbal psychological cure. It is demanding to develop a method in music therapy because the entire process is focusing on uniqueness. Adding music is not just a psychological measure due to the blending of music with therapy. A theory of music therapy, which has its roots in another discipline, but comes from medical work could increase comprehension of musical proceeding, synergy and communication in music therapy. The solution to discover significance in music therapy is to detect the forms of this vast domain: the synergy between participants, circumstantial aspects and music.

2. Principles that influence the musical therapy

The universal prototype of music therapy, which will be presented in this article, comes straight from clinical work, using music therapists. In building the prototype, the experience was determined by principles and thoughts obtained from a universal way in physics, psychology and medicine. There are effects in music therapy from the writings of personalities like H. Bonny, F. Capra, C. Eagle and C. Kenny.

In the area of this universal prototype of health, the individual is considered a whole human being, and the reference is physiological, spiritually, mentally and emotionally. F. Capra claims that there is a demand to preoccupy on the process of synergy on attitude, nutrition, habits and the biological rhythms in order to treat the disease (Capra, 1982).

In his writing “Music and Healing”, H. Bonny affirm that the goal is to look for the progress of the person, seen as a whole (Bonny 1986, 314). This means that there is a entity formed by human-being, mind, body and spirit.

Music is perfect for healing a total individual, since it is omnipresent in our everyday lives, indoor and outdoor (Kenny, 1989).

F. Capra claims that “the new vision of reality is based on the awareness of the essential interdependence of all phenomena physical, biological, psychological, social and cultural rights”. He considers that “the systems are integrated wholes whose properties can’t be reduced to those of smaller units. These wholes are formed from the interactions and interdependence of their parts” (Capra 1982, 187).

In psychology, there is another aspect called transpersonal study of the mind and it is a link between Eastern and Western cultures. All the things that exist are considered to be accumulations, where each accumulation is part of a bigger transmitted. There are created connections between psychology and immaterial

integration. It is vital to know, study and different states, such as esoteric states of consciousness (Eagle, 1991).

H. Bonny studied the platform created between music and various aspects of knowledge in its pattern, entitled GIM. This explains that fact that an individual who is in a state of profound consciousness mind is able to enclosing many experiences and ideas. Individual moral sense is enhanced and it may become pluridimensional.

3. The universal prototype of health, existences and fields

Music therapy is considered to be a whole process that contains three main aspects: the therapist, the individual and of course that there is music. This scheme can be created as having involved more mental skills simultaneously. The process is constructed of solid material: there is the individual therapy that includes two people, each one having unique personality types, functions and different parts that connect in a unique place for a unique period of time for a unique purpose (Wheeler 1981, 10). The process can also be considered as being a movement or a wave: there is music but also sound vibrations and energy, which can be internal or external. All of these are constructed and reconstructed every single time. In this process, there are different types of relationships that start to expand: affinities between music and sounds, the affinities between clinician and client, links between thoughts and feelings, connections between the external circumstances and the intrinsic world and relations between music and words. Each synergy can be considered a whole and as a complete entity. The whole increases with each unit and becomes complete.

The process is formed by internal and external existences. The shape of these existences appears as two levels in active fields, an intrapersonal and an interpersonal one. These experiences appear in fields such as physiological, intuitive, cognitive, emotional, and spiritual. It is major to remind that there are lots of terms used to explain this universal prototype defined in music therapy and literature psychotherapy, one of them being D. Winnicott's terms of internal and external existences and the use of B. Wheeler's term – “be” (Winnicott, 1971).

External existence includes the immediate therapy place. There are very important aspects, such as the room size and the way it is organized, the sort, quantity and quality of music, the music itself - sounds and voices, the clinician and the individual. The clinician, called also a music therapist is a part of the external existence. The internal experience is the intrinsic world of both the clinician and the person that needs to be cured and healed. It is formed by all the things that occur in the conscious and unconscious intrinsic and private existence: images, sensations, emotions, thoughts, feelings and intrinsic music. In the real world, there are lots of

internal things that happen. It is a world in itself. Links between different aspects in nature simulate the things that happen inside an individual (Orenstein, 1986).

A major aspect of this universal prototype of health is the active field. This is the origin in which the clinician and the human being actively expressed. This interpretation can be realized in different forms: music, dancing, drawing, sports, speech, writing and many other domains. In this active field there are expressed their intrinsic voices, while bringing them to reality (Sloboda 2011, 216). This is reached by activities and techniques that refer to music therapy. There is also a responsive field where we listen to both internally and externally voices. Intrinsic listening is listening to the internal voices of the human being. External listening is that music that everyone can hear, the sounds and the voices that are created in the therapy place and even outside the room. It can be reached a field of “being with” without doing a thing (Aigen, 1991).

4. Intrinsic levels and the physiological zone

Interpersonal field contains all the processes that happen between the clinician and the client. This is the point where the connections between these two individuals start to increase: trust, support, acceptance and all the qualified interference that the therapist makes between the music and words (Zins, 2004).

There are studied all the body responses such as movements, posture, the function of different parts of the body that are implied in hearing and recreating of noises and different responses of the body to stimulate music (heartbeat, blood pressure, etc.).

The intrinsic level involves cognitive skills such as the capability to guess different musical symbols, to recognize models and understanding their link to their internal and external experiences. It is also the comprehension and accepting all the processes of therapy by a clinician. The field is composed by emotions, feelings, and sensations that music develops in us. Music and sounds can reveal feelings of sadness, joy, fear and anxiety, anger and many others (Bruscia, 1987).

The intuitive field is an open one, where we can understand signs from all levels and experiences. Statistics are usually intuitive. In the spiritual field, the individual feels his soul in the sense of staying connected to a major power and the entire universe (Wynn Parry, 2004). This emotion can be experienced as esoteric or religious. This can be drawn through vocal and instrumental music that is listened or composed.

5. Conclusion

The empirical studies that have been written and published, consider music as a universal prototype and an imagination exercise that treat perceptual works as an entity. Musical imagination is indefinite so there is an approach that reveals a practical comprehension of the phenomenon. The studies are meant to strengthen theoretical data that exists and understanding of musical imagery in various aspects including controlled experiments. Musical projection can't be experienced directly. There are many indirect types of calculating the results which are substantial. Musical imagery must be converted into singing, playing, dancing, sports or use of verbal description of visual images.

Experiments combine important data on unconscious and conscious behavior, describing musical imagination. Also, the research utilizes and creates links between theory, different therapy techniques, experiments in various aspects and interviews for case study. Musical imagery will be create on knowledge that exists by exploring the psychological experience of intrinsic musical fields in order to use all the effects of the multiple forms of musical imagery.

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