


THE THERAPEUTIC POWER OF MUSIC IN TEACHING WORK: MUSIC THERAPY WITH A MUSIC-CENTERED ORIENTATION, ANALYTICAL PSYCHOLOGY AND SHARED MUSICAL LEARNING REVEALING POSSIBILITIES FOR WELCOMING LISTENING

A POTÊNCIA TERAPÊUTICA DA MÚSICA NO TRABALHO DOCENTE: MUSICOTERAPIA DE ORIENTAÇÃO MUSICOCENTRADA, PSICOLOGIA ANALÍTICA E APRENDIZAGEM MUSICAL COMPARTILHADA REVELANDO POSSIBILIDADES DE ESCUTA ACOLHEDORA

EL PODER TERAPÉUTICO DE LA MÚSICA EN LA LABOR DOCENTE: MUSICOTERAPIA CON ORIENTACIÓN MUSICOCÉNTRICA, PSICOLOGÍA ANALÍTICA Y APRENDIZAJE MUSICAL COMPARTIDO QUE REVELAN POSIBILIDADES PARA LA ESCUCHA ACOGEDORA

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ABSTRACT

This work aimed to conduct a reflection on the therapeutic dimension of teaching work, especially on the contributions of Music-Centered Music Therapy and Analytical Psychology to the development of sensitive pedagogical postures, from which students could advance in their processes of self-discovery to strengthen the Self, here understood as self-image, or "sound self". We articulated postulates of Shared Musical Learning (Matos, 2024) to develop a dialogue between authors who address Music-Centered Orientation, in Music Therapy, (Brandalise, 2021) and (Queiróz, 2019) and Analytical Psychology (Jung 2022 and 2023). Through exploratory research with a qualitative approach (Gil, 2009), we gathered impressions and memories of training experiences and developed a reflection that allowed us to link dimensions of Music-Centered Music Therapy, Analytical Psychology, and Shared Musical Learning, seeking a Welcoming Listening approach, through which subjects developed the confidence to express their sonic potential in an environment of experiences, sharing, and encounters. The work highlighted the importance of developing creativity and the need to enhance ethical sense in peer relationships, in line with the social relevance of the work of sonic-musical self-discovery. These aspects were perceived by the research participants and highlighted the relevance of a humanistic perspective, in which music leads to learning experiences and psychological strengthening for subjects in musical training settings.

Keywords: Music-Centered Music Therapy. Analytical Psychology. Shared Musical Learning. Welcoming Listening.

RESUMO

O presente trabalho teve por objetivo conduzir uma reflexão sobre a dimensão terapêutica do trabalho docente, especialmente sobre as contribuições da Musicoterapia de Orientação Musicocentrada e da Psicologia Analítica para a elaboração de posturas pedagógicas sensíveis, a partir das quais os estudantes pudessem avançar em seus processos de autodescoberta para o fortalecimento do Selbst, aqui compreendido como autoimagem, ou

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“eu sonoro”. Articulamos postulados da Aprendizagem Musical Compartilhada (Matos, 2024) para elaborar um diálogo entre autores que abordam a orientação Musicocentrada, em Musicoterapia, (Brandalise, 2021) e (Queiróz, 2019) e da Psicologia Analítica (Jung 2022 e 2023). A partir de uma pesquisa de caráter exploratório, com abordagem qualitativa (Gil, 2009), angariamos impressões e memórias de experiências de formação e elaboramos uma reflexão que nos possibilitou vincular dimensões da Musicoterapia de Orientação Musicocentrada, da Psicologia Analítica e da Aprendizagem Musical Compartilhada, na busca por uma postura de Escuta Acolhedora, através da qual os sujeitos desenvolveram segurança para manifestar suas potencialidades sonoras em um ambiente de vivências, de partilhas e de encontros. O trabalho apontou para a importância do desenvolvimento da criatividade e para a necessidade de aprimoramento do senso ético nas relações entre os pares, em convergência com relevância social do trabalho de autodescoberta sonoro-musical. Tais aspectos foram percebidos pelos participantes da pesquisa e apontaram para a pertinência de um olhar humanista, no qual a música conduz experiências de aprendizagem e de fortalecimento psíquico dos sujeitos em âmbitos de formação musical.

Palavras-chave: Musicoterapia de Orientação Musicocentrada. Psicologia Analítica. Aprendizagem Musical Compartilhada. Escuta Acolhedora.

RESUMEN

Este trabajo tuvo como objetivo reflexionar sobre la dimensión terapéutica de la docencia, especialmente sobre las contribuciones de la Musicoterapia Centrada en la Música y la Psicología Analítica al desarrollo de posturas pedagógicas sensibles, a partir de las cuales el alumnado pudiera avanzar en sus procesos de autodescubrimiento para fortalecer el Yo, entendido aquí como autoimagen o "yo sonoro". Articulamos los postulados del Aprendizaje Musical Compartido (Matos, 2024) para fomentar un diálogo entre autores que abordan la Orientación Centrada en la Música en Musicoterapia (Brandalise, 2021) y (Queiróz, 2019) y la Psicología Analítica (Jung, 2022 y 2023). A través de una investigación exploratoria con un enfoque cualitativo (Gil, 2009), recopilamos impresiones y recuerdos de experiencias formativas y desarrollamos una reflexión que nos permitió vincular las dimensiones de la Musicoterapia Centrada en la Música, la Psicología Analítica y el Aprendizaje Musical Compartido, buscando un enfoque de Escucha Acogedora, mediante el cual los sujetos desarrollaron la confianza para expresar su potencial sonoro en un entorno de experiencias, intercambio y encuentros. El trabajo destacó la importancia de desarrollar la creatividad y la necesidad de fortalecer el sentido ético en las relaciones entre iguales, en consonancia con la relevancia social del trabajo de autodescubrimiento sonoro-musical. Estos aspectos fueron percibidos por los participantes de la investigación y destacaron la relevancia de una perspectiva humanista, en la que la música propicia experiencias de aprendizaje y fortalecimiento psicológico para los sujetos en entornos de formación musical.

Palabras clave: Musicoterapia Centrada en la Música. Psicología Analítica. Aprendizaje Musical Compartido. Escucha Acogedora.

1 INTRODUCTION

"Music puts contents of the unconscious into dance
personal and collective unconscious" -
(Elizabeth Sandoval²)

In this work we address the issue of listening in the processes of relationship of individuals with the power of music. Specifically, we reflected on musical experiences that were implemented with the objective of building, in areas of human formation lived in the daily life of studies in a higher education institution, processes of creative relationship of students with musical knowledge, so that such subjects could fully live the challenges inherent to sound realization, in order to come out stronger from such experiences, with a view to autonomy and the pleasure of making music, so that they can structure a positive image of themselves as a consequence of the creative relationship with the dynamic forces inherent to the musical phenomenon.

The impulse to carry out this reflective enterprise is the result of a path taken in music teaching, which began in 1994, after approval in a public exam for professor at the Federal University of Ceará. The work of music teacher, both in specifically artistic contexts, such as the UFC Choir in which we worked for approximately 20 years, and in areas of human formation, since we teach in the Pedagogy Degree and Music Education Degree, allowed us to think about the therapeutic dimension of the teaching work and, more recently, brought up the question regarding the possible contributions of Music Therapy, more specifically of the Musicocentric orientation, and of Analytical Psychology for the elaboration of sensitive pedagogical postures, attentive to the subjective experiences of students.

The questions posed above evoke the central objective of the research we present in this article, which is: to discuss how the Musicocentric orientation in Music Therapy and Analytical Psychology can bring contributions to the development of attitudes of Welcoming Listening in the light of the Pedagogy of Shared Music Learning, which can conduct pedagogical and therapeutic actions in order to make the subjects in their processes of self-discovery through creative musical practices establish environments of sound exchanges, for the strengthening of *the Selbst*³, here understood as self-image, or "sound self".

We will therefore present reflections on the strengthening character that pedagogical initiatives can have, in order to be configured as mobilizing actions of the creative

² *apud* KROEKER, 2022, p. 12.

³ Although the term Self is common to refer to the "self", we prefer to use the term in German (*Selbst*), since it is the term used in C.G. Jung's Analytical Psychology.

potentialities of the subjects. Such initiatives, therefore, advance towards the therapeutic dimension that we understand to be inherent to the construction of knowledge, especially in the area of music that initiates movements of creativity and mobilizes the subjectivities of individuals, in their relations with the sound-musical phenomenon.

In this way, we start from the assumption that the pedagogical act contains a strengthening dimension of subjectivities and, therefore, can constitute a therapeutic dimension in which care for the learning subject is sought and constructed, so that he can become autonomous in his relationship with the universe of sounds and with himself.

In view of the object of investigation that we outline here, we believe that we are close to the conception of Musicocentric Orientation Music Therapy (Brandalise 2021) and (Queiroz, 2019) and we propose an articulation of this with the Analytical Psychology of Carl Gustav Jung. We also resort to the assumptions of Shared Musical Learning (Matos, 2024), considering that this pedagogy is structured from the personal sound experiences of the subjects, which are shared in solidarity.

2 REFERENT THEORIES

2.1 MUSIC-CENTERED MUSIC THERAPY

The field of Music Therapy, Like the of Music Education has, as protagonists, professionals who, for the most part, are individuals whose essential training takes place in the field of music, more specifically in bachelor's or licentiate courses. It is necessary, in our evaluation, that when entering the field of Music Therapy, professionals initially trained in the field of Music Education or Music, make efforts to expand their perceptions related to the subjectivities of others, so that it is possible for these subjects (therapists) to develop listening postures through which it is possible to feasible to welcome the questions that are brought to them and that are essential to therapeutic practices and human formation, because, as Torres points out:

The exercise of listening, which apparently seems so simple and so passive, is only a semblance of passivity and simplicity. On the contrary, listening and listening is a complex exercise that involves the totality of the person: his personality, his character, his emotion and his instinct... in short, the whole organism. (Torres, 2006, p. 61).

We propose, therefore, to cast a look that contemplates the subjective (psychic) dimensions of those involved in musical training processes, focusing on overcoming some

issues that are common to the daily work with music. Such issues are mainly related to the fears and tensions that generate traumas that many subjects develop and that prevent them from seeking fluency in dealing with sound material, whether for learning music or for individual psychic strengthening.

We observed, in the face of the challenge of welcoming the psychic issues of the individuals with whom we work, that a significant part of the human processes of approximation with the universe of sounds, in the Western world, still has a close relationship with the traditional repertoire of tonal character and, eventually, with the repertoire of modal character, widely disseminated in professional training courses in the area of Music and Music Education. This situation generates an attachment to the musical legacy of the European colonizer, constituting what Pereira (2012) called *the Habitus Conservatorial*.

The musical notation of European origin and the almost exclusive use of sounds considered "musical", which are the basis of the repertoire worked in many initiatives of Music Education and Music Therapy, are configured as only one vein, among the many possibilities of manifestation and sound-creative action. However, the system of musical notation itself became an object of desire for many people and its domain ended up being understood as a sign of social distinction and, consequently, synonymous with the legitimacy of a certain sound production, to the detriment of other expressive possibilities. In this way, we perceive the tutelage of the European tradition in the relationship of individuals with the making of music, at the same time that we reflect on the restrictions that such a tradition can impose on us.

We understand that each individual is made up of personal and non-transferable musical dynamics and qualities, which form their intimate sound repertoire. Each person, therefore, is permeated by expressive creative experiences, constituted by integrating sound experiences. Moraes (2007) points out pertinently to this issue:

We are, all of us, the result of an intertwining of sharing of living moments where the geographical setting and the place where we were born, the family that shelters us, the cultural world that surrounds us, the education we receive, the choices and achievements we manage to achieve, the body we adopt as our own, induces us to the construction of the many selves that we are. (Moraes, 2007, p. 11).

Music written on a score has become, in our cultural environment, a kind of "bourgeois fetish" that functions as a mechanism for legitimizing a specific repertoire, at the same time that it gives rise in most people to a sense of musical incapacity, resulting from the lack of

knowledge of the European codes of written notation and an idealized conception of them based on aesthetic paradigms of the eighteenth and nineteenth centuries.

The individual submitted to therapy processes carried out through sound actions with emphasis on the traditional repertoire previously established and defined by the music therapist, may end up having their possibilities of expression restricted to that sound paradigm that, in the words of Koellreutter (2018), represents a "post-figurative" repertoire, that is, they are legitimate musical manifestations, but which are already previously proposed and performed and that, therefore, they do not leave greater space for creative action.

Considering the vast possibilities arising from the expansion of the idea of "musical sound", going beyond the legacy of European colonization, it is important to reflect on possible restrictions that the sound practice in Music Therapy, based on the European repertoire structured from the sound with a defined pitch, still hegemonic, can represent for the work of the music therapist.

We believe, therefore, that it is necessary to launch ourselves in search of new possibilities that can be significant for the forwarding of the issues inherent to clinical cases, also present in the pedagogical challenges with which we are faced and, as a way to achieve this search, we direct ourselves to what the Musicocentric Orientation proposes, as a paradigm or philosophical foundation, which supports established models such as the Nordoff-Robbins model and the Bonny model of Guided Images.

Zuckerkandl (1973), a fundamental author for studies concerning what is defined as Musicocentric Orientation Music Therapy, in a broad sense, points out important reflections that are connected to the discussion that we have started here. When addressing the transcendental character of the sound phenomenon, the aforementioned author places himself as follows:

All those who believe that music provides a source of knowledge for the inner world are certainly not wrong. But the deepest teaching of music concerns not the nature of the "psyche" but of the "cosmos". The masters of antiquity, who spoke about the music of the spheres, of the cosmos as a musical order, knew this. (Zuckerkandl, 1973 p.102).

Zuckerkandl (1973) therefore points beyond the personal psychic dimension. However, we are interested in emphasizing that there is in all people a power of musical creation, an inalienable presupposition of the Musicocentric Orientation. In this regard, it is important to highlight what Queiroz (2019), based on the studies of Paul Nordoff, states:

There is something in children, and by logical and natural extension also in adults, that makes it possible for musical making to develop the human being. This something, this aspect of human nature that makes us capable of producing, appreciating, and developing ourselves through music, is what is usually called musicality. (Queiroz, 2019, p.31).

From this perspective, there is a source of sound creation latent in all people, in such a way that it is possible to think that it is necessary, always, to start a search for a creative sound sense of the subject himself, which constitutes a sound image of himself, which will strengthen him.

A deep sound image, because it comes from the creative potential of the person himself and because it cannot be protected by the impositions of the consumer society, can emerge from resignifications of the individual's own history, revealing new possibilities of existence and perspectives of adaptation to reality.

Brandalise (2001, p.23), a Brazilian music therapist who proposes a music therapy model based on Musicocentric Orientation Music Therapy⁴, when considering the issue of human musicality in clinical contexts, puts it as follows: "therapist and patient, immersed in the therapeutic relationship, are faced with the world of sound and musical possibilities. They meet in front of sounds." The assumption of "musical personality" or "sound self" is certainly correlated with the so-called "ISO principle" which, in Benenzon's words, alludes to

A totally dynamic concept that boils down to the notion of the existence of a sound, or set of sounds, or that of acoustic phenomena and internal movements, which characterize and individualize each human being. (Benenzon, 1988, p.34).

In this perspective, achieving the expression of valuable sound contents that are in a state of psychic latency in the subjects, for the realization of the potentialities pointed out by Brandalise, is fundamental in a proposition that seeks the development of autonomy through a posture of solidary listening.

A therapeutic relationship, installed in a music therapy process, will be responsible for the relationship between sounds and silence, it will be responsible for **something** creative. It will point precisely to the emergence of a sound and/or musical edifice, with

⁴ During the period of this study, the aforementioned author, Brandalise (2001), started a training for music therapists from the Institute for Development and Creativity (ICD), which he directed in the city of Porto-Alegre (RS). This training, as a specialization, establishes a new model of action for music therapists, called the "music-centered model" (Brandalise, 2001)".

its structures, where before there was a "terrain of possibilities". (Brandalise, 2001, p. 23).

Each individual, therefore, carries within himself creative potentials, latent contents, whose expression is extremely important for the flow of vital energy, through which the existential journey of each human being is carried out. The possibility of giving vent to such contents, freely and fluently, without worrying about socially determined value judgments, is configured as a rich therapeutic strategy.

In Music Therapy, which is supported by the broad philosophy that constitutes the Musicocentric Orientation, the musical manifestation is the protagonist-conductor of the therapeutic process, in such a way that the music reveals itself to the subjects and these, through music, in a frank and fluent dialogue, sonically reveal themselves and others.

2.2 ANALYTICAL PSYCHOLOGY

In view of what we present about Musicocentric Orientation in Music Therapy, we ask ourselves how we can provide the emergence of intimate musical manifestations, inherent to the subjects, which, because they come from their own musical sense, are supported by conscious and unconscious contents, which can reveal possibilities of overcoming psychic issues, manifested, or not, in "symptoms" and that cause blocks to creative manifestation.

Carl Gustav Jung's Analytical Psychology presents us with important concepts, which help us in this reflection. In this theory, developed throughout the twentieth century, one of the main objectives of the therapeutic process is to lead people to the process of individuation which, as defined by Jung (2022, p. 63), "is the adequate consideration and not forgetting of individual peculiarities, the determining factor of a better social performance."

In order to deepen the issue of the development of individuals through the sound experience, in the face of the pressures arising from the social environment that conditions everyone, we believe it is important, therefore, to resort to Analytical Psychology that Proposes that the great challenge of the human being is to adapt to the reality in which he lives, seeking to extract from it possibilities of strengthening, to overcome the eventual vicissitudes of living.

We emphasize that the therapeutic process based on Jungian theory is not restricted to discourse elaborated through words, as occurs in the traditional psychoanalysis of Sigmund Freud. Jung reserves considerable space for the symbolic dimension and for the

so-called active imagination, integrating an important creative nexus into the therapeutic process.

Active imagination is a deliberate method of directing our attention inward in order to engage with the deeper subjectivity of the psyche while still remaining in a waking state. It is a process similar to meditation, in that we allow ourselves to consciously explore the images, emotions, and narratives that emerge in our mind. (Stein, 2023 p. 110).

We realize that when looking inside himself, the subject finds central meanings to the process of individuation and that it is in this process, the progressive flow of psychic energy (libido) can take place, so that The person, faced with the challenges of life, do not see yourself paralyzed in your adaptive walk, which is, at the same time, a path of transformation of the perception that the subject has about himself.

The possibility of adapting subjects to reality from the liberation of the obstacles imposed on the flow of psychic energy, leading them to the discovery of possibilities of existence and transformation of themselves, was presented to us by Jung (2023) in his work "Psychic Energy". In this work, the author proposes that "individuation" stems from a process of adaptation in which psychic energy flows in such a way that The person he is able to conduct himself in his life path, with autonomy.

A very important energetic phenomenon of psychic life is undoubtedly the progression and regression of the libido. It should be understood, to begin with, that progression is the day to day of the evolutionary path of the psychological process of adaptation [...] The progression of the libido would thus consist in giving continuous satisfaction to the demands of the conditions of the environment. (Jung, 2023, p.44).

We understand, therefore, that the psychological process of adaptation, through the progressive flow of libido, is a basic condition for us to consider the existence of autonomy on the part of the subjects, since such an autonomous posture results from the discovery or construction of possibilities of action and also from the adaptation of such subjects to the dynamic, creative context. of reality.

Such a process is complex and requires that the psychic energy can be mobilized in favor of the individual himself, of his true purposes of existence, and, thus, it becomes important to think that in addition to the musical repertoire that is strange or external to the person, a repertoire that is previously established and canonized, there are possibilities of

sound expression, latent in all individuals and, also, that it is important that such potentialities be considered and experienced in a path of music therapy or pedagogical work.

From the perspective of Analytical Psychology (Jungian), there are works that point to the connection of the sound experience with the essential dimensions of the therapeutic process. Kroeker (2022) puts it as follows on the value of music in analytical work circumstances, from the Jungian perspective:

When we play, sing or listen to a song, sound images trigger both pleasant memories, moments of achievement, discoveries, as well as expose sadness, nostalgia, significant losses and tragic events. Similar to the visual image, sound can highlight moments of transcendence. Letting these images that the soul reveals sprout and welcoming the emotions that intertwine instigates a healing process, sometimes as acceptance or deep understanding of what 'that moment in the past' meant. (Kroeker, 2022, p.12).

Kroeker's allusion to the visual sign or plastic symbol evokes the pertinence of the therapeutic dimension of the creative act and this dimension is fundamental, for example, for the work developed by Dr. Nise da Silveira (2023). The aforementioned doctor, known worldwide for her revolutionary work at the head of the Museum of the Unconscious, refers to the creative act in the following terms:

In the mystery of the creative act, the artist plunges to the immense depths of the unconscious. He gives shape and translates into the language of his time the primordial intuitions and in so doing, makes accessible to all the profound sources of life. (Silveira, 2023, p.183).

Creation in visual (plastic) arts, unlike musical creation, does not require translation into graphic signs, written records in scores, as occurs in academic environments of musical study. Once shaped, the work of visual art does not request the interference of an interpreter as an intermediary between the artist and the spectator.

Musical creation, on the other hand, requires a record, score or recording, so that the work can be performed by different performers, even if such interpretation can be performed from the listening itself, that is, "by ear".

Analytical Psychology, by embracing the symbolic dimension, not restricting its practices to discourse through words in therapeutic processes, opens a valuable field of interlocution for the work in which music can be present.

To consider that music carries identity meanings, which mobilize us in symbolic dimensions beyond words, is a possibility that converges Musicocentric Music Therapy and Analytical Psychology. This convergence, however, requires us to detail ourselves in specific aspects that refer to the particularities of the objectives outlined for such convergence to occur.

Considering that in the present work we articulate the therapeutic practices with the dimension of human formation, we resort to the pedagogical proposition called Shared Musical Learning, which brings in its theoretical support a humanistic look at the learning subjects in their relations with musical knowledge. This pedagogy stems from more than a decade of research carried out, mostly, within the scope of the Federal University of Ceará.

2.3 SHARED MUSIC LEARNING

From this point of this reflection, we focus on some assumptions of the pedagogy proposal called Shared Musical Learning, which postulates that the sense of personal musical creativity ("I sound") should be emphasized in the relationship of individuals with music, in order to stimulate the construction of a personal image that the subject himself elaborates from the manifestation of the creative sound sense latent in him.

The first studies on Shared Musical Learning focused on the work of sound realization in group contexts, as pointed out by the studies of Fernandes (2013), Almeida (2014) and Oliveira (2017). In these pioneering studies, the term also referred to methodological propositions for working with music, especially in the context of Basic Education.

The continuity of research on the issues inherent to Shared Musical Learning broadened such perspectives, so that the initial proposals of methodology for community musical works came to be understood as a pedagogy, thus overcoming the methodological perspective, group or collective, which guided the initial studies, giving way to a deeper concept based on the possibility of the subjects sharing themselves through sound realizations, not necessarily performed in shared contexts.

Matos (2024), in his work "Ronda de Memórias", on Shared Musical Learning, puts it as follows:

The establishment of creative bonds, as proposed by Quintas, is the founding nexus of Shared Musical Learning. We start from the assumption that such a nexus must be established in the introspective intimacy of the subject, in a process of recognition and strengthening of oneself, so that this same subject can share himself through musical

gestures in sonorous donation. Such musical gestures can be performed in contexts in which the person is alone, as a soloist without accompaniment, and also in circumstances in which there is a group that performs music as an expression of all who manifest themselves sonically. (Matos, 2024, p.120).

The search for musical expression, in Matos' (2024) proposal, aims to structure a positive image of the subject in a process in which he appropriates himself, taking possession of his own possibilities of sound expression. To this end, the researchers who, with the aforementioned author, work with Shared Musical Learning propose that it is based on the experiences of each individual that can be sonically evoked, that is, the work, in this perspective, is based on the knowledge of experience as defined by Bondía (2002, p.21): "Experience is what passes to us, what happens to us, what touches us. Not what happens, not what happens, or what touches [...] Never have so many things happened, but experience is increasingly rare".

In order for the knowledge that emerges from the experiences of individuals to be brought to the sound and musical game, triggering therapeutic possibilities in learning, it is necessary to have a safe environment, in which everyone's exposure can take place fluently. In this aspect, Shared Musical Learning, as a pedagogy, resorts to the notion of solidary ethics present in some cultures in Africa and named through the word *Ubuntu*, which is "an ancient African religious expression that means or implies that loyalty expands and makes the relationship between people coherent" (Hogemann, 2017, p. 90).

Therefore, if there is an environment in which the subjects feel safe to the point of starting the process of exposing their most recondite experiences by evoking them sonically, it becomes possible to give rise to the search for one's own sound from musical creation. Silva (2010, p.33) states that: "it is also important to emphasize that the musician is a listener of his own production, and that he reacts to the reactions of other listeners and to other factors of the space-time in which he is inserted."

The dynamics of actions and reactions to musical proposals that are placed in a music therapy setting, or in a classroom, is extremely valuable for the development of the therapy process and for the construction of learning and, in this sense, we can infer that there is an approximation between the theoretical and philosophical assumptions of Shared Music Learning and the philosophical field that sustains Music Therapy with a Music Orientation in which, according to Brandalise (2001, p. 27) "music ceases to be a tool and starts to be seen as a 'partner' of the music therapist in the processes of discovering others".

For the realization of sound experiences from the Pedagogy of Shared Musical Learning, Matos (2024) suggests that there is an expansion of the more restricted concept of music and points to free improvisation as a valuable way for such expansion to be achieved, emphasizing the importance of hearing in the work process:

In order for the work of creation to be considered a pedagogical strategy of Shared Musical Learning, there must be a constant effort of intimate listening of an individual with himself and/or of listening that musically links different people in a process of sound realization. (Matos 2024, p. 128).

Barcellos (2016, p. 40) also presents considerations about the importance of improvisation, positioning himself as follows: "An improvised musical situation gives way for anything to happen. In a broad sense, improvising is synonymous with 'playing' musically."

We verified, in this reflection, that the sense of play or experience with music is an important link that connects different theories in the field of Music Education and Music Therapy and, considering the creative dimension present in Carl Gustav Jung's proposals, we found a deep nexus that links the exercises of creativity to the progressive flow of psychic energy.

3 METHODOLOGICAL PATH

In order to deepen this reflection, configuring it as a scientific article in which we can address the issue of human reception through listening in pedagogical and therapeutic contexts, contexts in which the expressive needs of individuals can be brought to the active construction of knowledge, we decided to establish a qualitative approach.

Through this undertaking, we seek to evoke the impressions, perceptions and reflections of some people, students, with whom we worked, in a broad didactic perspective with a therapeutic background, within the scope of an initial training course for music teachers.

We understand, in the midst of our intentions to elaborate a qualitative study, as we have pointed out, that giving voice to the subjects of the musical experience is essential, because, as Marie-Christine Josso points out in her studies on autobiographical narratives,

Highlighting the indispensable articulation between research and training is another of the great challenges of the hermeneutic operativity of our interactions. It is first of all a matter of admitting that there is a researcher in each one of us and that this

researcher only advances to the extent that he is able to learn himself, thanks to or in spite of interactions with others. (Josso, 2004, p. 166).

Also, for the methodological support of this study, which has as its main source the experience of those involved with their own subjective elaborations, from which their experiences are evoked in order to build a strengthened view of their capacities for the construction of musical knowledge, we resort to the thought of Walter Benjamin. This author points out: "the experience that passes from person to person is the source to which all narrators resort. And, among the written narratives, the best are those that are least distinguished from oral histories." (Benjamin, 1985, p. 198).

We are not proposing, however, to make a deep dive into the individual stories of those who collaborated in the realization of the present enterprise, but we seek to gather their reflections to institute our own reflective narrative about the therapeutic intentions inherent to the work that is the focus of the present study.

The research presented here, therefore, is an exploratory research, with a qualitative approach, in which a questionnaire was used as the main technique for data collection (Gil, 2009).

Since, as a researcher and conductor of the didactic-therapeutic moments, we were imbued, along with the other subjects, with the processes from which the data that will be presented here emerged, we turn to Lüdke and André (2020) when these authors point out that:

As a human and social activity, research inevitably brings with it the load of values, preferences, interests and principles that guide the researcher. [...] Thus, the vision of the world, the starting points, the foundations for understanding and explaining this world will influence the way he proposes his research or, in other words, the assumptions that guide his thinking will also guide his research approach. (Lüdke; André, 2020, p.03).

We also need the theoretical support of the authors mentioned above, as they point us to the impossibility of an aseptic separation between researcher, research and the results obtained through it, that is, the author "does not shelter, as was previously wanted, in a position of scientific neutrality, because he is necessarily implicated in the phenomena he knows and in the consequences of this knowledge that he helped to establish." (Lüdke; André, 2020, p.05).

To achieve the data collection, we requested, through an electronic questionnaire, students from disciplines that were under our guidance and in which we sought to achieve the presence of the dimensions of creativity as it came to the sound manifestation of the enrolled students, seeking to give progressive flow to the psychic energy, the realization of a collection of impressions concerning the work dynamics that we use in class.

Through such approaches, we seek, on the occasion of classes, to advance in the construction of students' musical fluency, with the aim of empowering the subjects, as protagonists of significant and also reflective musical experiences, since this work took place within the scope of a teacher training course.

We used a short questionnaire, with an open question, through which we asked if the students identified contents that were beyond what could be considered as a specific subject of the discipline and how such scope was perceived by them.

We also resorted, in an adjacent way, to the plans and diaries of the disciplines in which we worked, in order to reflect on the paths of pedagogical work that were followed.

In order to conduct the analysis of the participants' responses, confronting them with the records contained in the work plans and diaries that record the intricacies of the pedagogical flow, we resorted to content analysis techniques, as proposed by Laurence Bardin.

Therefore, all initiatives that, based on a set of partial but complementary techniques, consist of the explanation and systematization of the content of the messages and the expression of this content, with the contribution of indexes that can be quantified or not, based on a set of techniques, which, although partial, they are complementary. (Bardin, 2011, p.48)

The analytical work led us to find three discursive categories that emerged from the narratives that constituted the questionnaire answered by the participants of this research: **stimulation of the creative sense**, **ethical dimension** and **social relevance of the training work**.

This exploratory study performs, therefore, an initial theoretical articulation, supported by the conception of content analysis and is configured as a study in which we seek to articulate the narratives collected from the participants with the theoretical framework defined for the research.

4 RESULTS AND REFLECTIONS

The questionnaire used as the main tool for this research referred to the scope of the content worked in the classroom, asking if themes that extended beyond the specific content of the discipline had occurred. We noticed a high incidence of positive responses and we highlight below some impressions brought in such responses, organizing them into categories, as proposed by Bardin (2011). The participants of the research will be presented here through pseudonyms chosen by themselves, at the beginning of the questionnaire.

Referring to the dimension of creativity, *Laion*, one of the respondents, took the following position:

This professor conducted theoretical approaches through practical experimentation, fostering collectivity, creation and improvisation in the midst of classes, fostering the spirit of solidarity, non-competitiveness and integration, through education and having music as the guiding thread.

We perceive the emphasis given by *Laion* to the **stimulation of the creative sense**, as a constant search, in the perception of the respondent. This perception is corroborated by *Max* who, in his answer, also reinforced the creative dimension of the work, in the following terms:

The teacher always sought to stimulate the class to produce arrangements and compositions. He sought to make everyone participate in the moments of creativity and worked from improvisation schemes that made everyone more confident to create.

A third respondent, *Mar Azul*, also highlighted the issue of creativity. When referring to his experience, this subject alluded to the ethical look he perceived in the classroom and pointed to psychological issues:

In addition to the content of the course, the professor was concerned with the ethical and psychological aspects of Regency (which, in my view, was very positive). Likewise, in the disciplines of Harmony, there was a concern with the enjoyment of the pieces and the stimulus to the students' creation, going beyond the mere presentation of theoretical aspects.

When we look at Peter Pan's answers, we verify the presence of a new category that expands the one brought by *Mar Azul*, which addresses the **ethical dimension** of work. *Peter Pan* puts it this way:

In addition to the specific content related to the disciplines of conducting, the professor encouraged, throughout the meetings, reflections on aspects such as: social relationship between the conductor and the groups; music and society; and themes associated with teacher training. Such an approach was very significant for my education, whether artistic, human or musical, since it enabled a better understanding of social phenomena and how they relate to each other.

Mar Azul and *Peter Pan* also bring up the issue of **social relevance** that is necessarily imbued with ethical presuppositions that are linked to the demands that emerge from the social and economic context in which the formation of the subjects takes place. *Carlos*, another student participant, reinforces, in turn, the aspects brought by *Mar Azul* and *Peter Pan*:

In his classes, the teacher always measured symbolic and formative constructions beyond the usual academic structure, talking about spirituality, socio-political-educational positioning, pointing out contemporary trends in education, having the human subject as the main objective of learning.

From the answers of the research participants, the three categories already presented here emerged, however, the students' answers still touch on a humanistic look that, intrinsically, permeates all the pedagogical work under analysis.

We also found shorter answers in the questionnaire that also point to the aforementioned humanistic aspect, which seeks to welcome the experiences of the subjects in the classroom. Let's see, for example, Levy's answers: "Testing of arrangements with each student bringing his instrument to play and/or conduct.", and Pear's: "It was a democratic class focused on the students."

We observed, from the answers of the research participants, that it was possible to articulate the Musicocentric Orientation, especially in its emphasis on creative action, with Shared Musical Learning through an action permeated by what Analytical Psychology proposes in its valorization of the symbolic dimension which transcends the restricted resource of the word.

5 CONCLUDING CONSIDERATIONS

The initial professional training of music therapists, as well as that of music educators, as we pointed out at the beginning of the present study, takes place mostly in the strict, and sometimes restricted, field of music. The canons of the so-called "concert music" reiterate, in the spheres of musical education, obsolete conceptions that detach subjects from the challenges of post-modern reality.

Once circumscribed to the repertoire of the European colonizers, still hegemonic, the professionals who initially graduated in the musical field and who migrated from there to the fields of Music Therapy and Education, tend to base their professional practices on musicological foundations often restricted to the paradigm that configures the so-called *conservatorial habitus*, with centrality in aspects of the structure of signs and symbols that try to graph the sound phenomenon.

Such a situation ends up generating, in our understanding, restrictions to the processes of respect and care that should be directed to the people with whom music therapists and music educators work, preventing the expansion of the expressive potentialities that are inherent to all individuals.

The dimension of careful respect for the powers of individual expression is, therefore, an essential dimension that should sustain the work in Music Therapy and that should also be present in Music Education, since in the construction of knowledge the subject himself is elaborated from his experiences, unique and non-transferable, which are full of meanings: **intimate emanations of the subject who learns and who, by learning, is strengthened.**

Leading the subjects, therefore, to the strengthening of their subjectivities through the exploration of their creative potentialities and the confrontation of their fears, leading them to overcome their traumas, is a psychological nexus that unites, through music, Music Therapy, Psychology and Music Education.

In the field of Music Education, it is possible to perceive initiatives that bring the human dimension in the formation of subjects with great emphasis, especially in propositions such as Koellreutter's Pre-Figurative Teaching, and also in the Pedagogy of Shared Musical Learning.

In the field of Music Therapy there is certainly a sensitive look at human issues, especially in initiatives that place centrality on the creativity of individuals and on the dynamic forces that characterize the musical phenomenon, as is the case of the different models of Music Therapy whose foundation is the Musicocentric Orientation.

In this research report, we realize that a human approach, based on creativity, sensitive listening structured from a welcoming posture, valuing the experiences of the subjects and the perception that they are involved in a social fabric full of contradictions, are significant achievements for the strengthening of all who launch themselves into experiences of construction of musical knowledge, towards the cultivation of the self.

Such findings initiate reflections that point to the need for the construction of the human relationship with music to reach the therapeutic dimension of strengthening subjectivities, in the search for the development of autonomy, that is: to turn towards the process of individuation and the progressive flow of vital energy that can lead subjects to an autonomous life full of meanings.

If we also consider that the dimension of the unconscious (personal and collective) is an ever-present variable in the equation of living, we will realize that a therapeutic intention cannot do without the creative dimension that exists in all people.

The inalienable and profound presence of creativity in the psychic constitution of the human being was very well perceived by Nise da Silveira, who treated her patients from the establishment of spaces in which they could manifest themselves in a creative way, giving rise to transformations that resignify the place that individual subjectivities need to occupy in our society.

Such a place, in a perspective of Music Therapy, must oppose the pre-established patterns of behaviors performed sonorously, in order to be able to welcome individual singularities in favor of the strengthening of each person who expresses himself in symbols and sound signs, revealing and sharing himself through music.

To converge, therefore, musical, therapeutic and pedagogical possibilities in the treatment processes initiated from Music Therapy practices is, in our perception, to provide spaces so that therapeutic approaches are not restrictive, that is, they do not confine the subjects to the aesthetic expectations, musical beliefs and historical and social prejudices of therapists and/or teachers.

In this way, the creative relationship with music can become fluent, configuring itself as a private and socialized manifestation of all who approach it. Such a relationship must be placed at the center of the therapeutic and pedagogical dynamics undertaken, in which music is also the protagonist.

Developing a welcoming listening posture, available for creativity and centered on the search for a sense of humanity linked to solidarity and tolerance, that is, an ethical sense, is

increasingly urgent, both in environments of specifically musical training, and in those in which music therapists and music educators are trained.

The perspective of welcoming as an attitude of availability for encounter through sound exchanges, that is, listening, is the contribution that emerges from the study that we undertake here and we point out, finally, that a deeper dive into the realities of people who live sonorously with each other and, above all, with themselves in the search for the realization of their human and sound potentialities of invention and reinvention of themselves, It is a reflective path that needs to be followed.

New research efforts that articulate the contributions of Music Therapy, Psychology and Music Education are urgent so that we can face the reality that, in multiple ways, insists on isolating and muting us and so that we can better understand what can be a welcoming posture in which the subject is strengthened through the act of listening to himself and others.

The Musicocentric Orientation that drives various models or approaches of music therapy is revealed in the present study as a possibility of sustaining emancipatory sound practices in the field of Education, not being restricted to the models of Music Therapy that adopt it as a philosophical foundation. Thus, we realize that the Pedagogy of Shared Musical Learning is also a proposition based on the Musicocentric Orientation and that the Welcoming Sculpture that we present here is, at the same time, a clinical and didactic attitude that aims to value the uniqueness of the subjects in therapeutic and educational contexts, providing the development of autonomy through the progressive flow of psychic energy.

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