

	Psychoanalytic Musictherapy (R. Benenzon)	Psychodynamic musictherapy (e.g. Belgium)	Humanistic Musictherapy (Italy, APMM “Giulia Cremaschi Trovesi”)
THEORICAL FOUNDATIONS	Psychoanalysis-Principle of the ISO (Sonorous Identity), R. Benenzon.	Psychodynamic Psychology. Man (adult patient or child): object of study and cures. The Psychodynamic Psychology explains dynamically the psychical splitting, through the conflict of contrasting psychical forces, recognizing in this conflict the result of an active opposition between two psychical groupings. It interprets the “messages” coming from the body. The reading of these lasts will allow the therapist to read in them the reasons of the conflict connected to the problems of the Ego, and also to individuate the most symbolic aspects connected to the archetypal dimension of the Self. It derives from Freud. Psychoanalytic interpretation and “metapsychology” (reference authors: Jung, Adler, Anna Freud, M. Klein, Winnicott). Of course, this is an interpretation of psychodynamic psychology. Jos De Backer’s note: “In Belgium we use the psychoanalytic framework which is different from the psychodynamic psychology, but not to explain it in 50 sentences.”	The human being is the active subject in the relation with the world, with the others, with himself: “To be in the World” (phenomenology). The human being is not divisible in parts. The human being has to be received and accepted in his subjectivity and specificity. The disability is valued like resource (Law 104). Every social manifestation originates through the dialogue. The empathetic listening (reading the person as “vibrating body”) is the source for the acceptance, the not-judgment (Husserl epokè) origin of the dialogue.
THEORICAL ASPECTS			
<i>Screening of entrance for the patients</i>	Patient’s musical anamnesis given by questionnaire. Interpretation of the data.	A first screening in order to evaluate who is suitable or not for musictherapy.	

	Evaluation of the levels based on the administering of tests.	Jos De Backer's note: "To begin with a psychoanalytical music therapy treatment is an indication. The main indication is that psychoanalytical music therapy is useful for psychiatric patients who have not the possibility to symbolize."	
<i>Musical competences for the professionals</i>	Not demanded and/or minimal.	High, of professional kind.	High, of professional kind.
<i>Ambits of intervention</i>	Disables, psychiatric patients, young, or adults, old people received in diurnal or residential centres.	Young, adult and old psychical and psychophysical disables, guests of diurnal or residential centres. Interventions for Infancy.	Study of musictherapy in public or private structures. Individual intervention. Interventions for disables, psychiatric patients, young, adult, old patients received in diurnal or residential centres. Interventions for infancy, beginning from children with premature birth. Work with pregnant women.
<i>Setting</i>	Standard measures have been defined for the dimensions of the room, the place for every instrument, the disposition of the places. Every change is object of interpretation.	Arrangement of the room, of the instruments, allocation of the places. Jos De Backer's note: "Music instruments"	Disposition of the room, of the musical instruments, place for the persons, predisposed according to each ambient or modifiable with flexibility, based on the requirements of the moment.
<i>Body Resonance</i>		Jos De Backer's note: "Listening with the body to the body of the patient."	Modality of working introduced by humanistic musictherapy. The human being is the first resonator and producer of sounds. He learns according to his personal characteristics. Each perception is subjective. The maternal womb is the "First Orchestra". The Earth is the "Great Orchestra". Every musical instrument is resonator and producer of sonorous-vibratory waves .

<i>Clinical musical improvisation</i>		Interpretation, improvising music, of patient's emotions in order to lead him inside of musical frames (a certain style or way to make music): (v. T. Wigram). Jos De Backer's note: "Free improvisations, musical transference, counter transference etc."	The humanistic musictherapy introduces the concept of "Living Score" (Edith Stein- empathy). The clinical improvisation is realized at the piano, by the use of the harmonic case (the person is in direct contact with the body resonance). The improvisation derives from the reading of the corporeity.
<i>Sonorous dialogue (individual or in group)</i>	The professional plays without exceeding the patient's limits of the abilities and interpreting his gestures.	To listen the patient reflecting him in his way to use the musical instruments and interpreting, according to the cause-effect logic, the presence of inner conflicts. Jos De Backer's note: "Working with the affect = musical level."	To stay in listening of the patient, reflecting and leading him in his way to use the musical instruments and to manage himself.
<i>Regression techniques</i>	Water sounds, regression to the foetal life.	Jos De Backer's note: "Improvisation has almost to do with regression (symbiosis)."	
<i>Parents' presence (for children)</i>		Jos De Backer's note: "Never, only with babies or family therapy."	The setting is open to the parents. Through the reading of the events, the parents proceed towards the becoming (to walk together) with the son. The parents, sharing and participating to what happens in musictherapy, have the opportunity to look to the son, to the world and to the son's way to be in the social context.
<i>Équipe meetings</i>	Foreseen and planned.		Foreseen and planned.
<i>Interventions in order to favour or support scholastic insertions</i>	Compilation of evaluative tables and adaptation to them.		The disabled pupils' scholastic insertions are previewed from the Italian law 104. In humanistic musictherapy the interventions are favoured, with attention and cure, also entering in the classes and working with all the pupils.

<i>Circular Relation</i>			<p>Term introduced by the humanistic musictherapy. The musictherapist is supported by the cotherapist in the cases of most serious disability. The cotherapist is in direct contact with the very serious disable child (young, adult). The musictherapist reads the useful information for the clinical improvisation by the cotherapist's gestures, posture, voice etc. The present parents receive a new way to approach and to value the son, beginning from his difficulties. This allows the natural development from the musical therapy to the musical education.</p>
<i>Relation between Musical Pedagogy and Musictherapy</i>		<p>Musical pedagogy is included in the course of the studies. Jos De Backer's note: "No relation, only by a small amount of handicap children (eg. orthoagogic music practise)."</p>	<p>The humanistic musical pedagogy and the humanistic musictherapy are founded on one common epistemology.</p>
<i>Musictherapy and problems of: Learning, Relation, Behaviour</i>	<p>Application of facilitated and/or differentiated programs.</p>	<p>Evaluation of the aspects regarding communication for the patient's wellbeing. Learning problems are within teachers' competence. Behaviour problems are within psychologist's competence.</p>	<p>The epistemological foundations common to the musical pedagogy and to the humanistic musictherapy allow to intervene with effectiveness.</p>
<i>Language problems</i>	<p>They are within re-education's province, according to the working programs deducted by the linguistic structuralism.</p>	<p>They are reserved to the re-education, according with the indications deriving from linguistic structuralism.</p>	<p>Word and language are the music that expresses the individuality. You approach and you intervene using the musician's own instruments: sonorous timbre, rhythms, accents, melodies, vocal registries...</p>
<i>Sound epistemology</i>			<p>The maternal womb is the "First Orchestra". The Earth is the "Great Orchestra". The movement originates</p>

			from the energy coming from the sonorous waves. The voice is expression of the emotions. Every sonorous timbre, emitted by the mouth (vowels and/or consonants) originates from the body, resonator for excellence. The numbers derives from the application of the rhythmic order of the movement. The signs of the writing are hidden in the motor or vocal “gesture”.
MUSICAL INSTRUMENTS			
<i>Piano</i>		An high level of preparation is required to the professional. The patient can use the instrument (sonorous dialogue).	An high level of preparation is demanded to the pianist. It’s however required an high preparation at least in one instrument. To who is not pianist, but with a degree in an other instrument, a piano preparation is demanded, so that he can master the harmony and the improvisation. The treated person (customer - host - patient) can interact, he can also learn to play.
<i>Stringed instruments</i>	Used for improvisation and for interpretative aims, also without possessing a professional preparation.	A serious preparation is required to the professional. The patient can also learn to play.	A suitable preparation is required to the professional at least of one stringed instrument (guitar, harp...) The treated person can interact, he can also learn to play through the practice of playing.
<i>Wind instruments</i>	Used for improvisation and for interpretative aims, also without possessing a professional preparation.	A serious preparation is required to the professional. The patient can also learn to play.	A suitable preparation is required to the professional at least of one wind instrument (family recorders...) The treated person can interact, he can also learn to play through the practice of playing.
<i>Percussion instruments</i>	Used for improvisation and for interpretative aims, also without possessing a professional preparation.	A serious preparation is required to the professional. The patient can also learn to play.	A suitable preparation is required to the professional at least of one percussion instrument

			(membranophones). The treated person can interact, he can also learn to play through the practice of playing.
<i>Orff instruments</i>	Used for improvisation and for interpretative aims, also without possessing a professional preparation.	The professional is able to use them with ability.	The professional is able in the use of these instruments.
<i>Ethnic instruments</i>	They play an important role for the interpretation.	They are considered in the musical practice, in order to favour the sonorous dialogue.	They are considered in the instrumental practice, generally with the adults.
<i>Idiophone musical instruments, suitable for children</i>			They call the attention to the relation idiophone (a single sonorous timbre) - idiom (spoken language).
<i>Voice and singing</i>	Present as improvisation and song, useful for the interpretation.	It is present in improvisation, creative dialogue, singing, polyphonic and religious singing, etc.	Present as improvisation, song, improvised polyphonic song.
SOCIAL ASPECTS			
<i>Language problems</i>		They are considered as difficulties of communication. Music is an alternative language to the verbal one. Jos De Backer's note: "Verbal reflection is necessary in psychoanalytical music therapy. Even when the patient cannot speak (eg. Handicap children.)."	Specific thematic of humanistic musictherapy
<i>Reading and writing problems</i>			Specific thematic of humanistic musictherapy
<i>Problems with numbers</i>			Specific thematic of humanistic musictherapy
<i>Learning problems</i>			Specific thematic of humanistic musictherapy
<i>Scholastic insertions</i>			Specific thematic of humanistic musictherapy
<i>Language problems in adults.</i>			Specific thematic of humanistic musictherapy
<i>Relation problems in adults.</i>			Specific thematic of humanistic musictherapy

<i>Nervous anorexia</i>			Specific thematic of humanistic musictherapy
<i>Emotional problems (insecurity, fears, anxiety...).</i>			Specific thematic of humanistic musictherapy
<i>Problems related with senility.</i>			
<i>Invalidating illnesses, decline.</i>			
<i>Accompanying to the Death</i>			