

## TRANSLATED ARTICLE

# Music therapy newly defined

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### ABSTRACT

The definition of a therapeutic discipline provides an important demarcation and offers guidance for patients, interested parties, and professional actors in health care. The definition of music therapy serves to portray the therapeutic profession both to music therapists and to others within the public health care system. Thus, it contributes decisively to the profession's political profiling. A definition of music therapy must incorporate a wide range of approaches and methodologies. It must be valid for the fields of psychotherapy and remedial/special education, as well as more physiological forms of therapy such as neonatology and neuro-rehabilitation. In this article, different definitions are presented and critically questioned. This was carried out by using the grammatical and semantic units for defining music therapy that were introduced by Bruscia. Against the background of new developments within music therapy, the necessity for a new definition is shown. A new definition of music therapy is presented, and its conceptual components are explained.

### KEYWORDS

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## INTRODUCTION

According to its literal sense, a definition accomplishes two things: determination and delimitation. The first purpose of a definition is determination: it serves to enable a basic understanding of previously unknown things. Let's take the term squeegee as an example. The dictionary defines squeegee as a "rubber-edged implement on a handle for cleaning windows, etc." (Thompson, 1996, p. 886). With the help of this definition, one gets a pretty good idea of what a squeegee is. It is a tool for cleaning. However, our idea remains vague because, for example, nothing is said about the exact size, shape, or material.

The second purpose is delimitation. Through a definition, it indirectly expresses what something is not. Returning to our example, no one would think that a squeegee could be a musical instrument or that a squeegee lives in a zoo enclosure. The definition is so precise that it allows us to clearly distinguish the squeegee from a brush, a scraper, or a rag.

A good definition is therefore characterised by its ability to explain something in a generally understandable way and by its capacity to conceptually distinguish it from similar things. A definition should be short, precise, and understandable. However, brevity, precision, and comprehensibility are like squabbling siblings, each wanting a larger share of the cake, but only at the expense of the others.

Both aspects – determination and demarcation – are subject to conscious interpretation and unconscious projection. Our knowledge, our concepts, our ways of expression, our attitudes, and our attributions are shaped by the environment and socialisation. Therefore, no definition is perfect and everlasting. It reflects the current social, cultural, political and economic reality.

Why is a definition of music therapy needed? It should take effect and be understood where music therapy is practised and administered. This primarily concerns the health and social services sectors. The definition of music therapy is addressed to all actors within there, namely patients, relatives, treatment providers, entrepreneurs, administrators, and politicians. It follows that a definition is bound to the concrete health policy and social conditions. Furthermore, a definition contributes to the self-image within the professional group.

By defining music therapy, we want to say what our subject is, what our discipline is, what it does, and what it offers. We know how difficult defining music therapy can be within the music therapy scene in Germany. Therefore, the German Kassel Theses on music therapy (BAG-MT, 2021) say: music therapy is an overall term used to describe different music therapy conceptions. There are different methodologies and approaches in music therapy, and so a definition must take this diversity into account and also enable differentiation from other forms of therapy and non-therapeutic activities with music. Thus, defining music therapy is a balancing act between providing a clear and precise definition with proper boundaries on one hand, and encompassing the full complexity of the multifaceted professional practice of music therapists on the other.

Hardly anyone has dealt with the topic of defining music therapy as thoroughly as Kenneth Bruscia, who analysed and compared 100 different definitions (Bruscia, 2014). In doing so, he noticed that sentence components can be grouped into functional categories. Bruscia calls these categories grammatical and semantic units. We used the following formula to put these grammatical and semantic units together:

Music therapy is a/an [descriptors] [predicate noun] using [agents] with [recipient] and [therapist] in [setting] (to) [outcome].

The units are as follows:

1. Descriptors: Adjectives to describe in more detail
2. Predicate noun: determiner, defines the subject matter (music therapy), following one of three basic schemas:
  - Tool schema with terms such as use, application, or techniques
  - Process schema with terms such as process, approach, or form
  - Identity schema with terms such as discipline, profession, or theory
3. Agents: the means used, can be in context with strategies
4. Recipient: designation for patients or clients, possibly with reference to a need or problem (symptom)
5. Therapist: name and, if necessary, description
6. Setting: the environment or institutions in which music therapy takes place
7. Outcome: aims (activities), outcomes, and health domains

Bruscia's grammatical and semantic units are not always clearly delineated, but they do make it possible to compare different definitions of music therapy. Thus, we collected definitions from the music therapy associations in Germany, Austria, the United Kingdom, and the United States. We will now discuss these definitions, including Bruscia's definition. We aim to point out why they do not meet the requirements for a general definition of music therapy. Subsequently, we will present our own definition.

## CRITICAL REVIEW OF SEVEN DEFINITIONS OF MUSIC THERAPY

### Definition 1

A widely used definition in German-speaking countries comes from the German Music Therapy Society (Deutsche Musiktherapeutische Gesellschaft; DMtG). It reads: "Music therapy is the purposeful use of music within the therapeutic relationship to restore, maintain, and promote mental, physical, and spiritual health" (DMtG, 2021, under "Definition").

Central to this definition is the last word: health. For Bruscia, this would fall into the goals/outcomes category (Bruscia, 2014). Health, as used in medical disciplines, corresponds to the concept of salutogenesis (Antonovsky, 1997). In the same way, the World Health Organisation (WHO) does not speak of diseases but is oriented towards the maintenance and recovery of health, defining health as "a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity" (WHO, 2021).

However, this is in contrast to the conceptual focus on disease as the starting point of medicine. The health care systems in western countries focus on concepts such as hospital, sickness benefit, and patient. There is much to be said for questioning the pathogenesis-oriented terminology of our health care system. However, if music therapy is to be defined convincingly for this system, it makes sense for pragmatic reasons to use the terms commonly used there. Likewise, we would argue for the

need to make use of this disease and deficit-oriented terminology when describing and defining music therapy.

## Definition 2

Another definition comes from the German author Walther C. M. Simon (1975):

Music therapy is understood to be a diagnosis-specific treatment method of psychotherapy, which, oriented according to psychopathological requirements, uses the specific communication medium of music receptively and actively in order to achieve therapeutic effects in the treatment of neuroses, psychosomatic disorders, psychoses and neuro-psychiatric diseases. (p. 140)

This definition is presented here because it was the only one we found that met our requirements of medical vocabulary and a clear orientation to pathological issues. It was thus emphasised that the main capacities of music therapy are psychological means. The emphasis on psychotherapeutic qualities was certainly a milestone in the development and professionalisation of music therapy. Additionally, this emphasis also accounted for different psychotherapeutic orientations of the different music therapy schools.

This definition included psychotherapy because it was hoped that the music therapy profession would be included in psychotherapy legislation. However, this was ultimately not fulfilled in Germany. In the meantime, the clinical application of music therapy has developed further, promoted by the neurosciences, among other things. New methods and concepts such as cognitive therapy with music (Thaut & Hoemberg, 2014), music therapy for tinnitus (Cramer, 2018; Krick et al., 2017), or music therapy in neonatology (Haslbeck & Bassler, 2018; Umbrello et al., 2019) are now based on neurophysiological concepts. In this context, music becomes an agent that is able to directly influence bodily functions such as movement, respiration, or cognitive functions. Because of this, the term "psychotherapeutic" is too narrow. Interestingly, the term "psychotherapy" appears in none of the definitions analysed by Bruscia, neither as a propositional noun nor as a descriptor or strategy (Bruscia, 2014). Instead, many definitions convey a broader, quasi-bio-psycho-social understanding of music therapy. We will now consider other definitions in order to determine to what extent medical language and pathological orientation were applied.

## Definition 3

The World Federation of Music Therapy (WFMT) places the optimisation of health, well-being, and quality of life at the centre of its definition and mentions a variety of application areas.

Music therapy is the professional use of music and its elements as an intervention in medical, educational, and everyday environments with individuals, groups, families, or communities who seek to optimize their quality of life and improve their physical, social, communicative, emotional, intellectual,

and spiritual health and wellbeing. Research, practice, education, and clinical training in music therapy are based on professional standards according to cultural, social, and political contexts. (WFMT, cited from Bruscia, 2014, p. 331).

An orientation towards clinical treatment reasons is not formulated here. The focus is rather on prevention, quality of life, and personal development ("spiritual health and wellbeing"). A clinical orientation is only implied by the use of the terms "medical" and "clinical training," which seems to be insufficient for characterising a therapeutic procedure.

## Definition 4

The "clinical and evidence-based use of music" opens the definition of the American Music Therapy Association (AMTA). Music therapy is then classified as a health profession.

Music Therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program. Music therapy interventions can address a variety of healthcare and educational goals: promote wellness, manage stress, alleviate pain, express feelings, enhance memory, improve communication, [and] promote physical rehabilitation. (AMTA, 2021)

The AMTA definition places a much stronger medical emphasis by using terms such as intervention and healthcare. Yet, "educational goals" do not seem to fit quite right within the medical framework. Treatment goals are mentioned, which partly do not have a clear therapeutic outcome ("manage stress", "express feelings"). This is in contrast to the indication-guided procedure in medical treatment, which is based on experts (physician or therapist) initiating therapeutic measures. Like the WFMT definition, the AMTA definition consists of two sentences that do not overlap in content. It uses the tool schema ("clinical and evidence-based use") and refers to specific professional training.

## Definition 5

Next, let's look at the British Association of Music Therapy's (BAMT) definition:

Music Therapy is an established psychological clinical intervention, delivered by HCPC (The Health and Care Professions Council)-registered music therapists to help people whose lives have been affected by injury, illness or disability through supporting their psychological, emotional, cognitive, physical, communicative and social needs. (BAMT, 2021)

In this definition, the pathological orientation is emphasised by the terms "clinical intervention", "illness", and "disability" as well as by the legal registration. The verbs "help" and "support" as well as the term "needs" seem to characterise an out-of-hospital application. Furthermore, the interventions

are narrowed down to psychological modes of action. The enumeration of target areas is conceptually overloaded, as seen in the linking of the words, “psychological”, “emotional”, and “communicative.” On the other hand, the expression “physical” should be explained in more detail.

## Definition 6

Bruscia uses a process schema in his definition, in which music therapy is explained as a process:

Music therapy is a reflexive process wherein the therapist helps the client to optimize the client's health, using various facets of music experience and the relationships formed through them as the impetus for change. As defined here, music therapy is the professional practice component of the discipline, which informs and is informed by theory and research. (Bruscia 2014, p. 36)

Like the AMTA definition, Bruscia's definition also consists of two sentences. In contrast to the WFMT and AMTA definitions, a clear weighting is recognisable here. The first sentence contains the actual definition and could also stand on its own. The second provides a more precise definition of the subject's technical context without diluting the first sentence.

In the first sentence, the term *reflexive* stands out. What prompted Bruscia to insert this word? In the remarks, Bruscia explains that the term refers to (self-) observation, evaluation, and awareness in the process. By stating *optimise the client's health*, Bruscia aligns himself with the salutogenic approach. There are no statements about target areas, which at least does not support a classification as a therapeutic discipline.

Five of the six definitions discussed here share a common feature in that their formulations go beyond a purely medical application: "maintaining and promoting health" (DMTG), "improve health and wellbeing" (WFMT), "promote wellness" (AMTA), "help people" and "supporting ... needs" (BAMT), "optimize ... health" (Bruscia). Simon's (1975) definition is the exception here. In subject-specific terms, the main focus is on prevention and personal support. Prevention is characterised by the protection against illness and the promotion of health or health-stabilizing competencies (GKV, 2021). In Germany, preventive work is also part of the professional work of music therapists, even if this term is not usually used. Instead, the terminology used include "promotion" or "maintenance of health."

## Definition 7

In the Austrian Music Therapy Act (MuthG), the practice of music therapy is defined rather broadly.

Music therapy is an independent, scientific-artistic-creative and expressive form of therapy. It involves the deliberate and planned treatment of people, especially those with emotionally, somatically, intellectually, or socially conditioned behavioral disorders and conditions of distress, through the use of musical means in a therapeutic relationship between one (or more) treated person(s) and one (or more) treating person(s) with the goal of

1. preventing, alleviating or eliminating symptoms or
2. to change behaviors and attitudes that require treatment or
3. promote and maintain or restore the development, maturation, and health of the person(s) receiving treatment.” (Bundeskanzleramt der Republik Österreich-2021, translated by first author)

Although music therapy is initially referred to as the treatment of “behavioral disorders and conditions of suffering,” terms such as “prevent,” “promote,” and “restore” are used to describe broader fields of activity (prevention, rehabilitation, support services) in which music therapists are also involved. This formulation accurately reflects the professional reality of music therapists but also obscures the characterisation of music therapy.

## REQUIREMENTS FOR A DEFINITION

A definition should reflect the current state of development of music therapy. It should also include more recent developments beyond the focus on psychotherapeutic work. The therapeutic profile of music therapy should be clarified in the sense of a clearer positioning and characterisation of both the therapeutic and non-therapeutic offers of music therapists.

The definition should be formulated in a meaningful and generally valid way. It should be understandable and applicable not only for music therapists, but also for representatives of other health care professions, patients, administrators, and politicians. It should also be a basis for music therapy theory and practice. Music therapy can be defined either broadly, encompassing everything music therapists do, or narrowly, such as focussing on treating symptoms. The latter opens up the possibility to distinguish between music therapy methods that go beyond treating symptoms and to speak of *support services by music therapists*. In the following sections, we will present what speaks in favour of this narrower definition from our point of view.

## APPROACH

The starting point for our work was Hans Strotzka's (1975) definition of psychotherapy:

Psychotherapy is a conscious and planned interactional process for influencing behavioral disturbances and states of suffering, which are considered by consensus (if possible between patient, therapist, and reference group) to be in need of treatment, by psychological means (through communication), usually verbal but also a verbal, toward a defined goal (symptom minimization and/or structural change of personality), worked out together if possible, by means of teachable techniques based on a theory of normal and pathological behavior. Usually, this requires a viable emotional bond. (p. 4)

What was decisive for us was this definition's coherent linkage of its key components. Additionally, it uses clinical terms by starting from a substantial health problem (symptom) over pre-defined goals to strategic interventions. Because of this, we found that this definition effectively



embodies what we consider essential for integrating a therapeutic discipline into the healthcare system. Moreover, unlike Simon's (1975) definition, the element of the therapeutic relationship is added. According to Bruscia, this is based on a process schema (interactional process). The actors (patient, therapist), the agents (psychological means, mostly verbal), the goals (symptom minimization and/or personality change) and the strategies (techniques based on a theory) are listed and linked in a comprehensible way. The definition unfolds and explains itself as a closed chain in which each link matters. If one is missing, the chain is not functional.

Based on Strotzka's definition and taking into account the presented developments of music therapy, we have embarked on a new music therapy definition. This was discussed and elaborated in a dialogue between the authors – mostly by video call and once in person. A cloud text file served as a working platform. Proposals were collected, discussed, and updated and/or discarded several times over a period of more than 14 months.

This collaboration was fuelled by our different professional backgrounds. The first author works as a clinical music therapist specialising in treating patients with neurological conditions and brings experience as a research-based rehabilitation scientist. The second author is a music therapist, supervisor, and professor emeritus with teaching and research interests in music therapy theory, improvisation, and ethics.

## THE NEW DEFINITION

The new definition is as follows:

Music therapy is a scientifically based therapeutic discipline in which music interventions are applied to alleviate psychological, somatic, psychosomatic, and cognitive symptoms in a collaborative activity between therapist and patient.

The chosen terms are successively explained.

### *“scientifically based”*

Strotzka states that psychotherapy is “teachable” and takes place on “the basis of a theory of [...] behavior.” Our formula “scientifically based” is meant to express both. Scientificity is based on traditional empirical knowledge and clinical studies, and implies that principles of action, forms of application, and interventions can be derived and described in a comprehensible way. This is associated with teachability. The theory of music therapy includes findings from various scientific fields such as psychology, music psychology, musicology, medicine, rehabilitation science and so on. Due to its scientific orientation, this theory is committed to permanent questioning and updating – for example, based on research results.

### *“therapeutic discipline”*

Music therapy is a therapeutic discipline that includes different methods with specific techniques. The term “discipline” implies a comprehensive, independent theory that relates to different areas of



application from which indications and treatment goals can be derived. Through its characterisation as therapy, music therapy is focused on the treatment of pathological phenomena (symptoms). Even though prevention is rightly considered an important field of work for music therapists, it is to be distinguished from therapy. The term “prevention” can be used when a disorder in need of treatment, classified according to ICD-10 for example, has not yet occurred. Therapy is indicated when corresponding symptoms have already been diagnosed. While other authors have added prevention to the definition of music therapy as demonstrated above, we decided not to do this. Music therapy thus regains its genuinely therapeutic quality. Furthermore, the term “therapeutic discipline” implies a profession and an associated professional qualification. Accordingly, a direct reference to the profession of music therapist has been omitted in this definition.

### *“collaborative activity”*

Music therapy is characterised by the relationship between therapist and patient. Both therapist and patient are active in music therapy and act in a collaborative alliance. This collaboration is directed towards a goal that has been mutually agreed on. Usually, the patient has the role or responsibility of introducing a goal into the therapeutic process. This goal-setting from the patient is supported and guided by the therapist. Setting the goal is an ongoing process throughout therapy. It is up to the therapist to set realistic and achievable goals and to suggest, offer, and/or choose feasible music interventions accordingly. Thus, the whole process is driven by a reciprocal interactivity between therapist and patient. We characterise this as collaborative activity.

This is true even if the goal cannot be negotiated verbally and linguistically, for example, due to limited mental capacity. Strotzka's “interactional process” thus acquires a collaborative quality. The clause on the therapeutic relationship that follows there is omitted here. As an effective factor, the relationship between therapist and patient is an essential element of therapy, especially of psychotherapy. However, it is not specific for the definition and delimitation of music therapy. Therefore, it was not used to characterise music therapy.

The formulation chosen instead relativises the competence and influences the gap that is often associated with the terms “therapist/doctor” and “patient,” especially in a clinical context. In addition, the emphasis on joint action (in the music interventions) creates a distinction from music medicine.

### *“patient”*

The term “patient” for the recipients of music therapy was chosen to be consistent with common medical terminology. In addition, it supports the premise that music therapy is always directed at phenomena (symptoms) in need of treatment and it conforms to conventions and practical realities in medical settings.

In contrast, in non-clinical settings such as special schools, communal facilities, residential facilities for elderly, or for people with special needs, music schools, etc., other terms such as “resident,” “client,” and “student” are primarily used. This has its justification and offers – with regard to the institutional context – advantages for the method used in music-therapy work and the working alliance. From our point of view, it does not contradict the new definition.

### *“music interventions”*

An intervention “is an action (e.g., training, treatment) whose effect on a target characteristic is studied” (Wirtz, 2020, p. 873). *Music intervention* is used to highlight that agent by which music therapy differs from other forms of therapeutic intervention. Music is not determined in this definition. The term thus encompasses different conceptualisations of music as a medium of music therapy – for example, as a stimulus for certain effects, as a medium for meaningful interactions and experiences, as a form of expression, as a relational event, or as a symbol (Weymann, 2020).

In this context, music interventions are to be understood as reflexive in Bruscia’s sense (Bruscia, 2014). On one hand, this includes the possibility for verbal reflections. On the other, this characterises a process that moves in the interplay between the actors. The concrete handling of music (methods, techniques) takes place in the sense of the respective objectives. Thus, one can also speak of music intervention when the musical interaction is not described as a planned or targeted “use” of music, but as an “emerging” phenomenon of an almost dreamlike communication between people. The possibility of this emergence is methodically and technically provided, its meaning theoretically framed, and therefore also “strategically” determined. A more differentiated presentation of the various music therapy strategies and principles of action (cf. Schwabe & Reinhardt, 2006) was not undertaken. The naming of the symptom areas seemed more meaningful to us.

### *“alleviate symptoms”*

The use of the term “symptom” results from its characterisation as a medical or psychological therapy. In medicine, the symptom represents the starting point of a treatment. Seen as an indication, the symptom also points to a concrete and appropriate therapy.

Strotzka has expressed this with regard to psychotherapy by the terms “influencing behavioral disorders and states of suffering” and “in the direction of a defined [...] goal”. Our formulation aims to address these aspects in an understandable way. The “alleviation of symptoms” closes the logical gap between the goal (of the therapist and the patient) and the music interventions that are chosen. Even though medical care is often used to “remove” symptoms, we thought it more feasible to use “alleviate” instead. The enumeration that then follows is intended to represent all fields of application of music therapy.

## CONCLUDING REMARKS

The new definition aims to be meaningful to health care professionals, patients, relatives, and stakeholders. The process of music therapy and the character of music interventions are viewed as an entity that may be directed to psychological or somatic symptoms. Therefore, the new definition refers to the bio-psycho-social understanding of illness and therapy, according to which every sign of illness and every therapeutic intervention has a physical, psychological, and communicative-social manifestation (Uexkuell, 1991).

By naming the indication fields of somatics and cognition, the scope of action is extended beyond the psychotherapeutic context into the field of physical functions. This ties in with the understanding of the international, especially the Anglo-Saxon, music therapy scene and the

increasing spread of functional-physiological approaches. By referring to somatic and cognitive disorders, such important fields of work such as geriatrics, neurology, and developmental disorders are integrated.

The conceptual restriction to symptoms requiring treatment, i.e., to a medical necessity as the basis of therapy, seems to make sense to us with regard to the process of professionalisation and quality assurance of music therapy. We would like to emphasise that music therapy is, of course, more than just a means of alleviating symptoms. Nonetheless, the symptoms in our definition serve as the links between setting goals and creating the music intervention. This relates to the practical working conditions in health care.

With the clear identification of music therapy as therapy, the professional core area of competence of music therapists is emphasised, from which we can convincingly present our actions, our professional (meta-)communication, and our embedding in the most diverse institutional contexts of the health care system. For example, to effectively advance the integration of music therapy into treatment guidelines (BAG-KT, 2021) and further the path toward professional recognition, alignment with the medical understanding of illness and therapy is essential.

Numerous uses of music in health care can be helpful or even healing without falling under any definition of music therapy, even if they are performed by music therapists. Foster et al. (2016) list ten different domains under the umbrella term Music Care, of which music therapy is one. The other domains include, for example, Music Medicine (Spintge, 2018) or the care of the "Sound Environment" of the clinic or Musical Soundscape Intervention (Weymann, 2021). Concert events, singing events in the hospital, etc., can be effective for quality of life, community care, entertainment, or culture and can serve to maintain health. Community music therapy can also be seen in this context. Here the emphasis is not on addressing problems that require therapeutic treatment but on the "interactional relationships between individuals and the communities within which they live" (Steele, 2016, under "Key Qualities of Community Music Therapy").

The music interventions in the areas above are not carried out because of specific indications. The new definition is intended to sharpen internal understanding and external presentation by not referring to them as music therapy. In spite of this, these activities can be carried out by music therapists.

In this way, we want to make a contribution to improving the understanding between music therapists and co-therapists, patients, their relatives and other persons in the health care system. By clearly and comprehensibly locating music therapy in the health care system, we also want to promote better implementation and recognition by those who finance music therapy. Additionally, this is intended to encourage the music therapy community to reconsider and refine the therapeutic profile of music therapy.

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## Ελληνική περίληψη | Greek abstract

# Η μουσικοθεραπεία προσδιορισμένη εκ νέου

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## ΠΕΡΙΛΗΨΗ

Ο ορισμός μιας θεραπευτικής ειδικότητας παρέχει μια σημαντική οριοθέτηση και προσφέρει προσανατολισμό για τους ασθενείς, τους εμπλεκόμενους φορείς και τους επαγγελματίες στον τομέα της υγειονομικής περίθαλψης. Ο ορισμός της μουσικοθεραπείας εξυπηρετεί την παρουσίαση του θεραπευτικού επαγγέλματος τόσο στους μουσικοθεραπευτές όσο και σε άλλους επαγγελματίες του δημόσιου συστήματος υγείας. Ως εκ τούτου, συμβάλλει αποφασιστικά στον επαγγελματικό πολιτικό προσδιορισμό. Ο ορισμός της μουσικοθεραπείας πρέπει να περιλαμβάνει ένα ευρύ φάσμα προσεγγίσεων και μεθόδων. Πρέπει να είναι έγκυρος για τους τομείς της ψυχοθεραπείας και της θεραπευτικής/ειδικής αγωγής, καθώς και για πιο σωματικές μορφές θεραπείας, όπως η νεογνολογία και η νευροαποκατάσταση. Σε αυτό το άρθρο, παρουσιάζονται διαφορετικοί ορισμοί και υποβάλλονται σε κριτική ανάλυση. Αυτή η διαδικασία

πραγματοποιήθηκε χρησιμοποιώντας τις γραμματικές και σημασιολογικές μονάδες για τον ορισμό της μουσικοθεραπείας που εισήγαγε ο Bruscia. Με φόντο τις νέες εξελίξεις στο χώρο της μουσικοθεραπείας, αναδεικνύεται η ανάγκη για έναν νέο ορισμό. Παρουσιάζεται ένας νέος ορισμός της μουσικοθεραπείας και εξηγούνται τα εννοιολογικά του στοιχεία.

## ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

ορισμός, μουσικοθεραπεία, παρέμβαση, μέθοδοι