

RESEARCH | PEER REVIEWED

Influences of Neoliberal Rationality on Brazilian Music Therapists' Listening

Yolanda Aline da Silva ^{1*}, Sheila Beggiato ¹

¹ State University of Paraná (UNESPAR), Brazil

* yolandaaline6@gmail.com

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Abstract

Our society finds itself immersed in a neoliberal rationality, suffering from its influence, and altering the forms of being and interacting with the world. The objective of this research was to understand whether this rationality has influence on the listening of Brazilian music therapists. In this study, of an exploratory nature, from a qualitative perspective, the researcher conducted semi-structured interviews with Brazilian music therapists with the aim of understanding how these professionals comprehend the theme of music therapeutic listening and neoliberalism as a political, economic, and social model. From these interviews, it was noticed that the listening of music therapists is turned toward the filling out of assessment charts and the current moment of the session, paying attention to sound and music issues and the current condition of the person being assisted. Regarding the relationship between music therapy and the theme of neoliberalism, some influences of this rationality were analyzed in the way the participants understand and interact with each other, reflecting on the profession and in its workspaces. The interviews with the music therapists revealed that neoliberalism rationality has an impact on the listening of these professionals, insofar as it modifies the subjectivities and the form of interpersonal relationships of all people within society.

Keywords: music therapy; neoliberalism; listening; subjectivity

Editorial Comment

This research article brings forth and names circumstances that are all too familiar for those of us who grew up in the so-called third world but have been conveniently erased from conversations and the way we think about identities and relationships in music therapy contexts in other latitudes of the world. What do political views have to do with the way we provide care and care for one another? How is this a part of music therapists' thinking? The authors connect these dots clearly and highlight listening as an ethical

and political attitude that behooves all music therapists caring for others to adopt.

Introduction

Music Therapy is a therapeutic approach that uses music as a tool to promote the physical, emotional, mental and social well-being of individuals. It involves collaboration between the music therapy professional (music therapist), the participants and music, seeking to enhance skills and stimulate personal development (Arndt et al., 2016).

Listening is an act of consciousness that requires attention so that we can understand the different sounds that surround us. Therapeutic listening is something deeper, in that one perceives not only what is said explicitly, but also what comes in a veiled way, through non-verbal statements and postures (Cunha, 2001).

The characteristics of music therapy are based on empathy, acceptance and unconditional recognition of the other person (Coelho, 2002). Music therapists, in their practice, listen to sound and music aspects which correspond to the current condition of the person who is being assisted, analyze them (Coelho, 2002; Nascimento, 2001) and then seek to interact, intervene and dialogue with this (Barcellos, 2016; Hamel, 2006), also integrating the self-listening of the person being treated into this process. In this way, music therapists can perceive their own expressions, including the sound and musical ones, a particularity of music therapy, in relation to the person being assisted (Hamel, 2006).

Listening in music therapy implies therapists being aware of the cultural and moral lenses that they carry with them as a person, and receiving and embracing what emerges, regardless of the content (Coelho, 2002). When writing about how to practice listening and how it can transform lives, Dunker and Thebas (2021) point out the need to let go of values, prejudices, and formed opinions so that one can truly listen, allowing oneself to be led by the other and being open to see who is there.

From a social and cultural perspective, music therapists are professionals inserted in a historical social environment and are influenced by the context in which they live. Currently, this environment is governed by neoliberal rationality (Dardot & Laval, 2016) which, succeeded by a liberal system (which has always aimed at strengthening and expanding the market economy), has established its roots in the ideals of the free market and the enjoyment of private properties, thinking of the market as a fundamental axis of the bond between people and amplifying issues related to freedom, constant innovation, meritocracy and competition (Dardot & Laval, 2016; Safatle et al., 2021).

In his book *Capital – Volume 1*, Marx (2015) discusses the inevitable crises of capitalism, generated, to a great extent, by the accumulation of a contradictory system that is concerned with the expansion of capital and production of goods, but is not concerned about meeting basic human needs, causing economic crashes, unemployment, and collapses in the system. However, Dardot and Laval (2016) point out that, in order to analyze neoliberalism, it is necessary to expand theoretical biases, since it presents a new configuration of capitalism, with a “new set of rules that define not only another ‘regime of accumulation,’ but also, more broadly, another society” (p. 24). For this reason, neoliberalism can be understood as a rationality. In the view of Safatle et al. (2021), neoliberalism emerged in what was called the Walter Lippman Colloquium, a meeting of liberals in France, which sought to find a way out of yet another of the crises that capitalism was facing (Dardot & Laval, 2016). This model is not based on “[...] reducing your State to the minimum, but to the maximum so that it can exercise the function of protecting liberalism, free market, enjoyment of private properties and violations within public policies” (Medeiros et al., 2023). In order to ensure that capitalism prospers in its ramifications, the greatest profit from capital is always sought, even if, according to the authors (Dardot & Laval, 2016), it is through violent and silencing means. Rethinking the

liberal premise of laissez-faire, faced with a move away from State intervention in the economy, people would spontaneously adopt free enterprise, competitiveness, and entrepreneurship, so as not to generate monopolies (Dardot & Laval, 2016; Medeiros et al., 2023).

Neoliberalism has been concerned with producing this premise in people, if it does not arise spontaneously, becoming no longer just a mode of political-economic management, but also a new form of subjectivation (Medeiros et al., 2023). The building of subjectivity is linked to the historical moment in which we live (Torre & Amarante, 2001), which directly affects its building. Neoliberalism creates individuals, referred to as “entrepreneurs of themselves” (Foucault, 1979), who manage their relationships and lives in the same way as a company, striving to defeat competitors and aiming to make profit at all costs.

Also described as competitive and seeking to be above others at all times, Dardot and Laval (2016) state that these individuals are always self-managing, being their own bosses, and seeking to place monetary value on their emotional relationships. This new way of positioning oneself in the world changes the dynamics of relationships, becoming based on competition, individualism, and non-solidarity, generating repercussions on mental health and impoverishing these bonds with conflicts and apathy (Medeiros et al., 2023).

Neoliberalism then creates a society that empties the narrative of the other, invalidating and not showing solidarity with the suffering of others (Coelho & Ferreira, 2015; Medeiros et al., 2023) and, consequently, reduces listening capacity. In the predatory logic of dispute, self-sufficiency and unattainable goals, there is no social support, only an ultra-responsibility for one's own actions.

Our interest in and choice of this theme resulted from getting closer to the topic of listening through a Scientific Initiation Project carried out in 2021. During this research, we found that there was a scarcity of materials on music therapy listening and, among those that did exist, none of them is recent (Coelho, 2002; Nascimento, 2001). When reflecting on this form of listening, one needs to consider the influences of the environment and the historical-social context that surround music therapists, enabling a deeper understanding of their constitution as a person and, therefore, as a professional.

It is understood that critical thinking in relation to issues involving politics is necessary, given its direct influence on the ways of life of every citizen. Taking into account that neoliberalism transcends a political-economic management model, configuring itself as a new form of production of subjectivities, remodeling the way of recognizing oneself in the world and directly harming relationships and circles of affection, we seek to understand whether it can also influence the listening of Brazilian music therapists.

Method

This work adopts a qualitative approach of an exploratory nature that aims to understand, from the perspective of music therapists, the possible influences of neoliberal rationality on the constitution of music therapy listening.

Opting for qualitative research means adopting an approach that values the interpretation and understanding of participants' subjective experiences, without resorting to data quantification (Sampieri et al., 2013). Through this perspective, it becomes possible to access the worldview of the music therapists interviewed, exploring the set of beliefs, meanings, values and affections that make up their context (Minayo, 1994). Its exploratory nature aims to understand and describe the influences of neoliberal rationality on the constitution of music therapist listening, resulting in a survey of these data (Gerhardt & Silveira, 2009).

Methodologically, this research is composed of field research, using semi-structured

interviews to collect information from Brazilian music therapists. In the field research, information was collected through semi-structured interviews with Brazilian music therapists, carried out online via the Google Meet platform, conducted by one of the researchers, with audio recording. The semi-structured interview model allows the researcher to collect opinions, experiences, and other information, whether objective and/or subjective, from each interviewee (Boni & Quaresma, 2005). By being semi-structured, that is, combining open and closed questions, it allows participants to have more space to express their thoughts and feelings, as well as to agree or disagree with the content mentioned.

The selection of the music therapists began with the website of the *União Brasileira das Associações de Musicoterapia* (UBAM)¹, using the “Associações de Musicoterapia no Brasil” tab. This enabled access to the websites of each association, where we selected music therapists who, according to their description, work in the area of mental health. Contact was made via email and cell phone, based on the data provided. Depending on the replies of those interested, a day and time for the interviews was scheduled.

Snowball sampling was also used (Baldin & Munhoz, 2011), which works by one participant indicating others. For this, an initial intermediary is needed who will participate, or not, in the research. Then, they will locate and indicate professionals with the corresponding profile who, when selected, will be able to indicate others, and in this way, the sample expands, in most cases, in a satisfactory way (Baldin & Munhoz, 2011). This model, according to Vinuto (2014), tends to be useful for hard-to-reach groups.

The number of participants interviewed can be thought of in terms of the qualitative model chosen for this work, which does not prioritize the number of participants, but rather the depth and criticality of the subject from their perspective (Minayo, 2010; Sampieri et al., 2013). Thus, it is possible to gather the ideas of these music therapists in a meaningful way, considering the study focus of this research. These professionals were volunteers or self-selected, according to the classification made by Sampieri et al. (2013). This participant model is characterized by voluntary participation through a call made by the researcher. The inclusion criteria for participating in the research were: being over 18 years old; having a degree and/or postgraduate degree in Music Therapy; being Brazilian; working or having worked in the area of mental health; agreeing to participate in the research and signing the Free and Informed Consent Form. Minors under 18 years of age, foreigners, professionals who did not have a degree or postgraduate degree in Music Therapy, who had no experience in the area of mental health, who did not agree to participate in the research, or did not sign the Consent form were not accepted for this research. This research received approval from the Universidade Estadual do Paraná Research Ethics Committee, as per Opinion No. 6.223.814.

Thematic Analysis, as proposed by Braun and Clarke (2006), was chosen to analyze the information, which offers an accessible and flexible approach to this process, as, based on identifications, analyses, and patterns within the information collected, it can be detailed in an organized manner. During the process of analysis, themes may emerge that are parallel to the content of the investigation, opening up space to study them, or not. As it does not depend on a pre-existing theoretical foundation, Thematic Analysis can be a constructivist method, analyzing experiences that come from what is said; it can also be contextualist, recognizing the participants' processes of meaning based on their experiences (Braun & Clarke, 2006); as well as other methods, which will depend on the theoretical framework used by the researcher. Braun and Clarke (2006) highlight the importance of having a clear theoretical demarcation in the Analysis, since each person is thought to attach a meaning when reflecting on the data and its representations in society. Thematic Analysis includes six steps to assist the researcher in the process. The first

¹ Available at: <http://www.ubammusicoterapia.com.br/>

consists of getting closer to the information collected, watching, listening, or reading the information obtained. The second step is to code and group this information, starting a process of separating the contents. In the third step, themes within these codes are sought, analyzed and considered for possible groupings to form broad themes. In the fourth step, these themes are analyzed and refined, at which point it may happen that some are excluded, others are condensed, and two or more themes are collapsed into just one. In step five, they are defined and named, and it is of great importance that the essence of each theme is captured and made clear in the research, carrying out a detailed analysis individually on each one. And, in the last step, the report is produced, with the themes all described and worked on (Braun & Clarke, 2006).

Findings and Discussion

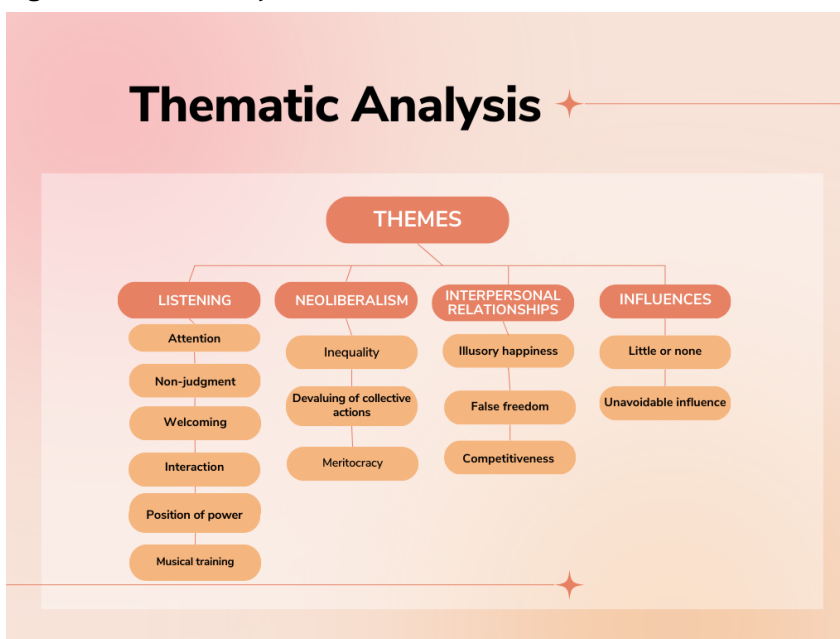
Interviews with Music Therapists

Nine Brazilian music therapists who work or have worked in the area of mental health were interviewed, after agreeing to be interviewed and signing the consent form. The interviews took place in September and October 2023.

Regarding the profile of the interviewees, two were male and seven were female; eight were graduates, and only one had a postgraduate degree in Music Therapy; their length of experience varied, ranging from 5 to 25 years working in the profession. They came from different regions of Brazil, such as the South, Southeast, Midwest, and Northeast. Each interview lasted an average of 45 minutes, and all were transcribed and formed the *corpus* for analysis.

The analysis followed 6 steps (Braun & Clark, 2006), the first of which was reading and analyzing the interview transcripts; in the second step, some subjects were pre-selected as possible themes; in the third step, each of the subjects was defined; in the fourth step, the subthemes were created; and, in step five, the flowchart was created with the themes and subthemes defined and clarified and, finally, each of them was described and developed, as shown in Figure 1.

Figure 1. Thematic analysis themes and subthemes.



Source: The authors (2023).

Presentation and Discussion of Themes

When analyzing each interview, four themes were identified arising from the questions asked, namely: listening, neoliberalism, interpersonal relationships, and influences of neoliberalism on music therapist listening.

Research participants were given pseudonyms to preserve their identities: Cyan, Fuchsia, Mauve, Turquoise, Amber, Marsala, Purple, Emerald, and Indigo.

Listening

Attention

Subthemes were selected from within the theme of listening. The first one deals with attention to what happens beyond that which is musical, that is, the music therapist must be able to perceive the different manifestations of the person who is having therapy, whether verbal or non-verbal, their facial and body expressions, and even the choice of instruments they make during the session.

Cunha (2001) clarifies how specific therapeutic listening is the perception of what is not explicit, of manifestations that are made in a veiled way, including non-verbal postures. This was summarized by Emerald as listening to “all aspects that pertain to the patient’s expression” (interview on 9/5/23).

Listening without judgments

The second frequently mentioned point was listening without judgment, which, according to Coelho (2002), is the form of listening that welcomes and does not discriminate against others, leaving one’s “tainted lenses aside” and “stripping oneself of one’s assumptions,” as mentioned by Fuchsia (interview on 9/13/23). This way, it is possible to create a safe environment for any manifestation to be expressed.

Welcoming

Welcoming was highlighted as an important part of this non-judgmental listening, including a sensitive approach by the music therapist to listen to the subjectivities of the person in front of them.

Some interviewees pointed to the suffering that always accompanies new participants, and how welcoming is a fundamental part of the therapeutic process. Amber noted, “It is a profession that requires us to be attentive to the other person, right? To be aware of each other’s issues. Whereas having a very egocentric, very narcissistic position makes our professional practice very difficult” (interview on 10/20/23).

Dunker and Thebas (2021) point out that welcoming is the first step that involves truly listening to someone.

Interaction

The music therapist needs, in addition to listening, to know how to interact with the other person, being able to dialogue and get involved with them (Hamel, 2006). Turquoise used the term “lighted listening” to state that, at the same time as listening, it is necessary to interact with what emerges, “turning your musicality toward the other person” (interview on 9/29/23). For this, it is necessary to prepare and train musically, an essential tool for professionals, according to the interviewees.

Musical training

For Cyan, it is necessary to be able to make “a basic identification of what is happening

musically” (interview on 9/18/23). Also, as Mauve mentioned, it is not necessary to be an excellent musician, but it is necessary to know “how to get by” with the musical elements and be comfortable handling them, after all, they are a constituent part of music therapy work (interview on 10/13/23).

Position of power

Another topic raised in the theme of listening was the need for music therapists to free themselves from being in a position of power, and it is important that they do not take on a hierarchical stance in which they see themselves as being in a superior position to the other person.

Interviewee Purple highlighted that music therapists must be careful not to fall into a position that limits what they hear, ranking feelings and experiences that are more relevant than others and, therefore, capable of being listened to. For her, this involves an illusory place of professional neutrality:

Neutrality does not exist; we are in the world and we position ourselves [...] when we deconstruct this position of neutrality, consequently we also deconstruct this hierarchy, enabling more horizontal processes. (Purple, in an interview on 9/25/23)

Dunker and Thebas (2021) state that, to start listening, it is necessary to strip off the clothes of power, whether as a psychoanalyst, clown, or, in this case, music therapist. One should not take on the role of a moralist, wanting to fit each person into specific places, trying to form mirrors of oneself, and that is why listening can be understood as an “ethical and political attitude” (Dunker & Thebas, 2021, p. 43).

In short, therapeutic listening has different characteristics that intersect and diverge for each therapist, depending on their theoretical lens and subjectivity as a person. Each case attended influences the music therapist’s listening, which, in Mauve’s words, is an “active and transformed listening to each new possibility that the music therapist learns about the human being” (interview on 10/13/23).

Neoliberalism

In the theme of neoliberalism, the answers encompassed political, social and economic aspects. More than half of those interviewed associated right-wing perspectives with capitalism and some said they had no knowledge on the subject.

Inequality

Inequality was mentioned in several answers, being highlighted as one of the aspects that grows most with the neoliberal system. For Purple, “this movement is causing even more inequality and violence” (interview on 9/25/23), and with the reduction in State programs and the increase in privatization in Brazil, many rights that should be guaranteed for all citizens, become private.

Brown (2019) states that State actions are fundamental to preventing deprivation of rights, guaranteeing appropriate conditions of existence such as housing, food, health and quality of life. Neoliberal inequality becomes so present and intrinsic in everyday life that “it makes us more feudal than democratic in our subjectivity and *ethos*” (Brown, 2019, p. 216).

According to Amber, assistance programs are, little by little, no longer being run by the State and are moving to the market, which leads to “the valuing of individuality, so that entrepreneurship and individual actions are greatly valued, which ends up being reflected more in people’s daily lives than community and collective actions” (interview on 10/20/23).

Devaluing of collective actions

The reduction of social agendas/programs was also mentioned by some interviewees, attributing the origin of this to neoliberalism. In Scrine's (2019) research, the music therapist says that neoliberal logic transforms issues of diversity and pluralism into products, providing opportunities for profit and creating superficial notions of equality that, little by little, depoliticize people. With all this, more value is placed on individuality, according to the majority of the interviewees.

Meritocracy

Within the neoliberal context, collective actions are devalued in relation to entrepreneurial and individual actions, intensifying meritocratic discourses that, to achieve what one wants, all one needs is effort and willpower, creating a great responsibility for one's own actions and, in the end, in view of this, generating suffering (Medeiros et al., 2023). For Cyan, neoliberalism generates "subgroups that have few collective interests in this collective democratic sense" (interview on 9/18/23). Similarly, Purple said, "collective things are not good and need to be rethought, anyway, it encourages this logic of individualism, of meritocracy, of each person being largely responsible for their achievements, and if they have difficulties it is their fault" (interview on 9/25/23).

Interpersonal relationships

Illusion of freedom/happiness

In the theme of interpersonal relationships, one of the points highlighted was the illusion of freedom and happiness, influenced by social networks that constantly expose the realities of lives that are far from their followers. Since each person is the master of their choices, they are also responsible for ensuring their happiness, their success, and their destiny (Dardot & Laval, 2016).

For those interviewed, the neoliberal system feeds this illusion and keeps people away from real and possible experiences of happiness, pleasure, and good encounters. Amber pointed out that this illusory effect is a big trap, resulting in suffering that will lead to eating disorders, mood disorders and other psychological disorders, which the Dardot and Laval (2016) describe as "stigmatization of the 'failed,' the 'lost' and the unhappy, that is, those incapable of acquiescing to the social norm of happiness" (p.367).

Competition

Competitiveness was also mentioned, being a characteristic imposed by neoliberalism on the subjectivity of each person and their ways of relating, seeing the other person as a constant adversary that needs to be overcome. "You always have to be better," Indigo said (interview on 9/12/23). Purple considered that rationality is always focused on "gaining more space than the other person, gaining, guaranteeing our own, this makes people distance themselves from us, it makes relationships more superficial, people are too focused on meeting standards, and it becomes 'to each their own'..." (interview on 9/25/23).

These ideas are in line with the "neoliberal subject" described by Dardot and Laval (2016, p. 135), who are in constant competition, needing to maximize their results with their *ethos* focused on watching over themselves. This all increases selfishness and lack of empathy, these being issues expressed in the interviewees' statements, causing a decrease in emotional ties and creating vertical relationships.

For Purple, so much time is spent thinking about individual issues and one's own success that there is no time left for solidarity toward others (Medeiros et al., 2023), and, thus,

“you forget the power of the collective, the power of experiencing the process with other people” (interview on 9/25/23).

Influences of neoliberalism on music therapy listening

In the theme of possible influences of neoliberalism on music therapist listening, three interviewees argued that, if the therapist is committed, has self-perception, and is involved in the process, there will be little or no influence.

Marsala argued that “at some point, the music therapist will miss something, if he/she is not involved in the process, present there” (interview on 9/6/23). For Mauve, at the time of the session, the music therapist needs to be fully connected with the person being assisted and “silence their own internal noise to be able, in fact, to hear the other person” (interview on 10/13/23).

Seven of the nine interviewees stated that neoliberal rationality does have an influence on listening, and that, as Purple said, if we “situate the music therapist in the world, they will be influenced by these issues” (interview on 9/25/23).

For the participants, the music therapist is part of society as a social subject and, therefore, receives influences from their environment. However, thinking critically and being aware of this reality can contribute to listening that is more effective and has the characteristics mentioned above.

Indigo stated that, “as much as I don’t agree with this system, I’m not outside it, I’m inside it, so it will influence me” (interview on 9/12/23). Turquoise emphasized that this influence is not necessarily bad, as it means that the music therapist is part of and dialoguing with the environment, “if we share the constructions that are socially given, that are socially shared, we can understand the other person too, because we took part in this same process” (interview on 9/29/23).

Supervision and personal therapy were cited as options that can help reduce these influences and allow the music therapist to critically reflect on their performance. Amber said that they are important to “help us understand where we are in all this chaos” (interview on 10/20/23).

For Cyan, in addition to the points previously mentioned, it is also necessary to constantly update studies and training to help with this awareness: “You need to be training and to be aware of yourself; if you don’t do that, you won’t be able to handle it” (interview on 9/18/23).

These practices help with self-perception, enabling the music therapist to be more aware of their interactions and interventions, which is similar to the music therapy listening described by Hamel (2006), which involves, first of all, listening to oneself.

The unattainable excellence imposed by neoliberal rationality was also alluded to among its influences on listening, creating a logic that music therapists must be experts, and, as neoliberal subjects, need to invest in themselves all the time and, more than anything, surpass their limits (Dardot & Laval, 2016).

Purple stated that from the point of view of this logic, “you have to be a super-specialist in something, in an approach... if you’re not, you’re not fit” (interview on 9/25/23).

This reasoning corroborates another issue raised by the music therapists interviewed, which is the recognition of them and their work as a product that needs to be sold, whether through social networks with professional profiles or, alternatively, treating the people they assist as products that need to be fixed and must be subjected to prompt treatment, with no concern for the context and subjectivities of these people.

According to Fuchsia, this is reflected in practices that sell the results of people treated as if they were products, creating ready-made models of therapy practice and paying attention only to the diagnosis of these people.

For Amber, the increase in exposure on social media is directly related to neoliberalism,

since, in her words, “Instagram is a showcase for the sale of this product, which is the music therapy session” (interview on 10/20/23). In this way, the music therapist begins to work only with the demand and the result, as stated by Fuchsia.

According to Parker et al. (2021), it was difficult to keep their project² on the market without moving away from the real demands of the community, given that it is the community that keeps this work alive. Commonly, when entering the reality and logic of the market, decisions begin to be thought of from a profit perspective, without taking into account “local subtleties.” In this scenario, as the rationality of capital enters the professional practice of music therapists, neoliberalism promotes the sale of the soul as a habitual part of everyday life, and not as something atypical (Brown, 2019).

Final Considerations

What leads someone to choose a profession that requires listening to others? What are the characteristics of these people’s subjectivity? We believe that the decision to choose the profession of music therapy already demonstrates an interest in listening to others. What follows are aspects that increase its structure and specify it in relation to other forms of listening.

The music therapists interviewed highlighted aspects such as, for example, music therapy listening that interacts with listening to other professionals, and that requires interdisciplinary communication skills; listening that develops from the subjectivity of each music therapist as a person in the world, having unique aspects of each one; and listening that transforms, transforms the music therapist and transforms the other person, renewing itself with each new experience and perception of the world of that person.

In the theme involving neoliberalism, it could be seen that this rationality undoubtedly affects the professional practice of these music therapists, as it affects an entire society and directly implies the subjectivity of each one, changing the way in which each subject recognizes themselves in the world and, consequently, recognizes themselves as music therapists.

We understand the complexity of “getting out of” a rationality that has implanted its roots directly in the processes of subjectivation, but being aware of these influences is a first step towards going in the opposite direction from it.

When neoliberalism encourages competition, selfishness, meritocracy, and the prioritization of profit above all else, valuing the business way of managing oneself, this can harm intra- and interpersonal relationships, undermining bonds of solidarity, empathy, and care. In a society where these aspects are in decline, stopping to listen to others can be transformative, and the music therapist is a professional capable of doing so, making music therapy a good option, antagonistic to neoliberalism.

This research made it possible to identify tools that can be allies in this antagonism. Empathy, acceptance, availability, non-judgment, and attention are some of them. These tools, according to the interviewees, are constituents of music therapy listening. Thus, we seek to expand the problematization and critical thinking of music therapists in relation to the environment that surrounds them, with the aim of reflecting on current rationality and its implications in their lives. There is a need for more studies on the topic of listening in order to examine ways of improving and even enhancing it.

² International cooperation Project called “Music and Resilience” between a Palestinian NGO in Lebanon and an Italian association. The objective was to create musical resources with and for Lebanese refugee communities.

About the Authors

Yolanda Aline da Silva was born in Curitiba, Paraná, Brazil. She is a music therapist who graduated from the State University of Paraná and has a keen interest in the political and social study of the environment in which we live.

Sheila Beggiato is an adjunct professor in the Bachelor's Degree Program in Music Therapy and the Master's Degree Program in Inclusive Education at the State University of Paraná. She studies violence, especially violence against women, and music therapy. She is also interested in studies on inclusion, diversity, equity, and human rights.

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