

DOI <https://doi.org/10.30525/978-9934-26-312-5-16>

WAYS OF DEVELOPMENT OF MODERN MUSIC THERAPY

ШЛЯХИ РОЗВИТКУ СУЧАСНОЇ МУЗИЧНОЇ ТЕРАПІЇ

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In many countries around the world, the 1960s and 1970s were the initial periods of development in the field of music therapy, while the 1980s and 1990s ushered in the professionalization of services and the formalization of education and research. After 2000, there was a progressive development of research in the field of music therapy. Stage suggested that in order to understand the emergence of modern music therapy, we must consider the modernization of societies, including processes such as differentiation and rationalization. Differentiation here refers to how aspects of life, such as health care, develop their own domains of discourse and practice. Rationalization refers to a way of organizing activities through formalized regulation, usually based on reason and science [2]

The growth of music therapy is based not only on the initiatives and hard work of visionary researchers and scientists, but also on the conditions created by society. Therefore, we should expect that the development of music therapy in different countries will have some common characteristics, due to general processes of modernization, as well as differences, due to certain peculiarities in each individual country.

The emergence of music therapy in a country like Norway can be an example of this. There are similarities with examples of the development of music therapy in the United States and the United Kingdom. Music therapy in Norway arose as a result of a general practice initiative long before the establishment of associations and training programs and the formation of further opportunities for research and education at the master's and doctoral level. But there are also significant differences regarding the

socio-cultural aspects of music therapy. As in many countries, early research into early music therapy in Norway was often based on philanthropic endeavors and idealism. As music therapy gradually became organized and professional, it developed in more socially involved directions. In the 1960s, the first musicians and practitioners of music therapy in Norway began to organize meetings and workshops, inspired by international colleagues such as Nordoff and Robins (England). In the 1970s, a music therapy association was established and systematic work began to create a training course in Oslo. The first group of Norwegian students started their music education in 1978 with Ewen Ruud, Unni Jones and Tom Ness as the three main lecturers [4]. These changes in Norwegian music therapy in the 1970s were probably related to changes in Norwegian society, for example when it came to supporting the arts. At this time, there was a shift in public policy, with greater support for people's activities and greater awareness of the right of every person to participate in culture and society. This prepared the ground for the development of a tradition of social music therapy, which began to appear in Norway, of course after the creation in 1988 of a course in music therapy, which is now taught in Bergen [3].

Compared to early developments in the United States and the United Kingdom, the growth of music therapy in Norway was based much less on responding to the medical needs of those in hospital and much more on the cultural rights of everyone in society. The differences we see between the development of music therapy in different countries suggest that we should be cautious in claiming that there are stages or patterns in the development of the profession and discipline. The 'path' metaphor seems to capture something important: there may be some common elements, but each nation's 'path' to establishing music therapy as a profession and discipline is still largely unique [1].

Music therapy is now an international phenomenon. Events in South America, Africa, Asia and Australia are just as important as those in the United States and Europe. The development of world congresses and communities, to some extent, indicates the global evolution of music therapy. The first world congress was held in Paris in 1974, which was attended by 400 people from twenty countries. Since then, such cities as: Buenos Aires (1976), Puerto Rico (1981), Paris (1983, when there were two events), Genoa (1985), Rio de Janeiro (1990), Vitoria-Gasteiz (1993), Hamburg (1996), Washington, DC (1999), Oxford (2002), Brisbane (2005), Buenos Aires (2008) and Seoul (2011), where over 1200 music therapists, trainers, researchers and students from forty six different countries presented hundreds of works in various formats. Considering the growth of music

therapy in countries such as India, China, Korea and Japan, we can assume that there will be more world congresses in Asia in the future.

In several parts of the world, countries have joined together to form larger organizations, such as the American Confederation of Music Therapy [www.wfmt.info]. In 1990, the European Confederation of Music Therapy was formed. One of these aims is to promote therapists trained in one European Union country so that their qualifications are recognized in another member state and potentially a music therapist can work in a country other than the one in which he trained [www.emtc-eu.com]. The expansion of access to the Internet has been a huge boon for a profession based on the notion of "communication." Associations and groups have created websites that enable information sharing (see, for example, the online open access journal Voices) [www.voices.no].

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