

Jaroslava G. Zeleiová, *Psychodynamic Aspects of Music Therapy*¹, Trnava 2012, Trnava University, ps. 229

In 2012 the publishing house of Trnava University published the monograph entitled *Psychodynamic Aspects of Music Therapy* written by Jaroslava Gajdošíková Zeleiová. The authoress works as an associate professor at Faculty of Education, University of Trnava in Trnava, Slovak Republic. Her research and organisational activity is devoted to music therapy and to scientific entrenchment in national clinical and academic field. During her work at the Institute of Music Science at Slovak Academy of Science she started to systematize conceptual questions of music therapy in Slovak socio-cultural environment and she created her own paradigm of music therapy interventions which she applied in practice as a clinical psychologist. She has an experience with young people and adults treated at psychiatry and published several scientific monographs for Slovak and Czech scholarly public. Her monographs are devoted to music therapy (2002, 2007, 2012), and she co-published two books with Martina Krušinská and with Jitka Pejřimovská.

The central issue of the reviewed monograph is to start the professional dialogue of a future music therapist with music pedagogues, psychologists, psychiatrists, musicologists and other professionals in the field of human services and value maintenance and transfer, which are the substantial foundations of culture and important existence of a person. Its theme is built upon a fundamental postulate of the existence of similarities between music and mental processes. As it is likely to capture parallels between music processes like reception, reproduction and production with mental contents that are able to get hold of a whole person, then it is possible that both the music education and music therapy can support personal development and acculturation of healthy population as well as of population with disabilities. The aim of the publication is to give the underlying viewpoints on the work with music in cognitive and psychodynamic connections, searching ways of its effective application in educational and therapeutic practice. It focuses on psychosocial context of personality development. The authoress formulates music therapeutic aims which are concerned with relational and structural changes of a personality as the aims of a non-musical character in the field of adaptive, identifying, regulative and integrative ego-functions. A broader intention of the monograph within the scope of music education is to point to music not only as to a prophylactic tool, but also to the processes of direct diagnostic and therapeutic music intervention.

The reviewed publication is divided in three main chapters. The first chapter *Concept of Music Pedagogy* deals with music pedagogy and music aesthetic literacy. The

¹ J.G. Zeleiová, *Psychodynamické aspekty muzikoterapie*, Trnava 2012.

second chapter *Concept of Music Therapy* focuses on music therapy and support of positive change and creation of identity, as well as on the units which lead to consideration of particularities of these individual fields of study and their common similarities and differences. In the third chapter *Intersection of Music Pedagogy and Music Therapy* the authoress depicts music education as a challenge to work with psychological aspects of music in the present dynamic changes. She claims that music therapy demonstrates a potential to capture people at a place of their current development so that they are able to interpret cultural values and create values in a given culture according to their competence and developmental stage.

The book informs us that besides information literacy for language, science technology literacy and conceptualisation of health, there is also a social and aesthetic dimension which focuses on the development of social competences and on interiorisation of axiological structures. Cultural literacy is not complete without aesthetic, ethic and social competences as well as without competences which deal with physical and psychosocial health. The need to create the conditions for aesthetic and social literacy acquisition lies in the complementariness of functionalistic and pro-existential approach, where an instrumental pragmatism meets the growth model of a personality. Aesthetic literacy does not serve only to purpose built orientation of a person, but it deepens this orientation to communicate the symbolic representations, meanings for the next generation.

The process of music education and therapy has potency to open the individual for an experience with his or her self and with the others. It makes them able to perceive their intrapsychical contents and interpersonal processes. Especially the creativity of children is supported by emotionality, creative fantasy and spontaneity. That is why their relationship to music is initially emotional, sensomotoric and imaginative and later on they are able of cognitive reflection. On the other hand, a child is not able of direct confrontation with his or her inner emotional world that the music opens up as it can involve from a child to cope with anger, pain, anxiety, fear or feelings of guilt. Thus the cognition of music reality corresponds with the recognition of individual reality of the music participant with the aim of the music process which aims to support the physical and regulatory functions.

The publication draws the attention to an increasing interest of specialised experts in nonverbal interventions which manifests the crisis of exclusively rational approaches to psychosocial development neglecting childrens' sensomotoric and emotional logic. It emphasises psycho-prophylaxis, and the support of mental health and music interventions within the scope of institutionalised education. Although the authoress specifies the particularities of music education and music therapy, their mutual intersections and inspirations, the limits of their professional competences are not excluded. She focuses on psychodynamic possibilities of received, produced and reproduced music and its impact on children's formation of the relationship frame. She considers music improvisation a tool of music education and music therapy, as an adequate referencing to one's self, to the others and to values of everyday life. The improvised music attracts young people thus it gains importance not only in the therapeutic context. Music educational and therapeutic work with elementary improvisation fits in the philosophical and cultural-psychological context of up-to-date age.

Interconnection between music education and music therapy has been absent in Slovak Republic, but in European and American space there exists a project which co-

ordinates educational intentions with the therapeutic ones, such as European Association for Music in Schools, European Music Therapy Confederation, American Music Therapy Association, International Society for Polyaesthetic Education or Orff-Schulwerk Forum. According to the authoress the scientific community in Slovak socio-cultural environment accepts the implicit relationship between music education and music therapy within the systematic division of music scientific and music educational disciplines and their research circles.

Considering the increasing sociopathological and psychopathological manifestations of children in schools, the interdisciplinary intersection of education, psychology and music therapy seems to be an urgent challenge. Thus we believe that the reviewed monograph contributes to the dialogue between helping professions and socio-legal institutions. We dare to hope that music therapy as a specific and independent field of study and profession will be opened at universities and approved legislatively in Slovakia.

The publication can be recommended to those interested in music education. The style of a monograph is scientific what predetermines it especially for university teachers, researchers and doctoral students at the institutes of music pedagogy and psychology. It can also be useful for music teachers at elementary and secondary schools.

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