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Notions of Music in the Training of Music Therapists: Analysis of Academic Programs, University of Buenos Aires, Argentina

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Abstract

As in the rest of Latin America, music therapy training programs in Argentina seem to follow guidelines formulated in Europe and the United States, where teaching-learning strategies based on the conservatory model prevail. Our team investigated the characteristics of this model that are present in the academic training of music therapy graduates who studied at the University of Buenos Aires in 2022. Through a qualitative research process, the syllabi of all subjects were analyzed (using Atlas.ti 8), except for the References section. The results showed that in the training offered by the University, music is considered an expressive modality, that improvisation is the musical experience most valued by teachers, and that there is a strong interest in analyzing sound productions, either formally or informally. The musical instruments mentioned most frequently are percussion instruments and the voice. Decolonial thinking is critical of the Conservatory's pedagogical model, which limits the processes of musical teaching and learning to reading and writing, and privileges instrumental performance. A critical review of the current curriculum in light of decolonial thinking could contribute to the construction of situated knowledge and allow work to be done, within the degree program, on the effects of coloniality on the training of music therapists.

Keywords: curriculum; Conservatory Model; decolonial thinking; music therapy

Editorial Comment

What ideas about music are conveyed in the academic training of future music therapists?

Which aspects of this training are linked to Eurocentric pedagogical models and which can be understood from decolonial perspectives? We believe that the authors' concern to warn us about the importance of making visible the places from which the subjects and institutions involved make their statements and assign value to them is central. They tell us that, as trainers of music therapists in Latin America: "We can make explicit the place from which knowledge is produced, whether it is our own or that which we use to develop our research and/or the training processes in which we are involved. We can make explicit that the division between popular and academic music responds to prejudices linked to the place of origin of the music; we can include the music of indigenous peoples, folk music, popular music, and urban music in the repertoires of our subjects. We can recognize the processes of 'whitening' of such music in the effort to bring it into academic circles."

Introduction

Music therapy is a discipline belonging to the field of health sciences whose objectives are oriented towards promotion, prevention, assistance, and rehabilitation, achieved through the participation of individuals and/or groups of individuals in expressive and receptive sound and musical experiences. Music therapists are professionals who, through specific procedures, assess people's emotional well-being, physical health, social interaction, communication skills, and/or cognitive abilities in order to develop therapeutic strategies for the problems that affect them (ASAM, 2016).

In Argentina, music therapy is a degree program offered at six universities: one public university (the University of Buenos Aires) and five private universities (the University of Salvador, the Inter-American Open University, Maimónides University, Juan Agustín Maza University, and the University of Social and Business Sciences). The training is interdisciplinary in nature, combining the fields of medicine, psychology, and music.

Musical experiences, that is, experiences through which people engage in music-making, are the privileged resources through which music therapists perform their work as health professionals (Bruscia, 2007). It is therefore important that music therapists training includes, as a central component, content related to the notion of music, the ontologies associated with it, and the types of musical experiences that form part of the instrumental baggage that music therapists should have in order to carry out their work in different fields of application.

As in the rest of Latin America, in Argentina, training programs for those studying different music-related degrees seem to follow guidelines formulated in Europe and the United States, where teaching-learning strategies based on the Conservatory Model prevail (Holguín Tovar & Shifres, 2015; Shifres & Burcet, 2013; Shifres & Gonnet, 2015). Based on the ideals of the European Enlightenment, this pedagogical model:

- a. Limits music to what is written in the score. As a result, music becomes a text, encoded by the composer and decoded by the performer. The score, as the material support of the notational system, selects the relevant aspects of the works that deserve to be preserved, such as melody and rhythm.
- b. Establishes a distinction between the musical (what is written in the score) and the extramusical.
- c. Understands that musical knowledge is articulated in propositional terms and leaves out anything that cannot be represented by the notational system.
- d. Privileges the individuality of the musical teaching-learning process.
- e. Implements technologies for teaching specific skills: solfège, audio perception training programs, and exercise manuals for achieving high levels of proficiency in playing a musical instrument.

- f. Separates artists (musicians, active) from their audience (listeners, receptive), establishing a division of roles between composers, performers, and listeners. Musicians are those specialized individuals who can articulate musical sounds based on the development of specific performance techniques learned through particular methods. They are required to participate in musical experiences through instructions derived from scores or guidelines given in terms of the theoretical categories that emerge from the musical notation system. Listeners, on the other hand, are individuals who are on the extramusical side of the experience and are valued for their receptivity to music.
- g. Teaches students to identify and evaluate what should be perceived through hearing.
- h. Proposes that students put into practice cognitive strategies for recognizing, breaking down, describing, and analyzing the constituent elements of music: harmony, counterpoint, musical language, audio perception, among other topics.
- i. Describes music through categories derived from language, which privilege the role of notation. Perceptual descriptions are considered unreflective, unconscious, anecdotal, invalid, and extramusical. Valid academic musical descriptions are those that are made from a structuralist approach to the works and that seek to construct a standard pattern applicable to other works.
- j. Maintains the division between academic music and popular music, characterized in this way on the basis of their place of origin. Such a distinction is not neutral: popular music is devalued in relation to music produced in universities and conservatories.
- k. Generates canons, with the intention that they be recognized as universal, with their respective criteria of validity for repertoires, composers, etc.

In other words, the assumptions underlying this pedagogical model are, at the ontological level, that music is a split phenomenon: it is an object (audible, to be contemplated) and it is an idea (thinkable, susceptible to logical operations). At the epistemological level, the knowledge constructed according to its proposals must possess objectivity, scientificity, evaluative neutrality, and universality.

Training in Music Therapy

In Argentina, the University of Buenos Aires is the only public university that offers free training and unrestricted access to those who wish to obtain a degree in Music Therapy (Chuchuy, 2023). Its students come from different provinces, and a large number of them return to their places of origin once they have completed their studies to begin practicing professionally. As a result, the training received at the public university has a considerable impact on the type of music therapy practice carried out throughout the country.

How are colonial legacies reflected in the profile of graduates of the Bachelor's Degree in Music Therapy offered by the University of Buenos Aires? In what ways do the course programs take into account current folk, popular, and indigenous music?

In publications addressing the issue of music therapy training in Argentina, no studies have been found that address these questions, although concerns about the academic dependence of the discipline are acknowledged (Tosto & Díaz Abraham, 2022). We would like to mention, also recognizing them as background to our research work, that some students have expressed concern about the training they received at the university and have written their theses and final papers reflecting on this.

A preliminary review of the curriculum, which we carried out as members of the academic community, allowed us to note that the orientation of the teaching-learning processes of students in the Bachelor's Degree in Music Therapy at the University of Buenos

Aires with regard to music only partially followed the proposals of the Conservatory Model. Unlike what happened with the training of musicians, music therapists seemed to have a broader idea of the notion of music in their training. This led us to assume that they might be more open to thinking in terms of musical experiences (the different ways in which people relate to music and to each other through music) rather than music (understood as a work of art or a text). In fact, we knew that music therapists refer to their patients' sound expressions as music, which are generally very different from what musicians trained in the Conservatory Model consider to be music.

The implications of adding "experience" to "music" are subtle but important. What this means is that not only music (an object external to the client) is considered an agent of therapy, but also the client's experience with music (the interaction between the person, the process, the product, and the context). Thus, the music therapist's task is more than just prescribing and administering the most appropriate music; it also involves shaping the client's experience with that music. (Bruscia, 2007, p. 91)

We then asked ourselves what characteristics of the Conservatory Model could be found in the programs of the Bachelor's Degree in Music Therapy at the University of Buenos Aires, Argentina. Above all, we were interested in knowing what ideas about music are proposed in the training of music therapists or, in other words, what kind of entity they call music and what experiences they consider musical.

Method

Data Collection

In order to answer these questions, we analyzed the syllabi of all the courses in the Bachelor's Degree in Music Therapy at the University of Buenos Aires, valid for the year 2022. The syllabi are publicly available and can be downloaded from the degree program's website.

The degree program has a curriculum consisting of 35 four-month courses, usually taken over a period of four years, a compulsory music training course for admission, two language modules (English or French), and requires the completion of a final degree project. The text of each course syllabus was taken into account in all its sections (except for References).

Data Analysis

We analyzed the texts in two ways, using Atlas.ti 8 software. First, we followed a content analysis strategy, that is, we constructed quantitative data from prior coding, developing a classification scheme for the information (categories, codes, keywords, quotes). As a result, we were able to identify how often each category appeared. Second, we followed a descriptive qualitative analysis strategy, that is, based on the numerical data, we sought to characterize the relationships between categories and develop meanings for them, interpreting them (Penalva Verdú et al., 2015).

First stage: Content analysis

1. Creation of categories:

In this case, the term category encompasses our central questions, linked to the content of music therapist training: that is, what ontologies are proposed for music and what musical experiences are taught. Derived from these, we were interested in knowing which musical

instruments and repertoires are taken into account by teachers and, especially, what participation in musical experiences is required of students, this time understanding these experiences as learning activities.

- 1.a. Ontologies of music: the term ontology refers to what type of entity music is considered to be (Mekalonyté, 2022). In principle, the ontologies that correspond to the Conservatory's pedagogical model are those of music as a work of art, as text, and as discourse. Those that we assumed would be present in the programs of the Music Therapy degree courses, in addition to those mentioned above, are expressive modality and cognitive domain.
- 1.b. Musical experiences: Kenneth Bruscia (2007) posits four types of musical experiences: listening, composition, improvisation, and performance. In the training of music therapists, these experiences are proposed as content, that is, they are studied in terms of recognizing that

each type of experience involves a different set of sensorimotor behaviors, each requires different kinds of perceptual and cognitive-, evokes different emotions, and involves different interpersonal processes. Because of this, each experience has its own applications and particular therapeutic potential. (p. 97)

In line with these two central questions, we formulated three others, this time focusing on the learning activities required of students.

- 1.c. Student participation in musical experiences: From our personal knowledge, we knew that an important part of music therapists' training involves making music, either individually or in groups, and reflecting on it. What we wanted to know was what was required of students, experientially speaking, in each of the pedagogical proposals.
 - 1.d. Repertoire: We were interested in knowing what types of music are present in the training of music therapists and, above all, whether popular, folk, and indigenous music were included in the course programs.
 - 1.e. Musical instruments: In this case, we knew about the use of the guitar and piano, wind instruments, and percussion instruments. Our question was whether, in addition to these, the use of new technologies for making music had been incorporated into the degree program.
2. Codes were defined for each category, with names that identify the aspects that we, as researchers, recognize as central to them.

Table 1. Definition of codes for the category Ontologies of music.

Category	Code	Definition
Music ontologies	Cognitive domain	Music involves complex cognitive processes, the result of the evolution of the species, based on information processing by the nervous system in general, and the brain in particular. Music is studied in relation to the performance of subjects in different cognitive functions (perception, attention, memory, motor coordination, etc.).
	Discourse	Music carries meanings that are sometimes considered intrinsic, that is, they depend on the relationships that can be established between the

Category	Code	Definition
		different components of the musical structure, without any connection to non-structural elements; or extrinsic, that is, the musical meaning cannot be understood outside of its social and cultural connections (Shifres & Burcet, 2013).
	Language	Music is made up of sounds and silences of different duration, pitch, intensity, and timbre, which are combined according to grammatical rules. Rhythm, melody, and harmony are formed from these (Shifres & Burcet, 2013).
	Expressive modality	Music is a culturally organized mode of expression (Malloch & Trevarthen, 2009), and musicality can be understood as the idiosyncratic way of performing music in action, representing subjectivity through more or less conventionalized and shared socialized forms of performing such action (Gomila, 2010).
	Work of art	Music is considered one of the fine arts, and musical works are considered aesthetic objects. Musical works are intended for the auditory contemplation of listeners, who can enjoy the work of composers thanks to the talent of performers. Composers, performers, and listeners make up the music circuit, with different hierarchical positions within it, depending on their participation in the creation of the work (Holguín Tovar & Shifres, 2015).

Table 2. Definition of codes for the category Musical experiences.

Category	Code	Definition
Musical experiences	Listening	The subject listens to music and responds to it. Music, in this case, is that which is encompassed by other musical experiences (Bruscia, 2007).
	Composition	The subject creates music. Music encompasses songs, melodies, rhythms, lyrics, instrumental pieces, etc. (Bruscia, 2007).
	Improvisation	The subject spontaneously creates music. Music encompasses melody, rhythm, song, lyrics, or instrumental pieces (Bruscia, 2007).
	Performance	The subject learns or performs previously composed music or reproduces any musical form that is presented as a model (Bruscia, 2007).

Table 3. Definition of codes for the category Student participation in musical experiences.

Category	Code	Definition
Student participation in musical experiences	Listening to music	The subject listens to music and responds to the experience silently, verbally, or in some other way. This may involve improvised music, compositions specific to the music therapy process, or commercial music recordings (Wigram, 2007).
	Playing musical instruments	Ability to play musical instruments with considerable quality of performance and interpretive understanding (Bruscia, 2007).
	Singing	Vocal reproduction of structured or unstructured musical material. This may include vocalizing, singing from sheet music, singing songs or vocal compositions, imitating with the voice, and singing recorded songs in unison (Bruscia, 2007).
	Composing	Writing songs, lyrics, instrumental pieces, or creating some type of musical product such as music videos or audio recordings (Bruscia, 2007).
	Analyzing music	An effort to understand and feel the intrinsic relationships and meanings of music. It requires a series of cognitive processes such as paying attention, perceiving, listening, memorizing, discriminating, evaluating, etc. (Bruscia, 2007).
	Reading and writing sheet music	Use of musical notation categories (melody, rhythm, others) to understand and/or transcribe music perceived aurally, recording it in a particular type of text, sheet music (Shifres & Gonnet, 2015).
	Dancing	Ability to express oneself through movement and dance (Bruscia, 2007).
	Improvising	Spontaneously creating music, individually or in a group, in real time, without following a score. This can be done by following general guidelines or completely freely (Bruscia, 1999).

Table 4. Definition of codes for the Repertoire category.

Category	Code	Definition
Repertoire	Traditional music	Artistic expressions that are strongly associated with a particular culture or landscape. Their interpretation conveys the values of the community they represent (Latham, 2008).
	Music of indigenous peoples	Music from indigenous communities, transmitted through oral tradition. It serves various functions in community activities: it marks cycles of nature, is part of healing rituals, etc.

Category	Code	Definition
	World music	World music refers to local music that combines musical characteristics, often indigenous, with the main genres of the contemporary transnational music industry, but which, although distributed worldwide, is associated with minority groups and small or industrially developing countries (Latham, 2008, p. 1622).

Table 5. Definition of codes for the category Musical instruments.

Category	Code	Definition
Musical instruments	Wind	They produce sound through the vibration of air that enters their body through the mouthpiece (Pérez de Arce & Gili, 2013).
	String	Instruments that produce sound through one or more strings located on the body of the instrument. They can be plucked, bowed, or struck (Pérez de Arce & Gili, 2013).
	Percussion	Idiophones: the body of the instrument itself produces the sound. Membranophones: they need a tensioned membrane to sound and do so through the vibration produced in this area by the strike of a mallet (Pérez de Arce & Gili, 2013).
	Indigenous	Musical instruments that the rural population of Argentina—Aboriginal, mestizo, and Creole—inherited from their ancestors and still use today (Vega, 1946).
	Voice	Considered a wind instrument, requiring intimate bodily engagement on the part of the performer (Alessandroni & Sanguinetti, 2014).

- Keywords were assigned to each of the categories so that they could serve as textual indicators. Initial coding was performed using the software's self-coding tool.

Table 6. Textual indicators.

Category	Code	Textual indicators (keywords)
Music ontologies	Cognitive domain	processing, stimulation cognition, brain, cognitive functions, evolution
	Discourse	meaning, sense, metaphor, analogy, representation
	Language	sound, silence, duration, tone, intensity, timbre, rhythm, melody, harmony
	Expressive modality	musicality, communication, expression, identity
	Work of art	work, composer, performer, listener, aesthetics, repertoire, style
Musical	Hearing	listening, receptive, receptive

Category	Code	Textual indicators (keywords)
experiences	Composition	composition
	Improvisation	improvisation
	Interpretation	recreation, performance
Student participation in musical experiences	Analyzing music	analyze, understand, analysis, comprehension, auditory perception, identify, recognize
	Singing	sing, vocalize, vocal
	Composing	write, compose
	Dance	movement, dance, dancing, body
	Playing musical instruments	play, perform, instrumental performance, instrumentalist, technique
	Listening to music	listen
	Improvising	improvise
	Read and write sheet music	read, write, notation, score, scores, musical literacy
Repertoire	Music of indigenous peoples	Andean, Native American, ethnic, Afro
	World music	rock, pop, new age, electronic, jazz
	Traditional music	folklore, cumbia, zamba, chacarera, carnavalito, tango, popular
Musical instruments	Wind	flute, wind
	String	guitar, piano, strings
	Percussion	bass drum, cymbals, percussion
	Indigenous	pinkullo, quena, charango, sikus, kultrún
	Vocals	voice

- Obtaining quantitative data. We detected the extent of the presence (rootedness) of each of the categories in the subject syllabuses by following two procedures, which we carried out sequentially. After applying the auto-coding function offered by the software, we read each of the documents, reviewing each of the citations in detail in order to correct inaccuracies and errors.

Results

Quantitative Analysis

Table 7 shows the results obtained after content analysis with quantitative data from the previous coding (stage 1).

Table 7. Rootedness broken down by categories and codes.

Category	Code	Rootedness
Music ontologies	Discourse	15
	Work of art	48

Category	Code	Rootedness
	Cognitive domain	50
	Language	59
	Expressive modality	76
Category	Code	Rootedness
Musical experiences	Hearing	12
	Composition	14
	Performance	20
	Improvisation	64
Category	Code	Rootedness
Student participation in musical experiences	Composing	9
	Dancing	11
	Listening to music	13
	Singing	22
	Reading and writing sheet music	23
	Improvising	33
	Playing musical instruments	41
	Analyze music	93
Category	Codes	Rootedness
Repertoire	Indigenous music	0
	Music from around the world	4
	Traditional music	10
Category	Codes	Rootedness
Musical instruments	String instruments	4
	Native instruments	6
	Wind instruments	7
	Percussion instruments	29
	Voice	45

Qualitative Analysis

The data indicate the presence of proposed guidelines for the teaching-learning processes of the curriculum that only partially follow those established by the Conservatory Model. The idea of considering music as a language and maintaining that musical knowledge is constructed in propositional terms is, perhaps, the quintessential expression of traditional music pedagogy. The subjects that emphasize this proposal most strongly are Applied Audioperceptiva II, Guitar Workshop, and Seminar on Technology and Information Technology Applied to Music Therapy. However, in the training of music therapists, a large number of the course syllabuses (21 out of 36, 58.3%) highlight the expressive power of music and its ability to represent not only an individual but also a community; that is,

music appears to be strongly linked to subjective and social identity processes (Shifres & Gonnet, 2015). The notion of human musicality and its subsequent elaborations (Malloch & Trevarthen, 2009; Tropea et al., 2014) propose the universal nature of musical expressions or, in other words, the human capacity to make music. This ability is sometimes explained by theories that present music as a cognitive domain, as is the case in Professional Practice, Module I (Emerging Area), Neurophysiopathology, Neuropsychopathology, and Applied Audioperceptiva I.

With regard to musical experiences considered as content in teaching and learning processes, the musical experience of improvisation prevails widely over the rest, to such an extent that there is a subject specifically dedicated to the study of the capacities, skills, and techniques necessary for its implementation. In the Music Therapy Improvisation Group, the task most frequently assigned to students is to analyze music, requiring them to use cognitive strategies to discriminate between the constituent elements of music and recognize the relationships between them.

The activity of analyzing music is followed by that of playing musical instruments and improvising. This triad—improvising through instrumental performance and then analyzing one's own or others' sound production—is the pedagogical approach most frequently mentioned in the course syllabi. In some subjects, the analytical activity is carried out in relation to musical works and the socio-historical and cultural contexts in which they are produced.

Traditional music, especially tango, makes up most of the repertoire proposed by teachers. They do so, for the most part, by focusing on the interpretive and technical aspects of the genres, although they sometimes also include the historical and socio-political contexts represented by them. For the interpretation of the repertoire, the instrument most considered by teachers is the voice.

Singing traditional and popular music, accompanied by harmonic instruments (guitar) or percussion instruments, is sometimes a teaching-learning activity that is not explicitly stated in the programs, but which can be inferred from a general reading of them. We have also found no explicit mention of the use of technology to make music, although we do know that it is frequently used by music therapists in their professional practice.

To conclude the analysis, we looked at the program's admission requirements, reviewing its underlying assumptions. We found that its proposal is based on considering music as a language encoded in a score, and musical works as texts to be decoded through the performance of musical instruments (including the human voice). However, this is not the idea of music that prevails in the training. Music therapists have to learn throughout their studies that music is a form of expression that represents individuals and societies and is a basic, culturally organized mode of communication. This learning seems to take place transversally, but also implicitly.

Discussion

In the field of music education, the Conservatory Model represents the survival of colonial forms of knowledge about music. Music, for this model, is that which theory defines in advance and is also a split phenomenon: on the one hand, it is an object (audible, to be contemplated) and, on the other, it is an idea (thinkable, susceptible to logical operations). The teaching and learning processes consistent with this ontology are defined by their disembodied and decontextualized nature. Pilar Holguín Tovar (2017) explores the notion of Hibrys del punto cero (Zero Point Hybridity) proposed by Santiago Castro-Gómez (2007) to understand the position of those who promote this pedagogical model and the knowledge imparted in it, which must possess objectivity, scientificity, evaluative neutrality, and universality.

The questions raised about the Conservatory Model stem from the understanding that music is a multidimensional experience (embodied, affective, social, cultural) and not just a work of art or a text to be encoded and decoded (Burcet, 2021). For Shifres and Rosabal-Coto (2017):

It is a matter of collecting, making visible, and enlivening experiences that, both in culture and specifically in music education, have the capacity, albeit initial and fragmented, to contribute to social transformation from a decolonial paradigm. In this sense, following Santos (2014), the more alternatives we find, the more evident it will become that there are more and more alternatives, warning us that hegemonic music education, with its assumptions, its epistemology, and its scientific claim to legitimate knowledge, is one among many diverse and plural music educations that urgently call for harmonious coexistence in order to stop being suffocated by globalizing forces. (p.87)

In the proposal to value personal and collective forms of music-making, in the non-subjugation to the score that stems from the privilege given to improvisation, in the inclusion of dance and movement as part of musical experiences, the training of music therapists coincides with the intentions of decolonial perspectives.

As members of the professional and academic community of music therapy, we wonder whether it would be appropriate to reopen the debate on the musical training of future colleagues. What musical knowledge and practices do music therapists know? What music do they need to know and be able to play in order to design and implement musical experiences for the patients/beneficiaries of their therapeutic approaches? How do they value this music in relation to what they usually learn in the conservatory model?

In order to contribute to this debate, we share our reflections on the processes of teaching and learning music therapy knowledge and practices from a decolonial perspective, and then present pedagogical practices consistent with them.

1. Critically receive academic production developed from a Eurocentric matrix. Warn about the importance of making visible the places from which subjects/institutions make their statements.

We can make explicit the place from which knowledge is produced, whether it is our own or that which we use to develop our research and/or the training processes in which we are involved. We can make it explicit that the division between popular and academic music responds to prejudices linked to the place of origin of the music; we can include the music of indigenous peoples, folk music, popular music, and urban music in the repertoires of our subjects. We can recognize the processes of "whitening" of such music in the effort to bring it into academic circles.

2. Point out that music theory, consolidated in modern Europe and developed to give rise to the sounds of musical instruments from those spatial and temporal coordinates, does not explain all musical practices, neither traditional nor current ones.

We can value other forms of musical understanding that recognize what happens to us when we make music (as listeners, as performers, as composers), without fear of losing the criteria of truth provided by theoretical concepts. We can integrate non-musical or extramusical knowledge into the content of our subjects, giving rise to the embodied, historical, social, and cultural aspects of musical experiences.

3. Question the prevalence of the idea of music as a work of art, intended for the auditory contemplation of listeners.

We can adopt an embodied perspective of musical perception, including emotional states and visceral and gestural ways of perceiving and participating in musical experiences.

4. Explore strategies so that the formalization of music is not exclusively through the score.

We can value music teaching-learning processes based on imitation, which take place when making music with others. We can recognize music that comes from the oral tradition, which finds countless limitations in notation for its recording.

5. Critically receive academic production developed from a Eurocentric matrix. Warn about the importance of making visible the places from which subjects/institutions make their statements.

We can enable strategies of relationship and synthesis, giving rise to transdisciplinary musical studies in which inclusive and imaginative forms of listening, narration, and organization of music can be rehearsed.

6. Critically receive academic production developed from a Eurocentric matrix. Warn about the importance of making visible the places from which subjects/institutions make their statements.

We can build bridges between the knowledge used by people to make music in their communities and specialized theoretical knowledge, and vice versa.

If the Conservatory Model has constructed a hegemonic classification of knowledge and music-making (Shifres & Rosabal-Coto, 2017), we can consider advancing a counter-hegemonic proposal, developed from debates that accommodate diverse and pluralistic ideas about music and musical experiences. To this end, it is not a question of delegitimizing repertoires, instrumental practices, genres, styles, or ways of recording music; rather, it is a question of valuing and placing all types of music on an equal footing. These other types of music are ours, the ones that patients bring to sessions, the ones that students bring to universities, the ones that are played in communities, speaking on our behalf.

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