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Comparative Analysis of Varying Theoretical Frameworks in Argentine Music Therapy

Literature

By

Talia Girton

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Literature

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Abstract

One of the most shocking cultural phenomena that American visitors to Argentina experience is the prevalence of psychoanalytic theory, thought, and practice. It is so embedded into the Argentine way of life that its terminology is sprinkled throughout their daily speech and the cost of regular therapy sessions is factored into the monthly budget along with food, rent, and clothing. The widespread use of psychoanalysis is especially confounding to those of us in the mental health care field in the United States, as the enthusiasm for psychoanalysis and Freudian theory has receded among the intellectual community largely because it is not considered an evidence-based practice (Eysenck, 2004). In addition to the fields of psychiatry, politics, and economics (Plotkin 1998), psychoanalysis has also infiltrated the profession of music therapy in Argentina. This phenomenon serves as the focus of this paper, with the objectives of this thesis study being to identify the therapeutic modalities practiced by music therapists in Argentina and to determine to what extent psychoanalytic modalities are implemented in clinical practice and research. Articles from a major Argentine music therapy journal that contained references to the major theoretical frameworks were analyzed. These articles were then coded for occurrence rates of keywords identified within each framework. Articles written from the psychoanalytic framework were the most prevalent. Findings suggest that keyword occurrence rates were similar regardless of theoretical orientation. Implications for clinical practice in music therapy are discussed.

Introduction

As an American colleague pointed out, anyone who questions the existence of the unconscious or of the Oedipus complex at a social gathering in any large Argentine city is made to feel as if he or she were denying the virginity of Mary before a synod of Catholic bishops. (Plotkin, 2001, pp. 1)

Various theoretical frameworks/orientations are utilized by therapists when providing interventions to clients worldwide. The theoretical orientations of music therapists in the United States were discussed by Choi in *Awareness of Music Therapy Practices and Factors Influencing Specific Theoretical Approaches* (2008). Demographic data was collected in the form of a survey which demonstrated that fifty-nine percent of respondents attended a university oriented towards a cognitive-behavioral approach. Other approaches discussed were humanistic (15%), no particular approach (11%), analytic (6%), medical (5%) and other (4%). A plurality of respondents' primary work focus, at 46%, was also cognitive-behavioral. Other focus percentages were humanistic (21%), medical (16%), analytic (7%), other (6%); and no particular approach (3%). This study suggests that the orientation of most music therapists in the United States is cognitive-behavioral, both in study and practice.

Buenos Aires, Argentina is largely recognized as the psychoanalytic capital of the world with a trained psychoanalyst on hand for every 120 of its nearly 13 million inhabitants (Buenos Aires, city of tango and psychoanalysis, 2012). This bustling, metropolitan city houses the Biblioteca Psicoanalítica Profesor Willy Baranger, a library

which holds the most complete collection of psychoanalytic literature in the Spanish-speaking world, as well as many books and journals in other widely spoken languages; some of them being the only copies in the world. There are more than 28,000 journals and books in the library. The collection of international journals include *American Imago*, *Bulletin of the Menninger Clinic*, *Canadian Journal of Psychoanalysis*, *Contemporary Psychoanalysis*, *Journal of the American Psychoanalytic Association*, *Imago: Zeitschrift für anwendung der psychoanalyse auf die geisteswissenschaften*, *La Psychanalyse*, *Libro Anual de Psicoanálisis*, *Neuro-Psychoanalysis*, *Nouvelle Revue de Psychanalyse*, *Ornicar*, *Psychanalyse à l'université*, *Psyche*, *Revista Brasileira de Psicanálise*, *Revista Chilena de Psicoanálisis*, *Revista Uruguaya de psicoanálisis*, *Revista Latinoamericana de Psicoanálisis*, *Revue Française de Psychanalyse*, *Rivista di Psicoanalisi*, *International Journal of Psycho-Analysis*, *The Psychoanalytic Quarterly*, *The Psychoanalytic Review*, *The Psychoanalytic Study of the Child*, *Topique*, and *Trópicos*, and the collection of national journals includes *Acta Psiquiátrica y Psicológica de América Latina*, *Actualidad Psicológica*, *Clepios*, *Conjetural*, *Cuadernos de Psicoanálisis*, *Cuadernos Sigmund Freud*, *Docta*, *Imago*, *Psicoanálisis APdeBA*, *SAP*, *AEAPG*, *AAPPG*, *Psicoanálisis y el hospital*, *Revista Subjetividad y Procesos Cognitivos*, *Revista Universitaria de Psicoanálisis UBA*, and *Topía* (Biblioteca psicoanalítica "Prof. Willy Baranger," n.d.). It can be concluded that this collection is highly representative of psychoanalytic literature around the world. Interestingly, there are no libraries specifically dedicated to any other major theoretical framework.

A Culture of Psychoanalysis

There are several theories to explain the phenomenon of the development of a psychoanalytic culture in Argentina. It may have been used as a form of protest and backlash against the authoritarian regime in the 1960s and 70s, as psychoanalysis is a free and deeply personal process that ties many of our ailments to sexual repression; this was not looked upon kindly by the autocratic government. Another consideration is that Argentines *have* found psychoanalysis to be an evidence-based practice; there is a great amount of literature produced at highly regarded psychoanalytic centers across Latin America that has simply been unavailable to North American researchers and practitioners because it has not been translated into English. Though these ideas have been discussed in the literature, nothing has proven conclusive (Damousi & Plotkin, 2012; Hollander, 1992; Levinson, 2003; Plotkin, 1998; Ramos, 2013).

Several articles and books have been published about the rise of psychoanalysis in Argentina, in particular, *Freud in the Pampas: the emergence and development of a psychoanalytic culture in Argentina* by Argentine author Mariano Ben Plotkin (2001). The following statements in the preface of the book illustrate the dichotomy of theoretical frameworks in clinical practice:

...what I and my aunt had taken for granted -- that lying on an analyst's couch four times a week at a great financial sacrifice was one of any normal human being's activities -- was in fact a problem that required explanation. Indeed, it became clear that it was an Argentine problem....Whereas in other countries, particularly in the United States, enthusiasm for Freud has receded and even given way to an

anti-Freudian backlash among the intelligentsia. In Argentina Freud's works are still gospel. (p. ix-x)

Review of Literature

A History of Psychoanalysis in Argentina

Freud. The first time Freud's work was discussed in Argentina was in 1910 in the Neurology-Psychiatry-Anthropology-Legal Medicine section of the International Congress of Medicine and Hygiene in Buenos Aires. The presentation, given by psychiatrist Fernando Greve, was entitled "Psychology and Psychotherapy of Certain Anguished States," and within the work he described psychoanalysis as a "clinical practice based on free association, which emphasized the importance of sexuality in the genesis of neurosis (Foks, 2012).

Freud's works were translated into Spanish in 1923, and it was the first complete translation of his work abroad (Garcia de la Hoz, 1985; Lázaro, 1991; Villarreal 1992). In 1930, Argentine psychiatrist Jorge Thenon published *Psychotherapy and Psychogenesis*, and soon thereafter sent the book to Freud himself. Freud responded with a letter published in the *Revista el Hospital Argentino* expressing his delight that psychoanalysis had travelled so far from its birthplace in Germany, and inviting Thenon to submit a summation of his thesis to the International Journal of Psychoanalysis (Foks, 2012).

In 1930, another edition of Freud's works was published by López Ballesteros, which led to the further diffusion of psychoanalysis into intellectual and scientific spheres. The September 1936 *Psychotherapy* magazine published by Argentine psychiatrist Gregorio Berman was entirely dedicated to Freud and, when Nazi persecution worsened in Vienna, a group of Argentine writers went so far as to invite

Freud to move to Argentina. He politely declined, stating that although he could read and understand Spanish, he was not confident in his abilities to write in the language (Foks, 2012; de Salvarezza, 2001; Bruno, Gitaroff & Zelcer, 1994). Nevertheless, the psychoanalytic climate in Argentina continued to rise. Freud's ideas gave a society of immigrants a way to reconnect with their roots, with their lost history in Europe. It gave them a way to rebuild their heritage through the reconstruction of their forgotten childhoods, the possibility to uncover the details of their unknown infancies and suppressed histories (Bruno, Gitaroff & Zelcer, 1994).

Formation of the APA. Between 1938 and 1940, a group of psychiatrists began to meet once a week, to discuss and debate psychoanalytic theory. Among them were Ángel Garma, who had trained at the Berlin Psychoanalytic Institute under Theodor Reik and worked as a psychoanalyst in Spain, and Celes Cárcamo who had trained in Paris. Both of these men fled to Buenos Aires to escape Nazism and the war. Other members of the informal gathering included Enrique Pinchón Rivière, Arminda Aberastury, Alberto Tallaferró, Arnaldo Rascovsky, and Guillermo Ferrari Hardoy. In 1940, the idea arose to form an official psychoanalytic association. Garma, possessing the prestige of excellent formal training and experience, the first doctoral dissertation on psychoanalysis in Latin America, and membership of the International Psychoanalytic Association, led the group towards the eventual creation of the Argentine Psychoanalytic Association (APA) on December 15, 1942. The young professionals and founding members of the newly formed APA, Marie Langer, Rivière, Garma, Cárcamo, Hardoy, Rascovsky, represented the sons and daughters of immigrants: a liberal, anti-fascist, non-conformist ideological, passionate, intellectual with a thirst for knowledge. Soon after, Luis Rascovsky, Enrique

Racker, Luisa G. de Alvarez de Toledo, Alberto Tallaferro, Arminda Aberastury, E.E. Krapf, Matilde Rascovsky, Teodoro Schlossberg, Flora Scolnic and Simón Wencelblat became the original members of the organization (Carpintero & Vainer, 2009). This small group of psychoanalysts realized that they could find the answers that medicine had not been able to give them within Freud's ideas and theories and this mutual identity fiercely united them (Bruno, Gitaroff & Zelcer, 1994).

In 1942, the APA received provisional acceptance from Ernest Jones, president of both the British Psychoanalytical Society and the International Psychoanalytic Association (IPA) at the time, and in 1949, the APA was formally accepted as a member society of the IPA at the IPA Zurich Conference. The *Revista de Psicoanálisis* (Journal of Psychoanalysis) began publication in 1943, and is still being produced and circulated today (Foks, 2012).

During its first decade, the APA was dominantly influenced by Freudian ideology, and by the works of Herman Nunberg, Theodor Reik, and Otto Fenichel. Juan Domingo Perón's ascendance to the presidency in 1946 deeply affected the organization. Although Peronism recognized the rights of the working class, it also oppressed its opponents, some of which were Argentina's first psychoanalysts. The ideological persecution carried out by the Perón administration operated at the public level; university professors and chiefs of hospital departments were forced to leave their positions and devoted Peronists replaced them. Psychoanalysts who stayed out of the public eye and did not take part in political activism were able to withdraw into private practice, and in this way they were able to thrive. Enrique Pichon Rivière, dismissed from

his department at the Hopsicio de las Mercedes, opened his own clinic where he was able to continue teaching.

Melanie Klein. At the Sixteenth International Psychoanalytic Congress in Zürich (the same conference where the APA became a member society), Argentine psychoanalyst Betty Garma made a strong impression on the world-renowned psychoanalyst Melanie Klein. Over the next few years, Argentine analysts traveled to London to study with Klein and her advocates and the Kleinians made visits to Buenos Aires to supervise and teach seminars. Some groups within in APA accepted Klein's work without question, while others were more critical. Still others rejected her work, and used it as an example of what they did *not* practice. Nevertheless, Kleinian theory is still widely popular in Argentine psychoanalysis today, and analysts continue to work and develop new lines of research according to her ideas. The April 2002 meeting "Melanie Klein en Buenos Aires: Desarrollos y Perspectivas" is a testament to her ongoing influence in the country (Etchegoyen & Zysman, 2005).

Jacques Lacan. Lacanian theory began to spread in Buenos Aires in the 1960s. Many analysts saw Lacan as a revolutionary figure in psychoanalysis, and found that his ideas were conveniently applicable to their goals of a social revolution. Lacan overtly opposed the views of Klein, and Argentine Lacanians pegged her as the spokesmodel of the APA "establishment." When Lacan parted ways with the IPA in 1964, it was seen in Argentina as a revolutionary and anti-imperialist move, which further confirmed their support of his work (Etchegoyen & Zysman, 2005). In 1972, the APA invited French Lacanian psychoanalyst Serge Leclair to Buenos Aires. He visited three times, during which he combined his Freudian background with a Lacanian perspective. He inspired a

return to Freudian theory while still incorporating the ideas of Melanie Klein. Like Klein, Lacan continues to impact Argentine psychoanalysis today. In 2001, prominent analysts Jacques-Alain Miller and Horacio Etchegoyen gave a presentation entitled “Lacan Argentino” to commemorate his centennial (Foks, 2012).

Argentine Psychoanalysis. This Argentine school of psychoanalysis spread throughout Latin America between the 1950s and the 1970s, and many Latin American doctors trained at the Institute of the APA. Within the country, psychoanalytic psychotherapy was gradually accepted by public hospitals and psychiatric service providers (Foks, 2012). The APA thrives today, hosting numerous conferences and workshops on a regular basis and boasting several different commissions and departments, among them Marriage and Family Research, Psychosomatics, History of Psychoanalysis, and Internal and Foreign Relations (Bruno, Gitaroff & Zelcer, 1994).

Today, even with the more recent rise of other clinical approaches and the growth of psychopharmacology, psychoanalysis is still the therapeutic modality of choice for many Argentinians (de Salvarezza, 2001). In many large cities in Argentina, Buenos Aires in particular, psychoanalytic terms and concepts have found their way into everyday language. The penetration is so deep that it has become a unique cultural phenomenon. Modern popular publications such as *La Nación* and *La Opinión* often contain articles about psychoanalysis. Politicians and generals refer to the school of thought on a regular basis (Etchegoyen & Zysman, 2005; Plotkin 2001). Only in the last few years have scholars outside of psychoanalytic institutions begun to study the development of this Argentinian peculiarity (Plotkin, 1998) and this is the first paper to discuss its diffusion into the field of music therapy in depth.

Psychoanalysis and Music

Upon typing “música” into the APA online database, 365 articles were identified as being related, 170 of which were from publications within Argentina. The earliest mention of music in psychoanalytic literature is an article by Paul Germain entitled “La Musique et la Psychanalyse” published in 1928 in the Parisian journal *Société Psychanalytique de Paris*. Another publication from Paris was released on the topic in 1951, this time a book, “Psychanalyse de la Musique,” by André Michel. During this same year, Enrique Racker, an Argentine psychoanalyst whose name comes up often in the topic of music and psychoanalysis, published “Contribution to the Psychoanalysis of Music” in *American Imago: A Psychoanalytic Journal for the Arts and Sciences*. This same article was published a year later in the *Revista de Psicoanálisis*, the APA’s professional journal.

In 1954, a number of articles were published in the *Revista de Psicoanálisis*, all dedicated to music and psychoanalysis, as the 1954 (vol. 11, no. 4) publication of the journal was themed “*Sobre la Música*” (On Music). Titles included “Aportación Clínica al Estudio Psicoanalítica de la Música” (Clinical Contributions to the Psychoanalytic Study of Music) by Avelino Gonzáles, “Significado del Canto Através de una Sesión Psicoanalítica” (Aspects of the Meaning of Song Throughout a Psychoanalytic Session) by Avelino González, “Actividad Musical y Reparación” (Musical Activity and Reparation) by Salamón Resnik, and “Las Relaciones de la Música con el Inconsciente” (The Relationship between Music and the Unconscious) by Enrique Racker.

Enrique Racker. In 1955, Enrique Racker published “A Propos de Musique” in the *Revue Française de Psychanalyse*. In total, Racker has written nine articles and four

chapters (two for his own books, one for a publication in Mexico, and one for a publication in the United States) about music and psychoanalysis. He has also published two books about psychoanalysis and the arts, one in 1957, “Psicoanálisis del Espíritu: Consideraciones Psicoanalíticas sobre la Filosofía, Religión, Antropología, Caracterología, Música, Literatura, Cine,” the other in 1965, “Psicoanálisis del Espíritu.” The chapter on music, “La Música y el Músico” gives a lesson in music history, discusses the symbolic nature of musical instruments, and offers several case studies surrounding the use of music in a psychoanalytic psychotherapy session. During his time he was a pioneer in Argentina and in the world on the topic of psychoanalysis and music. Racker, of Polish origin, first studied music in Vienna and then emigrated to Argentina in 1939, where he completed his formal training in psychoanalysis with Ángel Garma and Marie Langer, both founding members of the APA. He was fascinated by the relationship between psychoanalysis and anthropology, religion, and the arts. Upon his death, the APA opened a research center in his name the ‘Centro de Investigación y Orientación “Enrique Racker”’ which aims to extend and apply psychoanalytic work through community oriented activities. (Etchegoyen, n.d.).

Arminda Aberastury and Luisa G. de Alvarez de Toledo. Quite interestingly, several authors of publications discussing psychoanalysis and music had close ties with founding members of the APA. This strongly implies that early on in the history of psychoanalysis in Argentina, music was seen as an important topic of discussion. In 1955, Arminda Aberastury and Luisa G. de Alvarez de Toledo, both original members of the APA, published “La Música y los Instrumentos Musicales” in volume 2 number 2 of the *Revista de Psicoanálisis*. The article states that the need to listen to or create music

arises in patients as an attempt to substitute a lost object relationship¹ with music (de Pichon Riviere & de Álvarez de Toledo 1955).

Durante el análisis de adultos y niños pudimos ver que la necesidad de oír o crear música surgió en ellos como un intento de sustituir por la música una relación de objeto perdida. En la música, dar forma, componer un cuadro, tiene el mismo significado tranquilizador que encontrar la palabra adecuada para la expresión de algo, ya sea un hecho, un afecto, una impresión, y ayuda al control del objeto que se hace malo cuando escapa a nuestra capacidad de encerrarlo en algo conocido y reproducible a voluntad.

(During the analysis of adults and children, we could see that the need to hear or create music arose in them as an attempt to substitute music for a lost object relationship. In music, giving form, painting a picture, has the same calming effect as finding the right word to express something, whether that be an act, an affect or an impression. It helps to control an object that has become adverse when it is outside our capacity to enclose it in something familiar that we can bring about again at will).

The authors refer to Melanie Klein's theories about object relations, how these relationships begin at birth, and the importance of infant-mother bonding through the mother's voice. They refer to an investigation by Margaret Ribble in 1945 that showed any abrupt or discordant sound, such as a fire truck or the mother's voice in a sharp, low tone produces an anxiety response in the infant, and they react as if they were hungry, cold, or abandoned. From this information, the authors conclude that the influence of the

¹ Object relations theory refers to the mental representations of the self and the other (the object) (Harré & Lamb, 1983). A lost object relationship refers to the lack of a loving relationship between a child and significant other (English & English, 1958).

mother's voice in their structuring of her "good" or "bad" imago² is undeniable, and that the influence of songs in the first days and months of life is evident. They also compare the beginnings of speech to music as it relates to infants and to ancient peoples: "Así como la palabra en el niño comienza por sonidos separados, así la música también comienza por la repetición de sonidos (el unisono y la octava)." (Just as a child begins to speak with separate sounds, music begins with the repetition of sounds (unison and the octave)). "Esta primitiva identidad entre canto y lenguaje se observa en los salvajes, que hablan cantando. Esto es evidente en el lenguaje apasionado, en las fluctuaciones, de la voz que la civilización tiene a atenuar, y lleva a la conclusión de que en un tiempo, todo lenguaje era canción." (This primitive identity between song and language is seen in native peoples, who speak by singing. This is evident in the impassioned language, in the fluctuations of the voice that civilization tends to diminish, and leads to the conclusion that at one time, all of language was song). Aberastury and Alvarez de Toledo go on to describe several case studies in which they use music in their sessions, and conclude by stating "La palabra es sólo un símbolo que utilizamos para la comunicación. La música es un símbolo, es una concepción estética detrás de la cual escondemos un mundo de fantasías inconscientes." (A word is merely a symbol that we use for communication. Music is a symbol, an aesthetic concept behind which we hide a world of unconscious fantasies).

In the very next publication of the *Revista de Psicoanálisis*, Vol. 12 No. 3, (1955), Aberastury and Alvarez de Toledo published "La Música y los Instrumentos Musicales (Segunda Parte)." In this article, the topic shifts from that of the voice to that of musical

² In psychoanalytic terms, imago determines the way in which the subject apprehends others (Mijolla, 2005).

instruments. The authors assert that in the case that a patient can feel the rhythm of a given piece of music but cannot dance rhythmically, or one that can feel and experience musical rhythm in their bodies but cannot perceive and reproduce it in “sound images,” indications of a separation of body and mind arise. This phenomenon implies that the patient fears instinctive impulses that are either isolated in the mind and disconnected from the body that could carry them out or that are condensed within the body or in concrete images. Aberastury and Alvarez de Toledo also discuss the rhythmicity of breast-feeding and thumb-sucking, and the creation of the first musical instruments. Drawing on the research of Curt Sachs is his “Historia Universal De Los Instrumentos Musicales,” a connection is made between the first known instrument, shakers, and the first toy we give to infants, a rattle. Striking the ground with hands and feet and clapping were the first primitive forms of music. These sounds, produced by hits (with the ground) or friction between different parts of the body gave way to one of the first musical instruments, shakers, which made man’s movements audible, as they were attached to the ankles, knees, and/or neck of the performer. From this information, the authors conclude that man created music and musical instruments as a projection of his body, of the woman’s body, and of the necessity of contact with the woman’s body. Drums represent the mother’s womb, while the hitting of the drum represents sexual intercourse. In Africa, drums are used as a characteristic instrument in the initiation of young boys and girls into a sexually active life, going as far as to teach them the appropriate movements. Flutes are phallic; they represent fertility, life, and resurrection. To further prove the point that musical instruments are an elongation or extension of the human body, Aberastury and Alvarez de Toledo point to the fact that every musical instrument corresponds to a

function of the human body: strings to the vocal chords, winds to the breath, drums, to the heartbeat. With this being said, it is evident that music has its origins in the human body. The authors move on to discuss a Freudian primal scene³ in which the child imagines the mother as the owner of the father's penis. In this fantasy, the child does not understand that the penis is a separate entity, but believes that it exists inside of her. Feminine and masculine instruments, drums and those in which a hole or a circular surface is struck with a stick, correspond to this stage. At the end of the first year of a child's life, the child abandons the mother and is drawn towards the father and fantasizes about a penis capable of satisfying his/her needs and that would serve as a substitute for the breast. Instruments that involve friction arose from the experience of hearing the contact between bodies engaged in sexual intercourse, and needing a way to dominate and control the noises produced by the parent's bodies. The authors conclude by stating that musical instruments represent the mother, the creation of new life. Music is an attempt at recreating the mother's voice, the first complete object relation. Composing music is to gather together differing parts. It is making order of chaos.

Music in Therapy. There are several other fascinating articles in Spanish about the relationship of music and psychoanalysis. In fact, much like the APA, the Asociación Psicoanalítica Mexicana dedicated part of their 2009 publication of *Cuadernos de Psicoanálisis* (Vol. 42, no. 1-2) to the topic in a section titled "Psicoanálisis, la Música y los Psicoanalistas." Seven articles make up this component of the journal, mostly consisting of case studies and clinical experiences with music. One in particular,

³ Freudian term that refers to the sight of sexual relations between parents as observed and/or fantasized by the child, and interpreted by the child as an act of violence (Mijolla 2005).

differing from the others, “El Placer de la Escucha” (The Pleasure of Listening) beautifully describes how music and psychoanalysis go hand in hand. The musician interprets a piece just as an analyst interprets the message of a patient. The melody, or link of sounds that expresses a musical idea corresponds to “melodies,” ideas that a patient presents in their daily life. A patient’s harmony is defined as nonverbal language, affect and thoughts that accompany their speech, much like musical harmony presents a succession of simultaneous sounds that accompany, enrich and sustain the melody. Listening to a patient is like listening to a piece of music; the analyst perceives and anticipates repetitions, and feels when a statement, topic, or session is about to end or if the patient is developing or embellishing a theme. Just like music, a session of psychoanalysis is composed of sounds (words) and silences. Silence in a session is important; it gives the patient time to reflect, time to elaborate, or a simply take a break. In conclusion, the end goal of music, and of psychoanalysis, is to work towards the betterment of the human condition. Although this last article is more philosophical than scientific in nature, I believe it illustrates the relationship between music and psychoanalysis and how the two can easily combine to create either sessions of psychoanalysis in which music is used (music in therapy) or psychoanalytic music therapy (music as therapy).

Argentine Psychoanalytic Music Therapy. As Plotkin (2001) mentioned, it is as if it never occurred to Argentine historians and intellectuals that there was anything peculiar about their devotion to the Freudian framework. There are only two peer-reviewed articles in the English language that mention the theoretical orientations practiced by Argentine music therapists, *Music Therapy in Argentina* (Ferrari & Sanchez,

2003) and *Music Therapy in South America* (Barcellos, 2001). As stated by Ferrari and Sánchez:

In Buenos Aires alone there are more than 70,000 graduate psychologists, with the great majority of them Freudian, Kleinian or Lacanian psychoanalysts. Psychoanalysis in Argentina has become the dominant theory, and it has established the sensation - among both professionals and the general public - that any other theory is "not serious" or "less profound". This fact has deeply influenced the theoretical basis of Argentine music therapy.

Barcellos (2001) also maintains that psychoanalysis is the main theoretical framework realized by Argentine music therapists.

Two non peer-reviewed sources were identified as well: *Memories from the World Congress of Music Therapy 1976* (Sung, 2009), and one chapter in *Music Therapy: International Perspectives* (Dileo, 1993). Each source contained no more than a few sentences on the topic. Therefore, to investigate the objective of this thesis, it was necessary to travel to Argentina to gain access to relevant psychoanalytic literature.

Method

Purpose

The objective of this thesis study was to identify the therapeutic modalities practiced by music therapists in Argentina and to determine to what extent psychoanalytic modalities are implemented in clinical practice and research. The hypothesis was that, while some practitioners likely identified with theoretical orientations outside of the scope of psychoanalysis, the majority would implement

psychoanalytic language and methods in their music therapy sessions. This investigation will prove to either strengthen or challenge these assertions.

Study Inclusion

The online database for the Argentina Psychoanalytic Association (APA) library, the Prof. Willy Baranger Library, was consulted to identify articles for study inclusion and supportive research. A literature review and keyword search of the official publication of the Asociación Argentina de Musicoterapia (ASAM), *Musicoterapia*, was conducted. All editions were reviewed (published in 1967, 1971, 1973, 1975, 1977, 1986/87, 1989, 1990, and 1991/92) and articles were selected according to study inclusion guidelines. Keywords were designated and identified within the articles to determine theoretical orientation and a qualitative analysis of perceived outcomes was conducted to identify any emerging themes.

Bibliographical commentary, announcements made by ASAM (courses, new publications available in the library, meeting times, events, honorary members), opening editorials, commemorations of professionals who have passed on, book reviews, guidelines for publication and advertisements were not included in this study. Of the 125 articles out of the 10 journals, 74 met inclusion criteria.

Procedure

Articles were placed into categories of theoretical orientation according to word content (not including works cited). Keywords were selected by combining key vocabulary terms found in “Psicología Cuarta Edición” (Darley, Glucksberg & Kinchla, 1990), “Diccionario de Escuelas de Pensamiento o Ismos” (Arroyo, 1997) and “Historia de la Psicología” (Coindreau & Barroeta, 2012).

“Historia de la Psicología” (Coindreau & Barroeta, 2012) provided most of the groundwork for the compilation of keywords and key phrases. The categories of theoretical orientation were determined based on the concept map (see Appendix A) on page eight of the book under “tradiciones de pensamiento psicológicas contemporáneas” (contemporary psychological traditions of thought). These categories became: psicoanálisis (psychoanalytic model), psicobiología (biological model), conductismo (behaviorist model), cognoscitivista (cognitive model) and humanismo (humanist model). Chapter four (on the psychoanalytic model), chapter five (on the biological model), chapter six (on the cognitive model), chapter seven (on the cognitive model), and chapter eight (on the humanist model) were scanned, and keywords and key phrases were recorded and added to the word bank. Prominent psychologists in the field were determined according to the concept map of each corresponding chapter.

“Psicología Cuarta Edición” (Darley, Glucksberg & Kinchla, 1990) was utilized to add additional keywords to each of the already established categories. Bold and italicized vocabulary words found in Chapter 18, “La Terapia” [Therapy] on pages 692-720 under the headings “Modelo Biológico de Terapia,” “Modelo Psicoanalítico de Terapia,” “Modelo Humanista-Existencial de Terapia,” “Modelos de Terapia de Aprendizaje,” and “Modelos de Terapia Cognoscitiva” joined the keyword list. Definitions for each of the models were also derived from this book. Finally, “Diccionario de Escuelas de Pensamiento o Ismos” (Arroyo, 1997) was employed to clarify concepts that were already established as keywords or key phrases. The book was scanned for keywords to establish a deeper understanding of each concept. Words found

included cognitivismo, conductismo, Freudismo, gestaltismo, and humanismo psicológico.

During the review process, it was found that several articles did not fit into any of the aforementioned categories and could in fact make up new self-encompassing categories. These categories became related fields (including music education, dance therapy and education, and ethnomusicology) and other (neurology, linguistics, and eastern methods). Additional keywords were added during the review process as discussed below. Previous articles were then re-read; if they contained words added to the list retrospectively, the keyword count was revised to ensure validity. Names cited within articles were searched to determine if they adhered to a specific school of thought; if so, they were added to the keyword bank as well. The validity of the keywords was determined according to context. For example, "aprendizaje" (learning) was not accepted as a key term on its own. However, in the article " Human Communication Disorders. Psychomotricity and Music Therapy," "aprendizaje" is discussed as it relates to "el proceso de condicionamiento" (the conditioning process), "conducta" (behavior) and "refuerzo" (reinforcement). Therefore, it was concluded with relative certainty that the author was discussing "learning" as it is understood in a behavioral context. If a keyword or keyphrase belonging to a specific theoretical orientation was used in the context of criticizing that framework, it was not to be counted; this issue did not come up during the review process. Phrases that clearly represented a concept from a specific school of thought that did not include any of the predetermined keywords were considered key phrases, and were coded for as a keyword. For example, the following phrase from "Music as a Representation of Emotion " was found to be highly suggestive of a

psychoanalytic perspective and was thus coded as a key phrase under said category: "los traumas derivados de la presencia-ausencia de la madre configuran elementos a considerar preferentemente en la psicopatología de las psicosis, el autismo y el retardo mental y su tratamiento" (trauma derived from the presence-absence of the mother make up elements for consideration mainly in the psychopathology of psychosis, autism, mental retardation, and their treatment). The idea that the behavior of the mother contributes to a diagnosis of psychosis, autism and mental retardation is a classic psychoanalytic viewpoint.

Table 1

Theoretical Frameworks and Corresponding Keywords and Key Phrases

Theoretical Framework	Basic Premise	Keywords/Key Phrases	Famous Psychologists	Number of Citations
Biological Model	El comportamiento anormal se debe a un mal funcionamiento del cuerpo (Darley, Glucksberg & Kinchla, 1990).	Any form of: modelo biológico; Farmacoterapia; inhibidores de monoamina oxidasa; tricíclicos; clozapina; litio; electrochoque (ECT); psicirugía; labotomía prefrontal; enfoque consitucional; somatotipos: endomorfos, mesomorfos, ectomorfos	Sheldon, René Descartes, William James, Johann Friedrich Herbart, Johannes Peter Müller	16
Psychoanalytic Model	Localiza el origen del funcionamiento anormal en experiencias emocionales dolorosas experimentadas en la infancia o en eventos que	Any form of: psicoanálisis; asociación libre; resistencia; interpretación de sueños; inconsciente; ego (yo); superego (superyo); id (ello); transferencia; contratransferencia; libido; psicosexual (oral, anal, fálica, latente,	Freud, Jung, Alfred Adler, Karen Horney, Harry Stack Sullivan, Erich Fromm, Lacan; Melanie Klein; Jung; Wilhelm Reich; Dr. Gregorio F. Baremlitt; Juan Rolf Carballo;	44

	hicieron que el desarrollo se detuviera (Darley, Glucksberg & Kinchla, 1990).	genital); mecanismos de defensa: represión, desplazamiento, formación reactiva, negación, intelectualización, anulación, regresión, sublimación; complejo de Édipo/Electra; inconsciente colectivo; arquetipos; proyección; sentimientos de inferioridad; descarga; fantasía; catársis <i>Retrospective additions:</i> reparación; sexualidad; masturbación; exhibicionismo; libido, erotización; inhibición; relación madre-hijo	Richard Sterba; Arminda A. de Pichón Rivière; Kris; Anna Fried; Salomón Resnik; Racker; Gerardo Guido Waine; Sigmund Freud; Spitz; Maldavsky; Winnicot	
Behavioral Model	Basado en la teoría del aprendizaje que se concentra en los problemas de conducta. Los patrones de conducta inadecuados se consideran anormales; el objetivo de la terapia es extinguir esos patrones y ayudar al paciente a aprender los adecuados (Darley, Glucksberg & Kinchla, 1990).	Any form of: conductismo; desensibilización sistemática; terapia de implosión; inmersión; condicionamiento; economía de fichas (sistema de incentivos); modelamiento; autorregulación; reforzamiento; aproximaciones sucesivas; castigo; incapacidad/indefensión aprendida; aprendizaje; autoeficacia; respuesta, automatismo	Dollard, Miller, Bandura, Charles Darwin, Edward Thorndike, John Broadus Watson, Burrhus F. Skinner, Clark L. Hull, Edward C. Tolman, Jacob R. Kantor	18
Cognitive Model	Trata de relevar y cambiar los pensamientos	Any form of: cognoscitiva; Terapia racional-emotiva (TRE);	Ellis, Beck, Edward Titchener, Franz Brentano, La	11

	problemáticos y los procesos de pensamiento distorsionados que sirven de base a la depresión (Arroyo, 1997).	Constructo personal; pensamiento distorsionado, pensamientos automáticos, proceso de pensamiento; período sensorio motor, operatorio concreto, período operatorio formal;	Escuela de Wurzburg, Jean Piaget, Lev. S. Vygotsky, Frederic Bartlett, George Kelly; Mead	
Humanist Model	El paciente es la persona mejor calificada para identificar y resolver sus propios problemas; la función del terapeuta es crear un ambiente de apoyo y facilitar los	Any form of: humanismo; insight; terapia centrada en el cliente; cliente; incondicionalidad positiva; necesidades básicas; metanecesidades; campo fenoménico; aquí y ahora; en el presente	Rogers, Maslow, Goldstein, Allport	13
<i>Gestalt Model</i>	descubrimientos del paciente (Darley, Glucksberg & Kinchla, 1990).	<i>Any form of: Gestalt</i>	<i>Frederick Perls, Wertheimer, Koffa, Köhler, Lewin, Heidbreder, Fernando Taragano</i>	
	<i>Enfoque humanístico, en la cual el funcionamiento anormal se considera como un desequilibrio en la percepción de la figura-fondo y la negación de la propia bondad innata. Se objetivo es ayudar a las personas adquirir conciencia de que sus experiencias</i>			

*integran un
todo.(Darley,
Glucksberg &
Kinchla, 1990).*

After articles were reviewed and the number of keywords was pinpointed, they were assigned an occurrence rate which represented the number of keywords identified divided by the number of possible citations. Occurrence rates were assigned to determine the extent to which a particular article was aligned with a given theoretical framework and to allow comparisons between theoretical frameworks which had wide variances of keywords coded. For example, behaviorism had a total of 18 possible citations (see Table 1). If an article contained 5 keywords and/or key phrases belonging to this framework, it would be assigned an occurrence rate of 5/18, or 0.28. Key phrases were allowed one occurrence, regardless of the number of words making up the key phrase. For example, “la emoción, y la expresión misma también están condicionados por factores facilitadores e inhibitorios dependientes de la experiencia previa” (both emotion and expression are also conditioned by facilitating and inhibiting factors dependent upon previous experiences) was coded as one key phrase. Psychologists were also allowed one occurrence in the number of calculations possible, regardless of the number of psychologists representing each theoretical framework. This allowed the comparison of total references within an article to be equalized across frameworks without biases being present for frameworks with many psychologists contributing to the orientation versus one prominent psychologist contributing to a framework. Therefore, all theoretical frameworks had the ability to contribute only one coding possibility for prominent psychologists in the total number of citations possible. When tallying, each reference to a psychologist was counted as a single occurrence. Occurrence rates were not calculated

for articles assigned to the "related fields" or "other" categories, as they did not contain established keywords linking them to a specific theoretical orientation.

Results

As predicted, of the five original categories of theoretical orientation, psychoanalysis was by far the largest, with 23 articles. Keywords and key phrases in this area range from two (with an occurrence rate of 0.04) to, in the most extreme case, 74 (with an occurrence rate of 1.65), as seen in Violeta Hemsy de Gainza's "Conflicto en la relación del músico con la música. Algunos problemas funcionales." (Conflict in the relationship between the musician and the music. Some functional problems). This article describes how Gainza, a music teacher, sent her students to a psychoanalyst to resolve problems related to their musical abilities (issues with musical expression, memory and tension and relaxation, for example).

Humanism presented itself in a distant second place, with 9 articles. Interestingly, most articles in this category referred specifically to the Gestalt school of thought. Behaviorist language was found in 9 articles, and, tied for last, the cognitivist and biological schools with two each.

Though the psychoanalytic framework exhibited the greatest range in occurrence rate, it had the second lowest average occurrence rate. In fact, each of the theoretical orientations hovered around the same average occurrence rate, with a mean of 0.26.

Table 2
Resulting Frameworks/Schools of Thought

Framework/School of Thought	Number of Articles (N=74)	Range of Occurrence Rates	Average Occurrence
Psychoanalytic Model	23	0.04-1.65	0.23
Humanist Model	9	0.15-0.92	0.31

Behavioral Model	6	0.11-0.66	0.31
Cognitive Model	2	0.18-0.36	0.27
Biological Model	1	0.18	0.18
Related Fields*	33		
<i>Music Education</i>	27		
<i>Dance Therapy/Education</i>	5		
<i>Ethnomusicology</i>	1		
Other*	24		
<i>Neurology</i>	2		
<i>Linguistics</i>	4		
<i>Eastern Methods</i>	3		
No School of Thought Evident	16		

*Occurrence rate not calculated

Many articles were identified as having keywords or key phrases belonging to more than one theoretical orientation or school of thought. Behaviorism was observed in an article alongside music education (N=3), and humanism was found together with linguistics (N=1). Psychoanalytic language was found in conjunction with cognitivism (N=1), humanism (N=4), music education (N=8), linguistics (N=1), ethnomusicology (N=1), dance (N=1), biologicalism (N=1), eastern methods (N=1), and behaviorism (N=1). Music education was noted together with linguistics and neurology.

Table 3

Observed Framework Combinations

Categories	Totals
Behavioral Model	2
Behavioral Model and Music Education	3
Cognitive Model	1
Humanist Model	4
Humanist Model and Linguistics	1
Psychoanalytic Model	7
Psychoanalytic and Cognitive Models	1
Psychoanalytic and Humanist Models	3
Psychoanalytic Model and Music Education	7
Psychoanalytic Model and Linguistics	1
Psychoanalytic Model and Ethnomusicology	1

Psychoanalytic Model and Dance	1
Psychoanalytic Model, Biological Model and Music Education	1
Psychoanalytic, Humanist, and Behavioral Models and Eastern Methods	1
Linguistics	1
Neurology	1
Music Education	14
Music Education and Linguistics	1
Music Education and Neurology	1
Dance	4
Eastern Methods	2
No School of Thought Evident	16

Comparison with the U.S.

Drawing data from the Choi (2008) article on the theoretical orientations of music therapists in the United States allowed for rough comparison to the Argentine frameworks identified in this study. Percentages from the Choi (2008) article were compared with the percentage of Argentine articles belonging to each theoretical orientation. Though the method of data collection differs between this thesis and the Choi (2008) publication, general findings can nevertheless be inferred.

Table 4

Theoretical Orientations of Argentina and the United States

Theoretical Orientation	Argentina*	United States
Psychoanalytic Model	31.3%	7%
Humanist Model	12.2%	21%
Behaviorist Model	8%	No data
Cognitive Model	2.7%	No data
Cognitive-Behavioral Model	No data	46%
Biological Model	1.4%	No data
Other	29.7%	6%
No particular approach	21.6%	3%

*Total does not add to 100%, as some articles aligned with more than one model.

Table 4 demonstrates wide discrepancies between the theoretical orientations of each respective country. Interestingly, the United States appears to be more strongly aligned to the cognitive-behavioral model than Argentina is to the psychoanalytic model. It is also compelling to note that in terms of the humanist model, there are less than ten percentage points of difference among the Argentine and American data sets.

Content Characteristics

The content characteristics of the articles reviewed exhibited some interesting findings. The largest category was related fields, articles with content from areas outside the realm of music therapy, such as music education and dance therapy. The next largest categories were case studies and research studies, followed by music therapy education, population specific practice, defining music therapy, intervention description, properties of music, interview, and co-treatment with related fields. Only one article was classified as a literature review.

Table 5
Content Characteristics of Studies Reviewed

Type of Article	Number
Related Field	14
Case Study	13
Research Study	9
Music Therapy Education	7
Population Specific Practice	7
Defining Music Therapy	6
Intervention Description	6
Properties of Music	6
Interview	3
Co-treatment with Related Fields	2
Literature Review	1

Discussion

Psychoanalysis

There is much to be said about the considerable range of occurrence rates for the psychoanalytic category. While the article with 74 psychoanalytic keywords is obviously written from a heavily psychoanalytic point of view, there is more room for debate about the article with just two keywords. It could be argued that such an article wasn't necessarily written from a psychoanalytic perspective, but rather the diffusion of psychoanalytic jargon into the Argentine vernacular is so extensive that it has simply become commonplace, not to necessarily be associated with a specific theoretical framework. Further evidence for spread of psychoanalytic language into conventional lexicon is demonstrated in the fact that psychoanalytic terminology appears in conjunction with every other theoretical orientation or school of thought except neurology (see Table 3).

It is also interesting to note that the average occurrence rate for the psychoanalytic category is not higher than the other categories, as was expected; it is in fact slightly lower than all but one (see Table 2). Since a majority of the articles from the originally established theoretical frameworks were aligned with the psychoanalytic orientation, but the average occurrence rate among frameworks was largely uniform, it can be inferred that psychoanalysis is not discussed with more emphasis, but that psychoanalytic language simply appears in a higher volume of articles.

Noted Psychoanalysts. Of the psychoanalysts cited within the articles, Melanie Klein (N=7), Salomon Resnik (N=7), Gregorio F. Baremlitt (N=6), Sigmund Freud (N=6), and Gerardo Guido Wainer (N=5) came up most often. While it is intuitive that Resnik, Bareblitt and Wainer would be mentioned, as they are prominent Argentine

psychoanalysts, and that Freud would be cited, as he is the father of psychoanalysis, the influence of Melanie Klein over other foreign analysts is less clear. Like Lacan, Klein visited Argentina several times during her career; it could be presumed these analysts became widely popular in the country simply because their research and theories were made available.

Music Education

Surprisingly, the largest number of articles of both the theoretical orientations and subsequently added schools of thought fell under the category of music education, which was not an original category. Retrospective research supports this trend as representative. In Wagner's chapter on Argentine music therapy featured in "Music Therapy International Perspectives (1993)," it is specifically stated that the history of music therapy in the country began in music education. Wagner also reports: "In studying papers written by colleagues, various influences are seen: psychoanalysis, the semantics of musical language, anthropology, ethnomusicology, social psychology, systems theory, transactional analysis, neopsychoanalysis, existentialism, humanistic psychology, and some oriental philosophy." This statement closely matches my findings, especially as it refers to psychoanalysis, ethnomusicology, neopsychoanalysis (which is grouped in my study with psychoanalysis), humanistic psychology and oriental philosophy (which I refer to as "eastern methods").

South American Perspectives

Twelve articles were written internationally, as stated in the title or in the biography of the author. Of these, the three from South America --two from Brazil and one from Uruguay-- show traces of psychoanalysis. One of the two Brazilian articles,

"Music Therapy Curriculum in Brazil" by Lia Rejane Mendes Barcellos, about a university music therapy program, specifically states that the school has a humanistic focus, but that students take a year of psychoanalytic theory and a class on Jungian myths and symbols. Articles from outside South America did not contain evidence of psychoanalytic influence. This is evidence of Argentina's wide reaching impact throughout South America in terms of the spread of psychoanalysis.

Recurring themes

Gestalt and Linguistics. Several interesting themes came up as I read and analyzed the articles. One of these was the presence of the Gestalt school of thought under the umbrella of humanism. Six of the seven articles identified as humanist use gestaltic keywords or mention the word "Gestalt" specifically. Another theme was the prevalence of linguistics displayed in the articles. Though only three had two or more keywords, the field of linguistics was referenced in at least three or four additional articles. **Music and language share several commonalities such as universality and specificity to humans; pitch, timbre, rhythm, and durational features and auditory, vocal, and visual uses which are built on structure and rules. In fact, spontaneous speech and spontaneous singing typically develop within infants at approximately the same time. (<http://blog.asha.org/tag/music-therapy/feed/>)**

Eutony. A technique developed by Danish teacher Gerda Alexander, called Eutony, was mentioned in four articles. At first this proved perplexing; Alexander had visited Argentina several times to give educational workshops, but what exactly was it about her method that was so attractive to Argentinians? After some investigation, I found that Eutony is described as a "holistic form of body-centered psychotherapy..."

intended to reestablish muscle tone by facilitating the flow of blocked energy through the collective unconscious of Jung (Eutony, n.d.)." This Jungian link to psychoanalysis likely made Eutony an attractive technique to Argentine music therapists.

Study Limitations

There are several factors that could have skewed the results of this study. For one, the number of keywords ascribed to each school of thought was different; there may have been more opportunity for certain schools of thought to be identified, simply because there was a larger bank of words to draw from. Secondly, the articles varied greatly in length. Obviously, longer articles were more likely to display a larger number of keywords because there was more of an opportunity to do so. Also, the selection of the keywords is not standardized; they were chosen from three different texts. It is possible that other sources may have offered differing or additional terms. Due to budget restrictions, the publications I analyzed ceased after 1992. The trends that I have identified are historical; current practice may not reflect my findings. On that note, however, a number of articles published in the last 15 years (as previously discussed in this study) continue to comment on the psychoanalytic climate in Argentina (Barcellos, 2001; Plotkin, 2001; Ferrari & Sánchez 2003).

Recommendations for Further Research

Global comparisons of theoretical orientation in the field of music therapy between varying countries would provide insight into the techniques and modalities implemented by diverse professionals. A survey of Argentine music therapists similar to the Choi (2008) study would allow for further analysis and comparison between approaches applied in Argentina and the United States. Awareness and knowledge of

differing global practices among therapists would help to build a bridge of understanding and appreciation for varying styles of music therapy practiced internationally.

Conclusion

As this study suggests, the influence of psychoanalysis in Argentine music therapy literature is evident. A majority of the articles from the originally established theoretical frameworks were aligned with the psychoanalytic orientation. That psychoanalytic terminology appeared in conjunction with nearly every other theoretical orientation or school of thought provides evidence for the diffusion of psychoanalytic language into everyday prose.

Even as globalization continues to close the margin of difference among professionals of varying fields around the world, it remains of great importance for practitioners to not only be cognizant of diverse models of practice for collaboration amongst themselves, but to have an idea of what to expect when treating a client from another country or when practicing abroad. This study offers a glimpse of how Argentine music therapists practice, and what kind of therapy Argentine clients are receiving.

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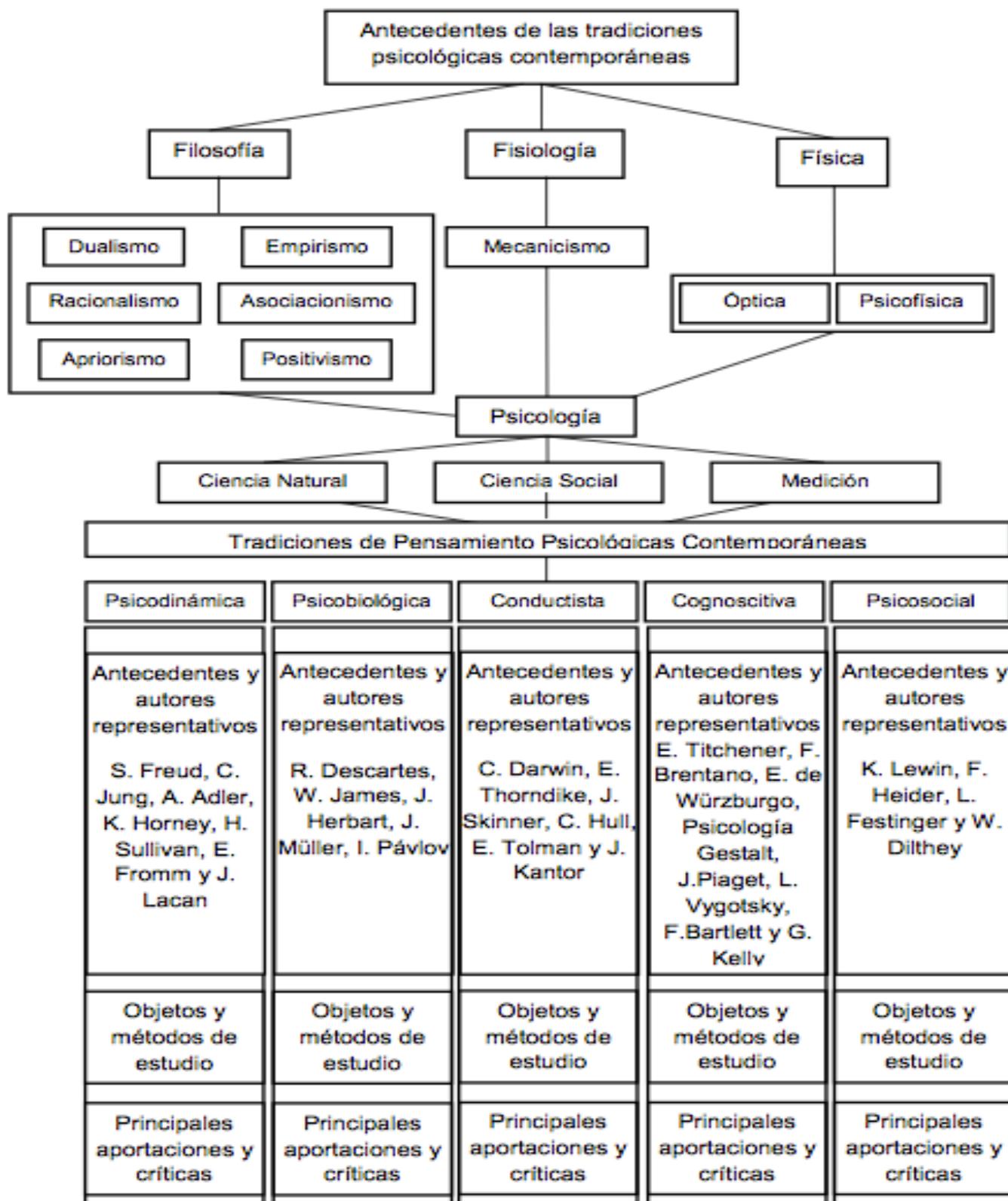
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MAPA CONCEPTUAL



Appendix B: Keywords/Key Phrases According to Article

Source	Year	Page	Title	Author(s)	Modality	Orientation	Occurrence Rate
Journal of the Argentine Music Therapy Association	1967	6-13	Introduction to Music Therapy	Rolando O. Benenzon	Psychoanalysis: transferencias negativas, grandes resistencias Biological Model: tratamiento electro-shok (3); Music Ed: “se enfoque en la Musicoterpia en Psicopedagogía, o sea la importancia de la música y la educación musical” ;“Miss Humphrey, profesora de música”	Psychoanalysis: 2 Biological: 3 Music Ed: 2	Psychoanalysis: 2/44 Biological: 3/16
		14-18	Psychoprophylactic Method for Pediatric Dentistry	Inés F. de Yakin and Lidia O. de Vilariño	Behaviorism: (quote from Decartes) “Creo que si hubiera dado a un perro cinco o seis latigazos al son del violin, tan pronto como el animal escuchara nuevamente esa musica, comenzaría a aullar y escapar” (example of a learned behavior); reflejo incondicionado, “para modificar dicha respuesta negativa” (behavior mod); sistemas condicionadas; reflejos condicionados (3); “educar es enseñar una nueva conducta de adaptación”; Music Ed: Edgar Willems (5); educación musical;	Behaviorism: 8 Music Ed: 6	Behaviorism: 8/18
		19-27	Music Therapy in Respiratory Injury Rehabilitation	Vida Brenner de Aizenwaser	Music Education: clase; pedagógicamente; Orff (3), pedagogo musical; Edgar Willems; enseñar (2); Carl Orff; la clase de música	Music Ed: 11	

THEORETICAL FRAMEWORKS IN ARGENTINE MUSIC THERAPY

Journal of the Argentine Music Therapy Association	1971	10-13	Music Therapy in Mental Retardation	Juliette Alvin	No school of thought evident		
		13-16	The Function of Musical Therapy in Language Disturbances	Luisa Penovi	Music Ed: pedagogos; Dalcroze; educación musical	Music Ed: 3	
		17	Music Therapy in Motor Problems	Vida Brenner de Aizenwaser	No school of thought evident		
		18-20	Psychological Difficulties in Musical Learning	David Rosenfeld	Humanism: teoría de la Gestalt; Wertheimer; Kohler (3); Koffka; Gestalt (3); Gestalt Psychology; Heidbreder; insight Psychoanalysis: teorías psicoanalíticas; Melanie Klein; M. Klein (2); lactante; ...mamas, algunas buenas, otras malas, otras que dan leche, otras que abandonan, en una imagen única de mamá que implica reconocer que "esa mamá es la misma a la que se odia y que se quiere."; mamá Buena-mamá Mala; mecanismos de disociación; la madre odiada y a la Buena; psicoanálisis (2); "El acercamiento... de la boca del lactante al pecho de la madre puede ser trasladado a la relación de la boca con instrumentos musicales; madre...querida y otra odiada	Humanism: 12 Psychoanalysis: 13	Humanism: 12/13 Psychoanalysis: 13/44
		20-22	Technical Service of Our Organization	Fedora Aberastury	No school of thought evident		

22-23	Music Therapy at the Maria Ferrer Respiratory Rehabilitation Center	Amalia Ferragina	No school of thought evident	
23-24; 28-29	Music Therapy	Nestor Ceñal	Music Ed: cuatro obras seleccionadas y analizadas; educación musical; la primera clase.	Music Ed: 3
25-27	The First Musical Experience at the Department of Music Therapy at the Maria Ferrer Respiratory Rehabilitation Center	Maria Celia Perez	Music Ed: educación vocal; educación auditiva; integración coral e instrumental; práctica y metodología; apreciación e historia de la música; iniciación musical; Willems; Orff; Martenot; pedagogía;	Music Ed: 10
27-28	An Element of the Work in the Department of Music Therapy	Amelia Ferragina	Music Ed: historia de la música (2)	Music Ed: 2
29-30	The Recorder in Music Therapy	Maria Ester S. de Patti	Music Ed: Dentro de nuestro quehacer desarrollamos, de esa manera la aplicación positiva de la flauta dulce; ...respiración, articulación y fraseo (de la flauta dulce); ...está trabajando intensamente en respiración,	Music Ed: 6

articulación, ritmo y educación auditiva; ...tiene problemas de ritmo al leer música, pero con ejercicios, rimas, juegos se va poco a poco superando; dentro de su repertorio se encuentran: Dúo de Mozart...; maestro Willems

		31-32	Gerda Alexander in Buenos Aires	No Author	Music Ed: maestro Rodolfo Zubrizky; Educación musical	Music Ed: 2	
Journal of the Argentine Music Therapy Association	1973	5-12	Human Communication Disorders. Psychomotricity and Music Therapy	J.B. de Quirós	Behaviorism: proceso del aprendizaje; aprendizaje (2); conducta (3); reforzados; condicionamientos (hábitos, reflejos u operantes); condicionamiento; Music Ed: educación musical (2); Dupré; enseñanza de la escritura musical	Behaviorism: 12 Music Ed: 4	Behaviorism: 12/18
		13-18	Music, Rhythm, and Movement	E. E. Tormackh	No school of thought evident		
		19-24	Rhythmic-Musical Education - Possibilities and Contributions for Music Therapy	Ursula Schmidt	Music Ed: Educación ritmico-musical (3); educación hacia la música; Jaques-Dalcroze; educación (2); clases; Psychoanalysis: descarga; inhibiciones (2); inhibido; fantasía; inconscientes	Music Ed: 8 Psychoanalysis: 6	Psychoanalysis: 6/44
		25-30	The Importance of Eutony (Balance of	Gerda Alexander	Music Ed: Educación Musical (3); educación auditiva; Jaques-Dalcroze;	Music Ed: 12	Psychoanalysis: 4/44

			Tensions) in Music Education		Stanislawsky; enseñanza; profesora Dalcroziana; Dalcroze; educación; lecciones, pedagogos	Psychoanalysis: 4	
		31-44	Music Therapy Applications at CERENIL (Rehabilitation Center for Crippled Children) - Therapeutic Activities with the Recorder	Ingrid Ostrowski	Music Ed: enseñanza; iniciación a la flauta dulce de Akoschky Videla; ejecución de la flauta dulce soprano; aprender guitarra; ejecución de guitarra; lee y ejecuta la primer octava más el RE; estudiar flauta dulce; ejecución del instrumento	Music Ed: 8	*Content more telling than keyword count
Journal of the Argentine Music Therapy Association	1975	11-22	Foundations of Musical Improvisations - A Summary of Experiences	Violeta H. Gainza	Music Ed: educación musical (2); proceso de educación musical; educación auditiva; estrategia pedagógica; Psychoanalysis: descarga; proyecciones (2); subconciente; conciencia (3); objetos musicales reprimidos; subconciencia	Music Ed: 5 Psychoanalysis: 9	Psychoanalysis: 9/44
		23-32	The Voice as Vehicle of Integration in Communicative Expression	Marcelo Bianchedi	Linguistics: campo de lingüística; escuela lingüística; paralingüístico; paralingüísticas (2), paralingüísticos; 5 Bion Psychoanalysis: enfoque psicoanalítica; tratamiento psicoanalítica; Freud; M. Klein; Melanie Klein	Linguistics: 7 Psychoanalysis: 5/44	Psychoanalysis: 5/44

33-52	The Importance of the Use of Rhythmic-Melodic Stimulation in the Language of People with Cerebral Palsy: Choreoathetoid	Vida Brenner de Aizenwaser	Humanism: Köhler (G), Bühler (G) Linguistics: lingüístico, Henri Delacroix, Bühler	Humanism: 2 Linguistics: 3	Humanism: 2/13
53-66	Group Therapy with Children with Chronic Bronchial Problems	Irene M. Cutillo, Irma Palmieri, Daniel Hipólito Logarzo, Luis Novali, Miguel A. Perticone, Cora Leivinson	Psychoanalysis: sexualidad; masturbación; dibujo muy pequeño (micrografismo) [significaba] timidez y ansiedad; aumento progresivo de tamaño: explosividad, baja tolerancia a las frustraciones; línea fina: timidez, retraimiento; gran tamaño: impulsividad descontrolada; repaso del dibujo o de los trazos: agresividad; línea ondulada: puede asociarse con inestabilidad en coordinación motora y personalidad; proyección; descarga	Psychoanalysis: 10	Psychoanalysis: 10/44
67-74	Music Therapy Projection of a Muscle Relaxation Technique for Instrumentalists	Beatriz Klein Ayala	No school of thought evident		
75-90	Observations on the Psychodynamic Group in Learning Dance: Therapeutic Possibilities	María Fux, Lía B. de Lerner, Gregorio F. Barembliitt	Dance: danza (3) Psychoanalysis: psicodinámica; Dr. Gregorio F. Barembliitt (6); exhibicionismo; erotización; deseo y dolor de nacer, atracción y repulsión hacia la sexualidad; psicoanálisis(2)	Dance: 3 Psychoanalysis: 13	Psychoanalysis: 13/44

	91-94	Musical Training of Music Therapists	Esther S. de Schneider	No school of thought evident		
	99-100	How to Handle the Study of Musical Instruments with Music Therapy Students (Guitar)	Eva Kantor	No school of thought evident		
Journal of the Argentine Music Therapy Association	1977	7-12 Active Music Therapy	Edgar Wilems	Music Education: medios educativos; educación musical(7); entrenamiento musical; lección; aprender música; pedagógico; educación rítmica; educación (3); Jaques Dalcroze; pedagógicos; educador	Music Ed: 19	
**Revisit	13-18	Feed the Psyche with Sounds	Jacques Porte	Psychoanalysis: psicótico, neurotico; Jung; inconsciente; libido; catático; catharsis	Psychoanalysis: 7	Psychoanalysis: 7/44
	19-26	Expression as a Therapeutic Element	Hugo O. Ardiles	Eastern Methods: yogui (3); gimnasia yogui; gimnasia expresiva yogui; gimnasia expresiva (3); Humanism: psicología Gestáltica; unidad estructurada (gestalt); psicoanálisis gestáltico (2); Fernando Taragano (G) Psychoanalysis: psicoanálisis (2); Wilhelm Reich (2); actitudes defensivas (2); psíquica defensiva; Juan Rof Carballo	Eastern: 9 Humanism: 5 Psychoanalysis: 8 Behaviorism: 4	Humanism: 5/13 Psychoanalysis: 8/44 Behaviorism: 4/18

Behaviorism: la emoción, y la expresión misma también están condicionados por factores facilitadores e inhibitorios dependientes de la experiencia previa; productos de la experiencia previa, del aprendizaje

		27-34	Rhythmic-Musical Literacy and the Development of Visual Sensory Perception	María Laura Nardelli	Music Ed: La enseñanza de la lectura y la escritura; lecto-escritura musical; divulgar los conocimientos musicales; enseñanza; enseñanza diferencial; la preparación musical de los más pequeños; E. Wilems; Dalcroze; Orff; Martenot; professor	Music Ed: 11	
		35-40	Music Class with Deaf Students with Language Deficiencies	Helga Epstein	Music Ed: Clase de música (title); enseñanza; profesora (2); alumna (2); clase; clase de música (3); profesores; alumnos (2); método Dalcroze; ensino	Music Ed: 15	
		41-46	Music Therapy. Technical Modifications for Different Types of Clinics	Gabriele de Souza e Silva	No school of thought evident		
Journal of the Argentine Music Therapy Association	1986-1987	9-23	An In-Depth Study of an Autistic Child	Juliette Alvin	Behaviorism: reforzar; respuesta positiva; respuesta; automatismos; condicionamientos	Behaviorism: 5	Behaviorism: 5/18
	35	24-30	From the Power of Music to Therapeutic Objectives	Jacqueline Verdeau-Pailles	Psychoanalysis: psicoanalíticamente; defensas; lo que está reprimido; catarsis; transferencia; contra-transferencia	Psychoanalysis: 6	Psychoanalysis: 6/44

31-40	Conflict in the Musician's Relationship with	Violeta Hemsy de Gainza	Psychoanalysis: tratamiento psicoanalítica; psicoanalista (4); Richard Sterba (2);	Psychoanalysis: 74 Psychoanalysis: 74/44 Music Ed: High 20
	Music. Some Functional Problems		Arminda A. de Pichón Riviére (2); aportes desde el psicoanálisis; sublimación (2); mecanismos de defensa del yo; Kris (4); Anna Frued (2); Salomón Resnik; fantasías inconscientes; Freud, el yo (2); actividad sublimatoria (3); represión (2); elemento de gratificación; Resnik (4); reparación; Racker (3), defensa musical; superyo (4); unión erotica con los objetos primaries; mecanismo de reparación; fantasía (4); mecanismo objeto primario; trabajos psicoanalíticos; Melanie Klein; tratamiento psicoanalítico; psicoanalizados; subconscientes; cumplir los deseos y fantasías de su madre; el piano es al mismo tiempo objeto de seducción y de valorización; la madre ambivalente y envidiosa; las resistencias; descarga, asociar esta situación gratificante a la destrucción de su madre; reparación; psicoterapia analítica; elementos masoquistas; introyectado; el yo, los mecanismos de defensa; psicoanálisis psicoanálisis (6) Music Ed: Willems (4); estudiantes de piano; trabajo pedagógico; pedagogía; alumnos; campo pedagógico; pedagogo musical;	

enseñanza musical; educador; acción pedagógica; maestro (2); alumno; pedagogo (2); pedagogía musical; educación musical

		41-50	A Contribution to Blind Psychology	Frances Wolf	Music Ed: un método para enseñar a los niños escuchar; clases de música; profesores de música Psychoanalysis: complejo de inferioridad; inconsciente; subconcientemente; inconsciente deseo; egoísta	Music Ed: 3 Psychoanalysis: 5	Psychoanalysis: 5/44
		51-61	Music as a Therapeutic Resource for Children with Learning Disabilities	Graciela Sandbank	Music Ed: música en la educación ; sistema Kodaly para la enseñanza de la música; sistema Kodaly; maestros (5) Linguistics: lingüísticas; lingüístico; paralingüísticos	Music Ed: 8 Linguistics: 3	
		62-63	Music Therapy in Australia. A Look at Two Schools for Handicapped Children	Eva Kantor	Music Ed: clases (2); Orff; alumno; clase	Music Ed: 5	
		64-66	The Isolated Child: A Comprehensive Approach	Rolando O. Benenzon	Psychoanalysis: psicoanálisis; Spitz (2); psicoanalista	Psychoanalysis: 4	Psychoanalysis: 4/44
Journal of the Argentine Music Therapy Association	1988	13-26	Music Therapy in China	Miao Hongshi	Eastern Methods: Electroacupuntura (18), acupuntura (2)	Eastern Methods: 20	
		27-35	Essential Competencies for	Kenneth E. Bruscia,	No school of thought evident		

	the Practice of Music Therapy	Barbara Hesser and Edith H. Boxill			
36-38	Music Therapy and Play Therapy	Susana Flegenheimer de Alemany	Behaviorism: modelo de conducta; Todos nuestros tenemos internalizados ciertos comportamientos aprendidos de los modelos que nos rodeaban en aquella época; para aprender nuevas conductas necesitamos nuevos modelos	Behaviorism: 3	Behaviorism: 3/18
39-44	A Music Therapy Approach with a Child with Childhood Psychosis, Autistic Traits and Symbiosis	Helga H. de Epstein and Gerardo Guido Wainer	Music Ed: la clase (4); la clase de música (2); el aula; alumna (3); profesora; pedagógico; Rítmica Dalcroze; Psychoanalysis: psicoanalista; buena relación madre-hija; psicoanalítico; abandona por parte de los padres; estadio narcisista; Dr. Gerardo Guido Wainer; psicoanálisis	Music Ed: 13 Psychoanalysis: 8	Psychoanalysis: 8/44
45-48	Expression and Body Language. A Communication Experience with Music and the Elderly	Lola Brikman	No school of thought evident		

		49-54	Department of Paramedical Disciplines. School of Medicine. University of Salvador. Buenos Aires. Music Therapy Program	Gabriela Wagner	No school of thought evident		
		55-58	Music Therapy Curriculum in Brazil	Lia Rejane Mendes Barcellos	Humanism: Enfoque- el enfoque es humanista existencial porque el trabajo musicoterapéutico en Brasil está centrado en el paciente y su realidad individual; psicología existencial	Humanism: 2 *Content more telling than keyword count	Humanism: 2/13
Journal of the Argentine Music Therapy Association	1989	11-20	Advanced Clinical Training in Music Therapy	Bábara Hesser	Humanism: aquí y ahora; Maslow (2)	Humanism: 3	Humanism: 3/13
		21-26	Personality of the Music Therapist	Graciela Sandbank	Humanism: insight; cliente (3)	Humanism: 4	Humanism: 4/13
		27-29	Music as a Representation of Emotion	Gerardo Guido Wainer	Psychoanalysis: Gerardo Guido Wainer (4) (author); contenidos inconscientes; repression; transferencia (2); psicoanálisis (3); los traumas derivados de la presencia-ausencia de la madre configuran elementos a considerar preferentemente en la psicopatología de las psicosis, el autismo y el retardo mental y su tratamiento; descarga; psicoanalista; Asociación Psicoanalítica Argentina; Fried; Maldavsky; el complejo de Edipo	Psychoanalysis: 17	Psychoanalysis: 17/44

	30-35	Collective Musical and Sonorous Subconscious	Elena Hermo	Psychoanalysis: Inconsciente colectivo (3) (in title); inconsciente (2); Ethnomusicology: etnomusicología; etnomusicólogo; Alan Lomax (3), Alan Merriam (2); Merriam; etnomusicológica	Psychoanalysis: 5 Psychoanalysis: 5/44 Ethnomusicology : 9
	36-40	The Hyperactive Child. Medication or Musical Training as Therapy?	María Kelemen	Music Ed: enseñanza musical (in title); clase (2); pedagogía; maestro; estudios de violín; enseñando violín; profesora; Kodály; enseña	Music Ed: 10
	41-45	Carina Tells Her Experiences	Susana Flegenheimer de Alemany	Dance: danza (10); jazz; Beatriz Rampini; Rainer Viana; Rainer; danzaterapia, María Fux	Dance: 16
	55	46-54 Interview with Professor Doctor Rolando O. Benenzon	Violeta H. de Gainza	Psychoanalysis: Pinchon Revière; psicoanalítica; Jung; Winnicot; carga tranferencial Music Ed: Educación musical; pedagógico; pedagogo; educación; pedagogía; educador	Pyschoanalysis: 5 Psychoanalysis: 5/44 Music Ed: 6
Journal of the Argentine Music Therapy Association	1990	9-15 Music in the Human Being	Ruth Fridman	Behaviorism: Uno de los infants cantó en forma temprano... la continua y persisitente conducta de la madre que tenía por la música un gran respeto (modeling); la madre, cada vez que encontraba un espacio, lo estimulaba diciéndolo: "Muy bien,	Behaviorism: 2 Behaviorism: 2/18 Music Ed: 2

			Nico!" o "Que hermoso!" y también lo aplaudía" (positive reinforcement) Music Ed: educación musical; pedagoga musica		
16-22	Ethics and Aesthetics in Music Therapy	Gustavo Rodríguez Espada	No school of thought evident		
23-29	Music Therapy. A Key Proposal in the Interdisciplinary and Comprehensive Treatment of the Hearing Impaired	Roberto Reccia	Cognitivism: período sensorio motor, operatorio concreto, teoría piagetiana, período operatorio formal	Cognitivism: 4	Cognitivism: 4/11
30-34	Music, Linguistics and Music Therapy	Susana Flegenheimer de Alemany	Linguistics: lingüística (in title) (10); Linguistics: 34 lingüístico; no-lingüístico (3); fonología (5); morfología (2); sintaxis (2); semántica (3); pragmática; paralingüístico; prelingüística; sintático; morfológico; prelingüística; fonética; sociolingüística		
45-47	Bonding Techniques in Family Relationships with People who are Hard of Hearing	Isabel Luñansky	No school of thought evident		

	48-61	Reflexions on the Application of Music Therapy with Terminal Cancer Patients	Rolando Benenzon, Daniel Levy, Liliana D'Asero and MaríaRosa Alfonsín de Surmani	Psychoanalysis: regresivos; consciente; preconscious; inconsciente (2)	Psychoanalysis: 5	Psychoanalysis: 5/44
	62-67	Identity and Movement.	Lola Brikman	Psychoanalysis: defensa; catárticas; yo-corporal (2); Freud (2); yo; las características de la evolución de la identidad sexual de niño; Cognitivism: Piaget; Mead	Psychoanalysis: 8 Cognitivism: 2	Psychoanalysis: 8/44 Cognitivism: 2/11
	68-72	Music Therapy for Musicians	Liliana Ardissonne and Diego Schapiro	Humanism: todo individuo nace con la posibilidad genética de crear los mecanismos necesarios para desarrollar al máximo el máximo de su potencial; aquí y ahora	Humanism: 2	Humanism: 2/13
	73-80	The Influence of Speech on Individual and Bonding Behaviors	Helga Epstein	Music Ed: enseñanza (4); entrenamiento; educación; profesora (3); profesor (2); alumno; maestro; clases de canto	Music Ed: 17	
Journal of the Argentine Music Therapy Association	1991/ 92	9-16 Some Neurobiological Aspects Linked to Music Therapy	Roberto Caccuri	Neurology: neuromusicología; neuropsicología (2); neurología; neuromusicoterapia (2); Paul Broca; Carl Wernicke; Music Ed: metodología pedagógica; enseñanza; enseñanza musical (2); tarea pedagógica	Neurology: 8 Music Ed: 5	

17-23	The Free Association of Bodily-Sonorous-Musical Ideas in Interaction as an Intermediate Technique in an Overall Process	Gabriela Wagner	Psychoanalysis: asociación libre (5); transferencia; catharsis; introspección; yo; sublimación; discurso psicoanalítico; regresión; Winnicot Humanism: Maslow, insight (2); aquí y ahora	Psychoanalysis: 13 Humanism: 4	Psychoanalysis: 13/44 Humanism: 4/13
24-29	I Had it and I Didn't Know	Nélida Hiroko Nakamura	No school of thought evident		
29-30	Advances in Sound-Self Human Complex Research	Ana Sheila de Uricoechea	Psychoanalysis: Jung; psicoanálisis (2); mecanismo de reparación; Freud; Melanie Klein	Psychoanalysis: 6	Psychoanalysis: 6/44
31-33	Profile of the Music Therapist	Amparo Alonso	Psychoanalysis: defensas; yoicas; regresivo; regresión Humanism: en el presente; aquí y ahora (2)	Psychoanalysis: 4 Humanism: 3	Psychoanalysis: 4/44 Humanism: 3/13
34-39	Study of the Musical Functions in Aphasic Patients	Ricardo Allegri	Neurology: Neuropsicológicos; Neuropsicológicas; Tomografía Axial Computada; mapeo tomográfico; mapeos tomográficos; Broca (4); Wernicke (3)	Neurology: 12	
40-44	Conscious System for the Technique of Movement	Raquel Zone	Eastern Methods: centro magno (3); medicina Taoísta; acupuntura; shiatsu; técnicas curativas orientales	Eastern Methods: 7	

45-48	Bâ Mamour in the School of Fine Arts (University of La Plata)	Ba Mamour - Violeta H. de Gainza	No school of thought evident	
49-52	Laban-Analysis: His Approach as a Resource in the Therapeutic Aim	Inés Carretero	Dance: Laban-Analysis (in title) (2); Rudolf Laban (2); bailarín; coreógrafos; danza (2); Laban (3); sistema de análisis del movimiento; L/A (2); Laban-notación (6)	Dance: 20
53-63	Dance Therapy: Speaking with María Fux	Violeta Hemsy de Gainza	Dance: danzaterapia (in title) (13); danza; danzaterapéutico; Maria Fux	Dance: 16
64-71	Psycho-Ballet and Music Therapy	Lourdes Presmanes Cabo and Teresa Fernaández de Juan	Dance: psicoballet (in title) (12); danzas (2); ballet; bailes; bailando	Dance: 17

Appendix C: Keywords/Key Phrases Identified According to Category

Orientation	Keywords and Key Phrases
Biological	Keywords: tratamiento electro-shok (3); electroterapia; electroestimulación
Psychoanalysis	Key Phrases: "...mamá, algunas buenas, otras malas, otras que dan leche, otras que abandonan, en una imagen única de mamá que implica reconocer que "esa mamá es la misma a la que se odia y que se quiere."; mamá Buena-mamá Mala; mecanismos de disociación; la madre odiada y a la Buena"; "El acercamiento ... de la boca del lactante al pecho de la madre puede ser trasladado a la relación de la boca con instrumentos musicales."; "madre...querida y otra odiada"; ::"dibujo muy pequeño (micrografism) [significaba] timidez y ansiedad; aumento progresivo de tamaño: explosividad, baja tolerancia a las frustraciones; línea fina: timidez, retraimiento; gran tamaño: impulsividad descontrolada; repaso del dibujo o de los trazos: agresividad; línea ondulada: puede asociarse con inestabilidad en coordinación motora y personalidad"; ;deseo y dolor de nacer; atracción y repulsión hacia la sexualidad; "unión erotica con los objetos primarios"; 'cumplir los deseos y fantasías de su madre"; el piano es al mismo tiempo objeto de seducción y de valorización"; "la madre ambivalente y envidiosa"; las resistencias; "asociar esta situación gratificante a la destrucción de su madre"; " abandona por parte de los padres";" los traumas derivados de la presencia-ausencia de la madre configuran elementos a considerar preferentemente en la psicopatología de las psicosis, el autismo y el retardo mental y su tratamiento"; "las características de la evolución de la identidad sexual de niño" Keywords: Psicoanálisis: teorías psicoanalíticas; desarrollos en psicoanálisis; enfoque psicoanalítica; tratamiento psicoanalítica; Elementos de psicoanálisis; psicodinámica; tratamiento psicoanalítico(4); psicoanalista (7); psicoanalticamente; trabajos psicoanalíticos; psicoanalizados; psicoanálisis(17); aportes desde el psicoanálisis; psicoterapia analítica; discurso psicoanalítico; Asociación Psicoanalítica Argentina; psicoanalítica; Defensa: defensas(2); mecanismos de defensa del yo; defensa musical; los mecanismos de defensa; defensa; actitudes defensivas (2); psíquica defensiva; Yo: el yo (2); superyo (4); el yo; yo-corporal (2); yo(2); yoicas; Regresión: regresión(2); regresivos; regresivo

Reparación: reparación(2); mecanismo de reparación (2);
 Descarga: descarga(6);
 Inconciencia: inconscientes
 ;inconsciente (8); inconscientes; inconsciente deseo; contenidos inconscientes; Inconsciente colectivo (3);
 consciente; preconsciente; subconsciente(2); conciencia (3); subconciencia; subconcientemente;
 Transferencia: transferencias negativas, transferir; transferencia(4); contra-transferencia; carga tranferencial;
 Sexualidad: fantasía (5); fantasías;
 sexualidad; masturbación; exhibicionismo; libido; erotización;
 Madre-hijo: lactante; buena relación madre-hija;
 Resistencia:
 Inhibición: inhibiciones (2); inhibido;
 Resistencia: grandes resistencias;
 Catársis: catártico; catárticas; catársis(5);
 Proyección: proyecciones (2); proyección;
 Sublimación: sublimación (4)
 actividad sublimatoria (3);
 Reprimido: objetos musicales reprimidos; lo que está reprimido; represión (2);
 Psicosis/Neurosis: psicótico, neurótico; psicosis/neurosis;
 Psychologists:
 Melanie Klein(4); M. Klein (3); Jung(3); Wilhelm Reich (2); Dr. Gregorio F. Barembly (6); Juan Rof
 Carballo; Richard Sterba (2); Arminda A. de Pichón Riviére (2); Kris (4); Anna Frued (2); Salomón Resnik;
 Resnik (4); Racker (3), Gerardo Guido Wainer (5) ; represión; Freud(6); Spitz (2); Maldavsky; Pinchon
 Revière; Winnicot (2);
 Complejo de: el complejo de Edipo; complejo de inferioridad;
 Otros: elemento de gratificación; mecanismo objeto primario; elementos masoquistas; introyectado;
 egoísta; estadio narcisista; asociación libre (5); introspección

Humanism

Specifically Gestalt:

Keywords:

Gestalt: teoría de la Gestalt; Gestalt (3); Gestalt Psychology; psicología Gestáltica; psicoanálisis gestáltico (2);
 unidad estructurada (gestalt);

Psychologists: Wertheimer; Kohler (3); Koffka; Heidbreder; insight (3); Fernando Taragano

General Humansim:

Key Phrase:

"todo individuo nace con la posibilidad genética de crear los mecanismos necesarios para desarrollar al
 máximo el máximo de su potencial"

Keywords:

“aquí y ahora(4)” en el presente; Maslow; insight; cliente (3)

Behaviorism

Key Phrases:

(quote from Decartes) “Creo que si hubiera dado a un perro cinco o seis latigazos al son del violin, tan pronto como el animal escuchara nuevamente esa música, comenzaría a aullar y escapar” (example of a learned behavior); para modificar dicha respuesta negativa” (behavior mod); “educar es enseñar una nueva conducta de adaptación”; “condicionamientos (hábitos, reflejos u operantes)”; “la emoción, y la expresión misma también están condicionados por factores facilitadores e inhibitorios dependientes de la experiencia previa”; “productos de la experiencia previa, del apredizaje”; Todos nuestros tenemos internalizados ciertos comportamientos aprendidos de los modelos que nos rodeaban en aquella época; para aprender nuevas conductas necesitamos nuevos modelos (Social learning theory, Bandura); Uno de los infants cantó en forma temprano... la continua y persistente conducta de la madre que tenía por la música un gran respeto (modeling); la madre, cada vez que encontraba un espacio, lo estimulaba diciéndolo: “Muy bien, Nico!” o “Que hermoso!” y también lo aplaudía” (positive reinforcement)

Keywords:

Condicionamiento: reflejo incondicionado reflejos condicionados (3); condicionamiento; condicionamientos; sistemas condicionadas;

Apredizaje: proceso del aprendizaje; aprendizaje (2)

Conducta: conducta (3); modelo de conducta

Reforzar: reforzados; reforzar

Respuesta: respuesta positiva; respuesta; automatismos

Other: instinto de defensa (2);

Cognitivism

Keywords:

período sensorio motor, operatorio concreto, teoría piagetiana, período operatorio formal; Piaget; Mead

Dance

Keywords:

Bailar: bailes; bailando; bailarín;

Danza: danza (16); danzas (2)

Laban: Laban-Analisis (2); Rudolf Laban (2); Laban (3); sistema de análisis del movimiento; L/A (2); Laban-notación (6);

Dancers: Beatriz Rampini; Rainer Viana; Rainer; Maria Fux (2)

Danzaterapia: danzaterapia (14); danzaterapéutico; psicoballet (12)

Others: jazz; coreógrafos; ballet

- Ethnomusicology** **Keywords:**
etnomusicología(2); etnomusicólogo; Alan Lomax (3), Alan Merriam (2); Merriam
- Linguistics** **Keywords:**
campo de lingüística; escuela lingüística; paralingüístico; paralingüísticas (2), paralingüísticos; Bion; lingüísticas; lingüístico; paralingüísticos; lingüística (in title) (10); lingüístico; no-lingüístico (3); fonología (5); morfología (2); sintaxis (2); semántica (3); pragmática; paralingüístico; prelingüística; sintático; morfológico; prelingüística; fonética; sociolingüística
- Eastern Methods** **Keywords:**
yogui (4); gimnasia yogui; gimnasia; gimnasia expresiva (4); centro magno (3); medicina Taoísta; acupuntura (20); shiatsu; técnicas curativas orientales
- Music Ed** **Key Phrases:**
“se enfoque en la Musicoterapia en Psicopedagogía, o sea la importancia de la música y la educación musical”
;“Miss Humphrey, profesora de música”; “cuatro obras seleccionadas y analizadas; educación musical”;
“Dentro de nuestro quehacer desarrollamos, de esa manera la aplicación positiva de la flauta dulce”;
“...respiración, articulación y fraseo (de la flauta dulce)”;
“...está trabajando intensamente en respiración, articulación, ritmo...”; “...tiene problemas de ritmo al leer música, pero con ejercicios, rimas, juegos se va poco a poco superando;”; “dentro de su repertorio se encuentran: Dúo de Mozart...”; lee y ejecuta la primer octava más el RE
- Keywords:**
Clase: clase (9), clase de música (8); clases (3), clases de música (2); clases de canto; el aula;
Profesor:
Enseñar: enseñar (2); enseñanza (9); La enseñanza de la lectura y la escritura; enseñanza musical (4); diferencial; enseña; un método para enseñar a los niños escuchar; enseño
Pedagógico: pedagógicamente; pedagogo musical (2); pedagogos (2); estrategia pedagógica; pedagogía; pedagógico (2); pedagógicos; pedagogía(2); campo pedagógico; acción pedagógica; trabajo pedagógico; pedagogo (2); pedagogía musical; pedagógico; pedagogo; pedagogía; pedagoga musical; método pedagógico; metodología pedagógica; metodología pedagógica; tarea pedagógica;
Educación: educación musical(18); enseñanza de la escritura musical; Educación ritmico-musical (3); educación hacia la música; educación (8); educación auditiva (3) educación vocal; educación musical (2); proceso de educación musical; educación auditiva; medios educativos; educación rítmica; educador (3); música en la educación infantil;
Orff: Carl Orff; Orff (6);
Delcroze: Dalcroze (3); Jaques-Dalcroze;

Jaques-Dalcroze; profesora Dalcroziana; Jaques Dalcroze; Rítmica Dalcroze; método Dalcroze;
 Willems: Edgar Willems (6); Willems (5); maestro Willems; E. Willems;
 Kodály: Kodály;
 sistema Kodaly para la enseñanza de la música; sistema Kodaly;
 Lecciones: lecciones; lección;
 Instrumentos: ejecución de la flauta dulce soprano; aprender guitarra; ejecución de guitarra; estudiar flauta dulce; ejecución del instrumento; estudiantes de piano; estudios de violín; enseñando violín; iniciación a la

flauta dulce de Akoschky Videla

Historia de la Música: historia de la música (3);

Otros Maestros: maestro Rodolfo Zubrizky;

Dupré; Martenot (2); Stanislawsky;

Alumno: alumno (5);

alumna (4); alumnos (3)

Profesor: profesora (7); profesor (3); maestro (8);

maestro; profesores; profesores de música;

Entrenamiento: entrenamiento musical; entrenamiento;

Other: integración coral e instrumental; práctica y metodología; apreciación e iniciación musical; aprender música; lecto-escritura musical; divulgar los conocimientos musicales; la preparación musical de los más pequeños

Neurology

Keywords:

neuromusicología; neuropsicología; neurología; neuromusicoterapia (2); Paul Broca; Carl Wernicke; Neuropsicológicos; Neuropsicológicas; Tomografía Axial Computada; mapeo tomográfico; mapeos tomográficos; Broca (4); Wernicke (3);