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**MUSIC THERAPY PERSPECTIVES IN POPAYÁN BY MUSIC GRADUATES FROM
THE UNIVERSIDAD DEL CAUCA**

A Thesis Submitted to Molloy University
Music Department, Rockville Centre, NY

In Partial Fulfillment
of the Requirements for the
Degree

Master of Science
in
Music Therapy

by

LAURA PIEDAD PARRA ACOSTA, M.M., MT-BC

MAY 2024

Molloy University


A thesis committee has examined the thesis titled


MUSIC THERAPY PERSPECTIVES IN POPAYÁN BY MUSIC GRADUATES
FROM THE UNIVERSIDAD DEL CAUCA


Presented by LAURA PIEDAD PARRA ACOSTA

A candidate for the degree of Master of Science in Music Therapy

And hereby certify that the thesis was read and approved by the committee.


Kendall Joplin, MME, MT-BC 5/6/24
Thesis Advisor Date


Dr. Eugenia Hernandez-Ruiz, PhD, MT-BC 5/6/2024
Committee Member Date


Dr. Suzanne Sorel 5/6/2024
Director of Graduate Music Therapy Date

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2024

ABSTRACT

This research explored the perspectives of music graduates from the Universidad del Cauca in Popayán, Colombia, regarding music therapy. A questionnaire-based survey was conducted to gather data from participants, who were music educators and performers. Descriptive statistics were employed to analyze the responses and derive insights. Findings revealed varying levels of awareness and knowledge about music therapy among participants, with the majority expressing interest in gaining a further understanding of how to incorporate music therapy techniques into their practice. Moreover, participants emphasized the potential benefits of music therapy for emotional well-being and mental health in educational and performance settings. This study underscores the importance of increasing awareness and training in music therapy among music educators and performers and suggests potential avenues to integrate music therapy into music education and performance practices. These findings contribute to the growing body of literature on music therapy and may inform future efforts to develop music therapy programs in Popayán and beyond.

Keywords: Music therapy, Perspectives, Music graduates, Popayán, Universidad del Cauca.

ACKNOWLEDGMENTS/DEDICATION

I would like to acknowledge my supervisor, Kendall Joplin, whose support and guidance were instrumental at every stage of this thesis. I extend my sincere appreciation to Dr. Eugenia Hernandez-Ruiz for her valuable comments and suggestions as a committee member, and to Dr. Suzanne Sorel for her support not only throughout my thesis process but also during my academic journey.

I would like to express my gratitude to all my professors at Molloy University, whose teachings and mentorship have significantly contributed to my growth and development as a music therapist.

This thesis is dedicated to my family, especially my parents and brother, whose unwavering support and understanding have been my anchor as I pursued further education in the field of music therapy. Their constant encouragement has been invaluable to me.

To Rodrigo, thank you for believing in me and for your endless love and support.

I extend special thanks to the Universidad del Cauca for facilitating communication with music alumni who generously volunteered to participate in the survey for this thesis. Their insights were invaluable to the research process.

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INTRODUCTION

This study aimed to gain knowledge about the perspectives of music therapy among music graduates from the Universidad del Cauca in the city of Popayán, Colombia. Through a questionnaire-based survey, participants from the Universidad del Cauca provided information regarding their perspectives on music therapy. The collected data was analyzed using descriptive statistics.

In the context of this proposed research, a pragmatic epistemology guided my understanding and approach to studying the perspectives of music graduates in Popayán towards music therapy. According to Courtney (2023), one of the key ideas in pragmatism is that knowledge is always provisional and subject to revision. This is because our beliefs are based on our experiences, and our experiences are always limited and fallible. We can never have access to the world as it is in itself; we can only know it through our subjective experiences and interpretations. Therefore, our beliefs are always open to revision as we gain new experiences and perspectives (Courtney, 2023). It emphasizes that as humans, we are unable to perceive the world objectively, but our understanding of it is shaped by our individual experiences and interpretations. Consequently, our beliefs remain susceptible to modification as we encounter fresh experiences and varied viewpoints. By adopting a pragmatic epistemology, I acknowledge that knowledge is inherently tentative and open to reassessment.

In this study, I sought to delve into the personal experiences, beliefs, and perspectives of music graduates from the Universidad del Cauca regarding music therapy. Through quantitative methods, such as a survey and descriptive statistics, I explored and understood their responses to gain a comprehensive understanding of their viewpoints, hoping to enhance the understanding,

appreciation, and integration of music therapy within the local community, ultimately fostering positive social and cultural impacts.

Popayán, known as the White City of Colombia, is located in the southwestern region of the country. Despite being a small city with an approximate population of three hundred and twenty thousand, it holds significant cultural importance as it stands out because all cultures come together and cultural, religious, and gastronomic traditions are kept alive (W Radio, 2022).

The city has received two UNESCO recognitions that highlight part of its cultural and tourist importance, which is influenced by the Holy Week processions, the oldest tradition in Latin America (W Radio, 2022). Music has become an integral part of the city's development, where music performers participate in the *Festival de Musica Religiosa*, the major music festival in the city. Over the years, Popayán has provided many opportunities for music performers to participate in local music festivals, both old and new, and new music schools have emerged where music educators can find employment. However, at the time of this writing, the city only offers music performance, music education, and a band conducting program as its music-related programs without offering music therapy training or services.

Considering the development of music therapy in other cities across the country, such as in Bogotá D.C., where a master's degree program in music therapy exists and the profession is practiced in institutions like the Centro Policlínico del Olaya, Clínica de la Mujer, Clínica Imbanaco, Clínica Universitaria Colombia, Clínica El Carmen, and among other places in the capital of the country (SONO, 2024), it is evident that there is a growing recognition and utilization of music therapy within the healthcare landscape. This study was of personal interest to me as I have a direct connection to the city, having been born, raised, and studied there. Furthermore, as a current music therapy student and clinician, I was interested in exploring the

level of awareness and knowledge about music therapy among music graduates at the Universidad del Cauca as it can serve not only as a contribution to the music therapy community, but as a foundation for future considerations regarding the establishment of a music therapy program in the city. This may be beneficial as music therapy has been shown to have wide-ranging benefits for a community, including improving mental health in patients diagnosed with mental disorders, such as, but not limited to, anxiety, depression, and schizophrenia (Rebecchini, 2021); promoting cultural heritage throughout the integration of traditional music, instruments, and healing practices that echoes with the communities' cultural heritage (Tweedle, 2023); fostering community cohesion by promoting communication, fostering appreciation, and encouraging the development of new behavior patterns across global populations, which then leads to the understanding of different cultures and their diversities. This also helps in promoting multicultural sensitivity and acts as a unifying force with significant social value. It plays a crucial role in breaking down barriers and prejudices that divide individuals, ultimately promoting progress towards a culture of tolerance (Crook et al., 2023) and supporting professional development by utilizing music therapy techniques that have entered the field of education to help students overcome learning difficulties, support emotional control, and promote the development of important social skills (Marcos-Treceno et al., 2023).

The research plan involved the development of a questionnaire-based survey that was completed by music graduates from the Universidad del Cauca. The survey addressed questions about their knowledge, understanding, and potential use of music therapy in their current practice. Additionally, descriptive statistics were conducted to summarize their responses and provide an overview of the survey findings.

Given its focus on gathering information from a sample of individuals through the administration of structured questionnaires, this study design aligned well with the researcher's intention. As the research is built upon the participants' perspectives, the survey research methodology was best suited to achieve the study's purpose of gathering information and gaining knowledge about the perspectives of music therapy among music graduates from the Universidad del Cauca in the city of Popayán, Colombia.

LITERATURE REVIEW

This study explored the perspectives of music educators and music performers in the city of Popayán, Colombia, regarding music therapy. This study utilized a questionnaire-based survey to gather data and gain insights into their perspectives. The literature review provides a comprehensive understanding of music therapy development, characteristics, and education in Latin America, with a specific focus on Colombia. Furthermore, since music therapy is not currently a profession in Popayán, the literature review also encompasses an examination of existing music education programs in the city and ongoing music initiatives that utilize music for community support and development. By incorporating these elements, this study sought to provide a holistic understanding of the context and perspectives surrounding music therapy in Popayán, Colombia.

Music Therapy in Latin America

The journey of music therapy in Latin America unfolds as a tapestry woven with cultural diversity, regional intricacies, and an ever-growing recognition of music's therapeutic potential. Traversing the vast and diverse continent, the researcher encountered common threads and trends that define the evolution of music therapy across this vibrant landscape. According to

Mejias-Rentas (2022), Latin musical heritage is a rich blend that comes from the melding of cultures that took place during the Spanish and Portuguese colonization of the Americas. Musicians of various races and cultures came into contact with instruments they had never heard before—the European guitar, African conga and tambora drums, native gaita flutes, and maracas—and by combining their sounds, created a wide range of forms and styles. Those sound combinations traveled throughout the hemisphere, and later the world, acquiring new subtleties and variations and continuing to morph into exciting new musical forms (Mejias-Rentas, 2022). This exploration of new instruments and sounds forged the way for a thriving legacy that started and continued to grow throughout the continent. Furthermore, Sounds and Colors (2023) stated that music holds a high place in Latin American culture, where it serves a purpose in many different aspects of people's lives. From representing national identities to being used for celebrations of death and life, it serves a vital and dynamic part of life that not only helps people express themselves, but to heighten human celebrations. Additionally, as mentioned by National Geographic (2023) South America's human landscape is deeply influenced by indigenous populations and their connection to the physical environment. These deep relationships continue to flourish on the continent through celebration, religion, and political action.

In Latin America, where many different cultural identities merge including nations in the Americas (North, Central, and South) and the Caribbean whose residents primarily speak Spanish or Portuguese, music is one of the most important and strongest types of cultural expression (Barcellos, 2001). With diverse roots in the myriad of cultures of the many countries which shape our continent, music contributes to the South American identity. This diverse musical tapestry serves as the foundation for music therapy interventions, adding unique flavors to the healing process. Barcellos (2001) also mentioned that distinct sounds, rhythms, styles, and

instruments compose a musical tissue in which it is possible to recognize the special colors of a specific country or the printed image of the sonorous language from a special region. Navigating the diverse cultural landscape of Latin America demands a profound level of cultural sensitivity from music therapists.

Additionally, Mejía (2020) underscored the significance of the community in Latin America, which not only plays a vital role in its development, but is also recognized as the focal point of Latin American music therapy. The researcher classified countries into different categories based on their contributions to music therapy and mentions the Comité Latinoamericano de Musicoterapia (CLAM), an organization that aims to unite Latin American music therapists, promote their work, and facilitate the establishment of new music therapy programs.

According to Barcellos (2001), the first training program was organized in 1972 at the Conservatorio Brasileiro de Musica in Rio de Janeiro and since then music therapy programs have been created in many other cities such as Curitiba, São Paulo, Ribeirão Preto, Salvador, and Goiania. On the other hand, Ferrari (2006) mentioned that music therapy education in Latin America traces its roots back to Argentina, where it laid the foundation for university education and the organization of conferences.

Over the years, Latin American countries have taken significant strides in developing their own music therapy education programs. Dr. Ronaldo O. Benenson played a pioneering role in promoting music therapy in the region during the 1960s and 70s. Following the formation of the CLAM in 1993 (2001), previously called *Secretariado Latinoamericano de Musicoterapia* and formed in 1993, Latin American music therapists started making their mark on the global

stage (Ferrari, 2006). The CLAM has worked towards promoting music therapy education, advocating for the profession, and organizing Latin American music therapy congresses.

Furthermore, Ferrari (2006) explained that music therapy in Latin America has made its way with various educational programs and innovative emerging approaches. The Latin American Committee for University Training in Music Therapy (COLFUM) was formed during a congress to support and exchange academic training in the region (Ferrari, 2006). Currently, Latin America offers university-level training in music therapy at both undergraduate and postgraduate levels. This includes countries like Argentina, Brazil, Uruguay, Chile, Colombia, Cuba, and Venezuela.

Based on the latest CLAM activity report (2020), a survey involving nineteen countries in Latin America—Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Haiti, Honduras, Mexico, Paraguay, Panama, Peru, Puerto Rico, Dominican Republic, Trinidad and Tobago, and Uruguay—indicated that 42% possess university-level training. This figure denotes a substantial rate in the region, yet it underscores the need for further strides in establishing and advocating for university-level educational resources within this territory. This report also mentioned that of the 19 countries that responded to the survey, eight have various training modalities dependent on their university, and more than half of the professional training is of a private nature.

Moreover, in the 2010s, new theories and approaches began to emerge in Latin America, taking inspiration from models such as Nordoff-Robbins and the Alvin Model (Ferrari, 2006). The researcher also highlighted advancements in the field of neurological rehabilitation. Sabatella (2004) explained the distinct nature of clinical music therapy practice in Latin American countries compared to that of the United States and European countries. In Latin

America, music therapy primarily focuses on individuals facing challenges associated with armed conflicts and poverty.

Latin America embraces the Latin American Committee which was created in 1993, with its main objective focusing on promoting the exchange of ideas and thoughts among the Latin American countries in order to develop music therapy in this continent (Barcellos, 2001).

It is mentioned by Ferrari (2006) that Brazil is the country with the highest number of music therapy associations. The Brazilian Union of Music Therapy Associations (UBAM) is a non-profit entity that brings together music therapy associations from across Brazil. Established on October 25, 1996, with Ronaldo Milleco as its first general secretary, the association has published the *Brazilian Journal of Music Therapy*, which stands as one of the most prestigious publications in the country (Ferrari, 2006).

In Brazil, music therapy also extends its healing embrace to a diverse array of populations. According to Barcellos and Santos (2021), clinical practice has extended to new populations and uses in Rio de Janeiro, including older adults in early stimulation programs, street children, people with Alzheimer's disease, pregnant women, and people with AIDS. Music therapists also work in general hospitals and in private practices or private offices.

In Cuba, music therapy in the field of mental health has had an impact on patients with depression and anxiety and those diagnosed with mental disabilities (Fernandez de Juan, 2019). In education, music therapy has been used to facilitate dialogue and the cultural adaptation of foreign students who come to Cuba to train as doctors or in other health specialties (Fernandez de Juan, 2019).

It is important to mention that in Latin America, the stigmas surrounding mental health and therapy are existent. According to Banyan Mental Health (2023), for the Latinx or

e/Hispanic community, mental health and mental illness are often stigmatized and taboo topics, leaving many of this community to suffer in silence. This silence compounds the range of experiences that may contribute to mental health problems, including immigration, acculturation, trauma, and generational conflicts (Banyan Mental Health, 2023). Dispelling these misconceptions and educating the public about the real benefits of mental health and therapy in general may be an ongoing struggle. Music therapists practicing the profession in Latin America must be sensitive towards this potential challenge.

Besides this, it is also important to mention that a portion of music therapists in Latin America opt to not disseminate their professional work through publication. Diaz Abrahan (2022) found that more than half of the music therapists who were surveyed in Latin America chose not to publish about their professional work, which leaves a serious gap in research. This decision could be attributed to factors such as time constraints, demanding workloads, and other commitments. Moreover, issues such as limited familiarity with article writing conventions and proficiency in foreign languages are found to be significant obstacles. Diaz Abrahan (2022) stated that these findings underscore the importance of educating professionals about the peer review process and promoting a more collaborative approach to knowledge generation, as well as the need to address the impact of epistemological colonization in contemporary Latin America.

University programs could serve as valuable platforms for imparting research and publishing skills, thereby facilitating the development of competent professionals in the field. Additionally, access to university music therapy programs can greatly enhance the profession by ensuring that future therapists are fully prepared with the necessary knowledge and abilities, ultimately improving the caliber and impact of music therapy services across different settings. It is also important to recognize that these programs play a vital role in nurturing professional

growth and acquiring skills such as hands-on experience and exposure to crucial procedures like peer review.

Having this in mind, the music graduates' perspectives can provide valuable insights into the development of music therapy because their experiences, knowledge, and attitudes towards music therapy can offer a glimpse into the readiness of the profession to expand and evolve. By understanding their perspectives, the researcher can assess the level of awareness, interest, and potential for integration of music therapy into music education and performance practices. Additionally, their feedback can highlight areas of need, such as increased training and resources, to support the growth of music therapy within the music community. Therefore, focusing on the perspectives of music graduates from the Universidad del Cauca in Popayán further develops and acknowledges the concept that music therapy programs in universities are needed as those can fulfill the needs of the profession and overall, music graduates' perspectives serve as a reflection of the current landscape and future possibilities for the music therapy development.

To gain a deeper understanding of the perspectives of music therapy by music graduates in Popayán, it is essential to examine its development, characteristics, and educational landscape in Colombia.

Music Therapy in Colombia

Salgado Vasco and Torres Guiza (2018) mentioned that in Colombia music has played a very important social and community role throughout various moments in its history. Particularly, and officially, community music therapy emerged in the year 2007. This has allowed music therapists and master's students to currently show interest in working within this paradigm, especially in favor of goals such as strengthening and/or reconstructing social fabric,

creating communities, empowerment, and community building (Salgado Vasco & Torres Guiza, 2018).

These goals are of extreme importance as a critical factor that has shaped the country's history is the armed conflict, which according to Justice for Colombia (2023), was for a long time the world's longest running active civil war. It officially began in 1964 with the creation of two guerrilla movements, but the violence had begun long before. After numerous failed attempts, in 2012, a successful peace process was initiated between the Colombian government and the Fuerzas Armadas Revolucionarias de Colombia (FARC) with a final agreement signed in November 2016. Talks between the Colombian government and a second guerrilla organization, the Ejército de Liberación Nacional (ELN), are ongoing since 2018 (Justice for Colombia, 2023).

According to Bernal et al. (2024), a society transitioning towards peace has challenges and should respond to multiple demands and anticipate new scenarios. The health system in Colombia, as a structure that guarantees health as a right and organizes, provides, and finances the different health services, is a fundamental element. Understanding the effects of armed conflict on the health system and the functions and institutions shaped by conflict is an opportunity to understand the pathways and scope of post-conflict health policy reforms (Bernal et al., 2024)

Salgado Vasco & Torres Guiza (2018) noted that given that the armed conflict in the country has affected diverse communities, such as children and adolescents in conditions of vulnerability due to the violence and/or force displacement, ex-combatants, victims of conflict, among others, music therapy in Colombia has then focused on community therapy.

Salgado Vasco and Torres Guiza (2018) indicated that community music therapy is achieved thanks to alliances of the music therapy master's degree program of the Universidad

Nacional de Colombia, with important institutions of the territory and to the work of deepening the line in community music therapy of the same program.

Barbosa Luna et al. (2018) explained that if we observe the Colombian context, we can identify factors that weaken social fabric, some inherent to the globalized world that diminish care and commitment to the environmental and social surroundings. There are also local factors contributing to increased polarization due to violence, fear, insecurity, and inequality.

Specifically, the Colombian armed conflict has generated polarization within society and a significant challenge in finding common objectives (Barbosa Luna et al., 2018). Furthermore, Barbosa Luna et al. (2018) stated that by acknowledging the social roles of music and exploiting the expanding field of music therapy, the Community Music Therapy Specialization within the Master's program at the National University of Colombia has been engaging with diverse populations through its processes.

When considering the multi-ethnic influences of Colombia within a community music therapy approach, it is imperative to recognize and include the importance of Indigenous music in social gatherings, families, and schools (Barcellos, 2001). Within the therapeutic methods of Latin American music therapists, traditional folk music and indigenous instruments seamlessly integrate, finding a fitting place. This integration reflects a commitment to cultural relevance and strikes a profound chord with clients deeply connected to their musical heritage.

Ettenberger (2021) reported on clinical music therapy in Colombia, where a group of six music therapists operating across three hospitals conducted around 6,000-7,000 sessions annually. Their efforts encompassed personalized care support groups for patients and caregivers focusing on enhancing well-being, coping mechanisms, and resilience across physical, emotional, mental, and social aspects. They gave significant consideration to medical trauma

resulting from injury, loss, treatment, environmental factors, social isolation, and clinical outcomes in their practice. Moreover, Ettenberger (2021) spearheaded a subgroup that involved other Colombian music therapists specializing in community music therapy contexts. Though this is the most recent research published, it is important to recognize this research is three years old and music therapy in Colombia may have changed since then.

Recently, a growing body of research has explored the clinical effects of music therapy in line with the principles of humanization. These studies have highlighted the importance of considering the biopsychosocial aspects of patients in healthcare settings (De La Fuente et al., 2018). For Colombia, a country rich in cultural diversity, the harmonious blend of music therapy with its unique musical traditions and preferences holds immense promise. An example of this blend is experienced at The University Hospital (FSFB) in Colombia in which the Arte-Sano strategy stands out, focusing on integrating art into healthcare, creating recreational, educational, and therapeutic environments for both patients and caregivers (Ettenberger & Calderon, 2022). This initiative, which began in 2015, enhanced the hospital experience by using music as a tool for well-being and therapy. It offered a range of artistic experiences, including art exhibitions, workshops, storytelling, and others. This music program employed various musical elements, including music therapy, professional musicians, and environmental music, to regulate emotions, boost motivation, and provide joy to patients, caregivers, and staff throughout the hospital (Ettenberger & Calderon, 2022).

The music therapy service at FSFB intersects with the concepts of humanized and person-centered care through seven key elements, including empathy, respect, engagement, relationship, communication, shared decision-making, holistic focus, individualized focus, and coordinated care (Ettenberger & Calderon, 2022). These intersections, while specific to FSFB,

may provide insights for hospital-based music therapy services in other contexts. Finally, Ettenberger & Calderon (2022) expressed that the humanization of care is becoming an increasingly important aspect in providing high-quality health services and the arts are more often implemented to support and foster humanization and person-centered care efforts.

Music therapy in Colombia also draws on diverse multi-ethnic influences that have contributed to a rich tapestry of rhythms, genres, instruments, and traditions. Barcellos (2001) highlighted the significance of indigenous music within social gatherings, families, and schools, emphasizing its widespread use in music therapy, particularly with populations with cognitive disabilities, autistic children, and the Deaf and hard of hearing population since the 1960s. The author also noted that many music therapy practices in Colombia are grounded in humanistic and transpersonal psychology approaches, incorporating improvisation, biodance, and adaptations of the ORFF methodology based on Colombian folklore.

Eslava (2007) discussed the music therapy Colombian sessions organized in 1998 and 2001 by the Corporación Sonido, Arte y Ciencia in collaboration with the Universidad Nacional de Colombia. Renowned music therapists such as Clive Robbins, Diego Schapira, Monica Papalia, and Suzanne Bauer were invited to share their expertise at these events, stimulating interest and momentum for the development of music therapy practice in Colombia. Subsequently, the graduate program in music therapy at the Universidad Nacional de Colombia was established in 2004.

An interesting aspect of music therapy development in Colombia, as explained by Eslava (2007), is the attempted establishment of an undergraduate training program at the Universidad del Cauca in Popayán. Unfortunately, this program dissolved after a few semesters due to “administrative issues” (Eslava, 2007, para. 6). It is important to note that currently in Colombia,

music therapy programs are only offered at the graduate level. Consequently, students pursuing music therapy may come from diverse undergraduate backgrounds that are not necessarily linked to music or psychology, providing the profession with contrasting experiences and perspectives.

By gaining knowledge and understanding of the perspectives of music graduates from the Universidad del Cauca, a new attempt to create a music therapy program in the city could potentially be evaluated so advances in the field could continue to be made. In the upcoming section, the characteristics, development, education, and music programs at the Universidad del Cauca from the city of Popayán will be explored at both the undergraduate and graduate levels. The focus will be on music education and music performance, the two primary programs offered in the city for aspiring musicians. Additionally, attention will be given to an existing music program in Popayán specifically designed for children and teenagers with cognitive disabilities.

Music Education and Music Performance at the Universidad del Cauca

Popayán is home to the Universidad del Cauca, which was established as the University of the Third District by decree on April 24, 1827 (Universidad del Cauca, n.d.). According to their website, the thinking behind the republican and independent life of Colombia was significantly fostered at the University of Cauca, so much so that the history of Colombia's independence and its beginnings as an independent republic intersect with the history of the university (Universidad del Cauca, n.d.). On their website, it is also mentioned that the University of Cauca remains an institution of knowledge, progress, and a forum for the free analysis of social life circumstances and alternatives. It champions the democratic discourse of Colombia while incessantly fostering freedom of expression and citizen participation (Universidad del Cauca, n.d.). The University of Cauca offers various educational programs including Music Education, Music Performance, and Band Conducting (Universidad del Cauca,

n.d.). For the purpose of this study, the focus will be on the Music Education and Music Performance programs.

The university's website indicates that the music education program was established in 2000 to address the region's musical needs (Universidad del Cauca, n.d.). Its mission is to enrich the culture of the region and the nation while contributing to the social development of the country (Universidad del Cauca, n.d.). Similarly, the music performance program, also created in 2000, aims to develop professionals who possess comprehensive musical knowledge and the ability to connect with various musical branches. Recently, the program has expanded to include a graduate program (Universidad del Cauca, n.d.).

Popayán is also the birthplace of the Festival de Música Religiosa, which, according to its website, has taken academic music from the universal repertoire as well as national composers' music to churches, parks, coliseums, cultural centers, and theaters, always ensuring to create opportunities for all types of audiences to access and enjoy live performances of this music (Corporación Festival de Música de Popayán, 2023). On their website, it is also mentioned that throughout its long history, the festival has made it possible for more than 4,000 soloists, groups, orchestras, and choirs of very high caliber from 30 countries across five continents to come together in the capital of Cauca.

Regarding music education, Quintero Gonzales (2015) stated that the department of Cauca, with Popayán as its capital, has focused on the community and artistic and music education projects established in the country. In these projects, the focus shifted towards the issues of the social context in which children, youth, and adults are involved. In both formal and non-formal education settings, the arts, particularly music, are recognized as instruments for social integration, education in values, and the construction of citizenship. Quintero Gonzales

(2015) also mentioned that music has prompted the Colombian government to turn its attention towards it and prioritize it as part of its Coexistence and Values Strengthening Program, which launched in 2003 the National Plan of Music for Coexistence (Plan Nacional de Música para la Convivencia, PNMC) through the Ministry of Culture.

In addition to these educational programs and the outreach achieved both in music performance and music education, Popayán also offers music services and courses to individuals with cognitive disabilities (Fundacion CENIDI, n.d.). The Specialized Center for People with Disabilities Foundation (Centro Especializado para Personas en Situación de Discapacidad, CENIDI) operates a musical program described on their website as the interpretation of musical instruments with adapted scores, singing in seven languages with vocal technique, integration of musical groups and dances (Fundación CENIDI, n.d.). The group has an extensive repertoire encompassing various music genres, and the children and teenagers at the center sing from memory in different languages, including German, English, Portuguese, Hebrew, and Spanish.

With music therapy growing across Latin America where nineteen countries offer university-level training and clinical practice (CLAM, 2020), the evolution of community music therapy and clinical music therapy in Colombia (Barbosa Luna et al., 2018; Ettenberger, 2021), it becomes paramount to explore what musicians and music educators from the Universidad del Cauca currently know and understand about music therapy. This may help increase literature about the current status of music therapy in the city. In this way, efforts can be made to continue the progression of the field.

METHODOLOGY

Research Objectives and Purpose

The primary objective of this survey-based research was to gain comprehensive knowledge about the perspectives of music therapy by music educators and music performers from the Universidad del Cauca. This study aimed to understand if there is a lack of information regarding music therapy among music alumni from the Universidad del Cauca, with the intention of promoting further exploration and development of the field in the city and the surrounding region.

The research questions this study aimed to address were as follows:

1. What is the level of awareness and knowledge about music therapy among music graduates from the Universidad del Cauca?
2. How is music therapy perceived and understood by participants who may have limited or no prior exposure to the profession?
3. Is there interest among participants in gaining more knowledge about music therapy?
4. Is there interest among participants to potentially integrate the music therapy profession into their music education and/or music performance practice?

By answering these questions, this study sought to contribute to the existing literature on music therapy and provide valuable insights into the perspectives and needs of music educators and music performers in relation to this field. The findings served as a foundation for future initiatives and collaborations aimed at expanding music therapy services and educational opportunities in Popayán.

Participants

Participants were recruited for this study using a purposive sampling method. The inclusion criteria for participation were as follows:

1. Music Educators: Individuals who were alumni of the Universidad del Cauca's music education and music performance programs. Participants should have completed at least an undergraduate degree in music education and/or music performance.
2. Music Performers: Individuals who were actively engaged in music performance, such as professional musicians, members of music ensembles, or performers in various musical contexts in the city of Popayán, Colombia. Participants should have completed at least an undergraduate degree in music performance, music education and/or band conducting. These participants brought their unique experiences as performers and their understanding of the therapeutic potential of music.
3. Alumni of the Universidad del Cauca: Participants were alumni of the Universidad del Cauca, which is the primary educational institution in the city.

Recruitment

To identify potential participants, the researcher collaborated with the administrators of the Universidad del Cauca. Following ethical guidelines and institutional protocols, the university administrators served as intermediaries to contact and distribute the questionnaire to the alumni via email.

Each potential participant received a detailed email invitation that clearly explained the purpose and significance of the study, the research methods involved, the potential risks and benefits, and the measures taken to ensure anonymity. The invitation emphasized the voluntary nature of participation and provided participants with the freedom to decline or withdraw from

the study at any stage without consequences. A link to the survey was included in the email. At the beginning of the survey, the researcher stated that clicking forward in the survey constituted consent to participate. The survey remained active for a month to ensure participants had ample time to respond. A reminder email was sent on days five, twelve, and twenty-one of the month, gently prompting participants to complete the survey before its closure.

Data Collection Procedures

Data for this study was collected through a survey questionnaire that was administered to the participants via the platform Survey Monkey (<http://www.surveymonkey.com/>). See Appendix A for the Spanish version of the survey and Appendix B for the English version of the survey. The questionnaire was specifically designed to capture the perspectives of music educators and music performers regarding music therapy in the city of Popayán, Colombia. The data collection process followed the steps outlined below:

1. Survey Distribution: The survey was distributed to the participants via email. The researcher initially sent the survey to the administrators of the Universidad del Cauca, who subsequently distributed the survey to the alumni via email. The researcher's computer was the main device used for communication and to send the survey materials.
2. Time Commitment: Participants were informed that the survey required approximately 10 to 15 minutes to complete. This timeframe had been designed to ensure that the survey was concise and convenient for participants to complete within their schedules. As mentioned by Bhattacharjee (2012), keeping the survey in this time frame was important, and valuing people's time is essential since respondents do not like spending more than 10-15 minutes on any survey, no matter how important it is. Longer surveys tend to dramatically lower response rates.

3. Survey Content: The questionnaire covered various topics related to music therapy, including participants' knowledge and awareness of music therapy, their exposure to the field (if any), their perceptions of music therapy, and their interest in having a music therapy program in the city. The questions were carefully crafted to elicit detailed and relevant responses. Prior to distributing the survey, a preliminary review was conducted by pilot testers to enhance the validity and reliability of the questions. This process involved gathering feedback from the pilot testers who completed the survey and allowed for necessary revisions based on their input before wider distribution.

Data Protection Procedures

All completed questionnaires and associated data were stored securely on an external hard drive. The researcher was the sole custodian of the data, and access was limited to the researcher and her thesis advisor. Participants' identities remained anonymous throughout the study, and all data will be retained for a period of up to two years after the completion of the study. After this period ends, all data will be retained until 2026, two years following the completion of this study, and will then be destroyed.

Materials

The following materials were utilized in the data collection process:

1. Researcher's Computer: The researcher's personal computer served as the primary device for communication and to send survey materials to the administrative staff from the Universidad del Cauca. The computer was equipped with appropriate software and security measures to ensure the confidentiality of the participant's information.

2. Email Communication: Email was the primary mode of communication for contacting the administrative staff of the Universidad del Cauca so they could then send the invitations, information about the study, and reminders to potential participants.
3. Survey Questionnaire: A structured survey questionnaire was developed specifically for this study. The survey was divided into several sections that explored the perspectives of music graduates from the Universidad del Cauca in Popayán, Colombia, regarding music therapy. These sections included awareness and understanding of music therapy, perceptions and benefits of music therapy, training, integration into music education and/or performance, interest and future perspectives, resources and support, and opinions on collaboration. Each section was designed to gather the graduates insights and data related to the research.

Data Analysis

The collected survey questionnaires were subjected to descriptive statistics analysis to provide an overview of the data and identify patterns and trends. This analytical approach aligned with the essence of this research, particularly considering that respondents from the Universidad del Cauca may have varying levels of familiarity with music therapy. Therefore, descriptive statistics allowed for a comprehensive examination of the data without imposing preconceived notions or assumptions.

By employing descriptive statistics, this research aimed to uncover key insights and themes within the responses of music graduates from the Universidad del Cauca. It provided a structured and objective method for interpreting the data, enabling an understanding of their perspectives on music therapy.

The following steps were followed:

- Reporting: A formal report was prepared summarizing the results of the data analysis.

The report involved presenting the key numerical summaries and characteristics of the data in a clear and organized manner while providing a description of these statistics and their significance in relation to the research questions. Additionally, visual aids such as tables were provided to enhance the presentation of the data. The findings were presented in a structured manner, supported by evidence from the collected data.

By following these data analysis procedures, this study aimed to provide valuable insights into the perspectives of music educators and music performers regarding music therapy at the Universidad del Cauca.

RESULTS

The participants ($N = 54$) were composed of 29 music educators (53.70%), 15 music performers (27.58%), and 10 who selected other (18.52%).

These participants displayed diverse levels of experience within the music industry. Specifically, one participant (1.89%) reported having less than one year of experience, while two participants (3.77%) indicated having one to five years of experience. Additionally, 12 participants (22.64%) reported having six to 10 years of experience, followed by 21 participants (39.62%) with 11 to 20 years of experience. Furthermore, 14 participants (26.42%) stated having 21 to 30 years of experience, and three participants (5.66%) reported having 31 or more years of experience.

To better understand the results gathered from the survey, this section will be divided in four parts comprehending the participant's (1) level of awareness and knowledge about music therapy, (2) perception and understanding of music therapy, (3) interest in gaining more knowledge about music therapy, and (4) interest to potentially integrate the music therapy

profession into the participant's music education and/or music performance practice. Descriptive statistics were employed to analyze the responses and derive their insights.

Level of Awareness and Knowledge about Music Therapy

Survey results showed 35.85% of participants reported being familiar with music therapy, while 1.89% indicated being very familiar. Approximately 56.6% stated they are somewhat familiarized, and 5.66% reported not being familiar with the concept at all. Additionally, one participant (1.89%) did not provide a response to this question.

Furthermore, a portion of the participants (46.3%) reported that they did not have any experience/exposure to music therapy practice or sessions, while 33.33% of participants reported that they only knew about music therapy practice through personal research. Only 1.89% of participants reported having attended one or more music therapy sessions and 12.73% of participants reported having attended a seminar/workshop about music therapy.

Perception and Understanding of Music Therapy

The majority of participants (83.33%) reported that music therapy significantly enhances emotional well-being and mental health. See Table 1 for the reported perceptions of music therapy.

Table 1*Reported Perceptions of Music Therapy*

Reported benefits	<i>n</i>	%
Significantly enhances emotional well-being and mental health	45	83.33
It has the ability to alleviate stress	34	62.96
Promotes a bigger understanding and use of coping mechanisms	23	42.59
Unsure about the potential impacts of music therapy on mental health and emotional well-being in educational and performance settings	7	12.96

Additionally, 84.91% of the participants reported not having received any training or workshops related to incorporating therapeutic elements into music education or performance, while 15.09% reported having received training and workshops including a varied range of approaches and experiences related to incorporating therapeutic elements into their music

education and performance practices. Some participants (7.27%) reported the importance of focusing on the body, whether through techniques like Dispotraining and Feldenkrais or through other practices like yoga combined with music therapy. Other participants (7.27%) also reported the significance of neurodiversity and the use of music for emotional and spiritual support. Furthermore, 3.63% of participants reported that they had informal training in various areas such as health, psychology, and theater, from which they have taken elements to apply in their teaching and performance contexts. Interestingly, 1.89% of participants reported learning about the importance and benefits of the music therapy practice during their master's degree program, yet did not have the option to attend a music therapy session.

The responses from participants demonstrated a rich diversity of approaches to incorporating therapeutic elements into music education and performance. Common themes included a focus on physical well-being, neurodiversity, and the use of music for emotional and spiritual support. Additionally, many respondents reported having informal training in related areas and attending workshops on human and therapeutic training.

Interest in Gaining More Knowledge about Music Therapy

The survey findings indicated that 88.46% of respondents were interested in further exploring or incorporating music therapy techniques into their current role, while 11.54% indicated not to be sure about this.

Furthermore, 88.68% of respondents reported that there is a need for more awareness or training regarding music therapy among music educators and performers. Participants also indicated that resources and support through training workshops and/or seminars (n = ; 92.59%), educational materials (n = ; 77.78%), and to attend at least one music therapy session (n = ;

81.48%) would be helpful for music educators or performers interested in integrating music therapy into their practices.

Interest in Integrating Music Therapy into Music Education and Performance

In regard to how the participants envision the future of music therapy in conjunction with music education or performance, the survey findings indicated that 37 participants (69.81%) reported there should be a bigger integration and acceptance between the professions. About half of the participants ($n = 27$, 50.94%) indicated there should be a development of specific programs. See Table 2 for the reported interest to integrate the music therapy profession into the music education and/or music performance practice.

Table 2*Interest in Integrating Music Therapy*

Reported interest	<i>n</i>	%
Bigger integration and acceptance between the professions	37	69.81
Development of specific programs	27	50.94
The future of music therapy may involve some collaboration with music education or performance, but it is difficult to predict the extent of its integration	20	37.74
Music therapy and music education or performance will present difficulty integrating	3	5.66
Music therapy will not be well-received or integrated into educational or musical performance settings	1	1.89

The majority of participants also reported that the impact on mental and well-being of music therapists, educators, and performers collaborating on projects would enhance creativity and innovation in therapeutic approaches (79.63%), increase mutual understanding and respect between professions (81.48%), and have the potential for diverse perspectives to enrich project outcomes (77.78%). Participants also mentioned that there could be a variable impact depending on the level of collaboration and communication between the professions (29.63%) and stated that there could be potential for misunderstandings and disagreements due to differing professional perspectives (1.85%).

The survey conducted among music graduates from the Universidad del Cauca in Popayán, Colombia, yielded findings regarding their perspectives on music therapy. With diverse backgrounds and levels of experience within the music industry, participants displayed various degrees of familiarity with music therapy, indicating its significant benefits for emotional well-being and mental health. A strong interest was reported in gaining more knowledge about music therapy, accompanied by a perceived need for increased awareness and training in the field. Participants also reported interest in integrating music therapy into music education and performance, selecting opportunities for collaboration and professional development. Overall, the survey underscored the importance of further exploring the role of music therapy and fostering collaboration between music therapists, educators, and performers.

DISCUSSION

This study aimed to explore the music therapy perspectives of music graduates from the Universidad del Cauca in Popayán, Colombia. The survey methodology was employed to gather data, and descriptive statistics were utilized to analyze the responses. The research questions

focused on the participants' awareness and knowledge of music therapy, their perceptions and understanding of the practice, their interest in gaining more knowledge, and their willingness to integrate music therapy into their professional practice.

One limitation of the study is the relatively small sample size and the specific context of the Universidad del Cauca, which may limit the findings. Furthermore, the use of self-reported data introduces the possibility of response bias. Future research could focus on addressing these limitations by conducting large-scale studies in diverse settings and employing mixed methods approaches to provide a more comprehensive understanding of music therapy perspectives.

The findings revealed varied perspectives among the participants. While a significant portion of respondents reported some level of familiarity with music therapy, there were differences in both their exposure and understanding of the practice. Despite limited formal training, many participants expressed interest in further exploring music therapy techniques and integrating them into their roles as music educators and/or performers.

Additionally, the findings highlight the potential for music therapy to enhance emotional well-being and mental health in educational and performance contexts, which aligns with the Arte-Sano strategy implemented at the University Hospital (FSFB) in Colombia. This strategy integrates art into healthcare and underscores the value of utilizing music as a therapeutic tool (Ettenberger & Calderon, 2022). This potential for music therapy to positively impact emotional well-being identified by participants in the study resonates with the holistic approach of the Arte-Sano strategy in promoting well-being and therapy through art, including music.

Additionally, considering music therapy's effectiveness in addressing various population needs, including those affected by PTSD and mental health issues stemming from the country's history as mentioned by Bernal et al. (2024), it aligns with the participants' support for increased

incorporation of music therapy techniques in education and performance, which could potentially be added to the post-conflict health policy reforms.

This study also revealed a notable interest in the development of music therapy in Colombia, reflecting a broader trend observed across Latin America. This growing interest is substantiated by Ferrari (2006) who explained that music therapy in Latin America has made its way with various educational programs and innovative approaches emerging.

Furthermore, the findings from the CLAM activity report (2020) shed light on the current landscape of music therapy education in Latin America, indicating both progress as well as areas for improvement. Despite 42% of surveyed countries possessing university-level training in music therapy, the report underscores the ongoing need for further advancements in educational resources across the region. Moreover, the prevalence of private institutions offering professional training highlights the complex nature of music therapy education accessibility. This context aligns with this study's findings where an interest was revealed in the enhanced development of music therapy, which coincides with broader research indicating the expansion of the music therapy field throughout Latin America.

Additionally, it is important to remember that many music therapists in Latin America refrain from publishing their professional work, as highlighted by Diaz Abrahan (2022). However, participants in this study expressed a desire for greater access to information about music therapy. One effective strategy to address this need could involve increasing the frequency and diversity of publications within the field. By disseminating research findings, case studies, and innovative practices through various methods such as academic journals, online platforms, and professional conferences, the accessibility of music therapy related information can be significantly enhanced.

Finally, the Latin American Committee for University Training in Music Therapy (COLFUM) and the Universidad del Cauca could establish or strengthen collaboration to fulfill participants' expressed interest in gaining deeper insights into the field. This collaboration could involve joint initiatives/activities such as workshops, seminars, or guest lectures to provide comprehensive information and practical exposure to music therapy concepts and practices. Additionally, efforts could be made to enhance the availability of music therapy publications within the region, facilitating the dissemination of knowledge and research findings to a wider audience. Increasing access to relevant literature would not only benefit aspiring music therapists but also contribute to the overall advancement and recognition of music therapy as a valuable healthcare intervention in Latin America.

CONCLUSION

In conclusion, this study provides valuable insights into the music therapy perspectives of music graduates from the Universidad del Cauca in Popayán, Colombia. The findings underscore the importance of increasing awareness and training in music therapy among music professionals since this study uncovered a lack of familiarity with the concept of music therapy among participants, pointing to a gap in knowledge within the music community. Despite this, there was a strong indication of interest and demand among participants to deepen their understanding of music therapy and incorporate its techniques into their professional practice. Moreover, participants recognized the potential benefits of music therapy, particularly in improving emotional well-being and mental health, indicating a potential interest and readiness to explore its applications in their respective fields.

Participants also identified the need for resources and support to facilitate their integration of music therapy techniques, highlighting the importance of providing training

workshops, educational materials, and opportunities to attend music therapy sessions. Looking ahead, many participants reported interest in a future where music therapy is seamlessly integrated into music education and performance settings, foreseeing a collaboration between music therapists, educators, and performers as a means to enhance creativity, innovation, and mutual understanding. These findings collectively underscore the pressing need to increase awareness and training in music therapy among music professionals, paving the way for its widespread integration and the realization of its potential benefits across diverse musical contexts.

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Appendix A

Survey Questionnaire in Spanish

First page of the questionnaire

Music Therapy Perspectives in Popayán by Music Graduates from the Universidad del Cauca

Consentimiento

Investigadora: Laura Piedad Parra Acosta, M.M., MT-BC Información de contacto:

lparraacosta@lions.molloy.edu

Propósito del Estudio: Esta investigación tiene como objetivo explorar y comprender las perspectivas de la Musicoterapia por parte de los egresados educadores de música e intérpretes de la Universidad del Cauca en la ciudad de Popayán, Colombia.

Procedimiento: Su participación implica completar este cuestionario que incluirá preguntas sobre sus experiencias, perspectivas y conocimientos relacionados con el campo de la Musicoterapia. Sus respuestas serán y permanecerán anónimas. Este cuestionario tomará aproximadamente de 10 a 15 minutos en completarse.

Riesgos y Beneficios: Hay un riesgo mínimo percibido al completar la encuesta y los participantes no se beneficiarán directamente. Sin embargo, este estudio contribuirá a la literatura acerca de las perspectivas de los músicos sobre la musicoterapia en la ciudad de Popayán.

Confidencialidad: Sus respuestas se mantendrán estrictamente confidenciales. Su nombre e información personal no estarán vinculados a sus respuestas. Los datos recopilados se utilizarán únicamente con fines de investigación.

Participación Voluntaria: La participación en este estudio es completamente voluntaria. Usted tiene el derecho de retirarse del estudio en cualquier momento sin penalización.

Información de Contacto: Si tiene alguna pregunta o inquietud sobre este estudio o su participación, no dude en ponerse en contacto conmigo en la dirección de correo electrónico lparracosta@lions.molloy.edu o con mi asesor de tesis, Kendall Joplin, en kjoplin@molloy.edu

Consentimiento: Al continuar con el cuestionario, usted indica que ha leído este formulario, comprendido la información proporcionada y acepta voluntariamente participar en este estudio de investigación.

Second page of the questionnaire

Music Therapy Perspectives in Popayán by Music Graduates from the Universidad del Cauca

1. ¿Cuál es su rol actual en el campo de la música?

- Educador.
- Interprete.
- Otro.

2. ¿Cuántos años de experiencia tiene en la industria musical?

- Menos de 1 año.
- De 1 a 5 años.
- De 6 a 10 años.
- De 11 a 20 años.
- De 21 a 30 años.

- Más de 30 años.

3. ¿Qué tan familiarizado está con el concepto de musicoterapia?

- Muy familiarizado.
- Familiarizado.
- Poco familiarizado.
- No estoy familiarizado.

4. ¿Ha tenido alguna experiencia previa o exposición a prácticas o sesiones de musicoterapia?

- Sí, he atendido una o más sesiones de musicoterapia.
- Sí, he atendido talleres o seminarios sobre musicoterapia.
- Sí, a través de investigaciones personales.
- No, no he tenido ninguna experiencia o no tengo conocimientos acerca de la práctica de musicoterapia.
- Otro.

5. ¿Cuáles cree que son los impactos de la musicoterapia en la salud mental y el bienestar emocional en entornos educativos y de interpretación musical? Seleccione todas las respuestas que considere correctas

- Mejora general en el bienestar emocional y la salud mental.
- Mayor comprensión y uso de mecanismos de afrontamiento.
- Niveles más bajos de estrés.

- No estoy seguro/a sobre qué impactos puede tener la musicoterapia en la salud mental y el bienestar emocional en entornos educativos y de interpretación musical.
- No creo que la musicoterapia tenga impactos significativos en la salud mental y el bienestar emocional en entornos educativos y de interpretación musical.
- Impacto general negativo en el bienestar emocional y la salud mental.
- Disminución en la comprensión y uso de mecanismos de afrontamiento.
- Incremento en los niveles de estrés.
- Otro.

6. ¿Ha recibido alguna formación o talleres relacionados con la incorporación de elementos terapéuticos en la educación musical o la interpretación musical? En caso afirmativo, por favor descríbalos.

- No.
- Sí. Por favor describa.

7. ¿Cree que hay necesidad de crear más conciencia o formación sobre musicoterapia entre los educadores e intérpretes musicales?

- Sí.
- No.
- No estoy seguro/a.

8. ¿Alguna vez ha integrado elementos de musicoterapia en sus sesiones de enseñanza musical o de interpretación?

- Sí.
- No.

9. ¿Qué desafíos anticipa al integrar conceptos de musicoterapia en prácticas tradicionales de educación musical o interpretación? Seleccione todas las respuestas que considere correctas.

- Resistencia por parte de los estudiantes y/o profesores.
- Falta de recursos financieros.
- Falta de comprensión sobre la práctica de la musicoterapia.
- Otro.

10. ¿Estaría interesado en explorar o incorporar más técnicas de musicoterapia en su rol actual como músico intérprete, educador, etc.?

- Sí.
- No.
- No estoy seguro/a.

11. ¿Cómo visualiza el futuro de la musicoterapia en relación con la educación musical y/o la interpretación?

- Una mayor integración y aceptación entre las profesiones.
- Desarrollo de programas específicos.
- El futuro de la musicoterapia puede implicar cierta colaboración con la educación o interpretación musical, pero es difícil predecir el alcance de su integración.

- La musicoterapia y la educación o interpretación musical tendrán dificultades para integrarse.
- No veo mucho potencial para que la musicoterapia influya o se integre en la educación o interpretación musical en el futuro.
- Creo que la musicoterapia no será bien recibida ni se integrará en entornos educativos o de interpretación musical.
- No creo que haya un papel relevante para la musicoterapia en el futuro de la educación musical o la interpretación musical.

12. ¿Qué recursos o apoyo cree que serían útiles para los educadores o intérpretes musicales interesados en integrar la musicoterapia en sus prácticas? Seleccione todas las respuestas que considere correctas.

- Talleres y/o seminarios de capacitación.
- Materiales educativos.
- Asistir a al menos una sesión de musicoterapia.
- Otro.

13. ¿Cuál cree que sería el impacto en la salud mental y el bienestar de los musicoterapeutas, educadores e intérpretes musicales que colaboran juntos en proyectos? Seleccione todas las respuestas que considere correctas.

- Mejora de la creatividad e innovación en enfoques terapéuticos.
- Mayor comprensión mutua y respeto entre las profesiones.
- Potencial para enriquecer los resultados del proyecto con perspectivas diversas.

- Impacto variable dependiendo del nivel de colaboración y comunicación.
- Posibilidad de malentendidos y desacuerdos debido a diferentes perspectivas profesionales.
- Otro.

Appendix B

Survey Questionnaire in English

First page of the questionnaire

Music Therapy Perspectives in Popayán by Music Graduates from the Universidad del Cauca

Informed Consent Form

Researcher: Laura Piedad Parra Acosta, M.M., MT-BC Contact Information:

lparraacosta@lions.molloy.edu

Purpose of the Study:

This research aims to explore and understand the perspectives of Music Therapy by alumni music educators and performers from the Universidad del Cauca in the city of Popayán, Colombia.

Procedure:

Your participation will involve completing this questionnaire which will include questions about your experiences, perspectives, and knowledge related to the field of Music Therapy.

Your responses will be and remain anonymous.

This questionnaire will take approximately 10 - 15 minutes to complete.

Risks and Benefits:

There is minimal perceived risk in completing the survey and participants will not benefit directly. However, this study will add to the literature about musician's perspectives of music therapy in the city of Popayan.

Confidentiality:

Your responses will be kept strictly confidential. Your name and personal information will not be linked to your responses. The data collected will be used for research purposes only.

Voluntary Participation:

Participation in this study is entirely voluntary. You have the right to withdraw from the study at any time without penalty.

Contact Information:

If you have any questions or concerns about this study or your participation, please feel free to contact me at the email address lparracosta@lions.molloy.edu or my thesis advisor, Kendall Joplin, at kjoplin@molloy.edu

Consent:

By continuing with the questionnaire, you indicate that you have read this form, understood the information provided, and voluntarily agree to participate in this research study.

Second page of the questionnaire

Music Therapy Perspectives in Popayán by Music Graduates from the Universidad del Cauca

1. What is your current role in the music field?
 - Music Educator.
 - Music Performer.
 - Other.

2. How many years of experience do you have in the music industry?
 - Less than 1 year.
 - 1 - 5 years.

- 6 - 10 years.
 - 11 - 20 years.
 - 21 - 30 years.
 - More than 30 years.
3. How familiar are you with the concept of music therapy?
- Very familiar.
 - Somewhat familiar.
 - Not so familiar.
 - Not at all familiar.
4. Have you had any prior experience or exposure to music therapy practices or sessions?
- Yes, I have attended one (or more) music therapy session(s).
 - Yes, I have attended a seminar/workshop about music therapy.
 - Yes, I have done some research by myself.
 - No, I haven't had any experience/exposure to music therapy practice or sessions.
 - Other (Please specify).
5. What do you believe are the potential impacts of music therapy on mental health and emotional well-being in educational and performance settings? Select all that apply.
- Overall improvement in emotional well-being and mental health.
 - Bigger understanding and use of coping mechanisms.
 - Lower levels of stress.
 - I am unsure about the potential impacts of music therapy on mental health and emotional well-being in educational and performance settings.

- I don't believe that music therapy has significant impacts on mental health and emotional well-being in educational and performance settings.
 - Overall negative impact on emotional well-being and mental health.
 - Decreased understanding and use of coping mechanisms.
 - Increased levels of stress.
 - Other (Please specify).
- 6.** Have you received any training or workshops related to incorporating therapeutic elements into music education or performance? If so, please describe.
- No.
 - Yes (Please describe).
- 7.** Do you think there is a need for more awareness or training regarding music therapy among music educators and performers?
- Yes.
 - No.
 - I'm not sure.
- 8.** Have you ever integrated elements of music therapy into your teaching or performance sessions?
- Yes.
 - No.
- 9.** What challenges do you foresee in integrating music therapy concepts into traditional music education or performance practices? Select all that apply.
- Resistance from the students/professors.
 - Lack of financial resources.

- Lack of understanding regarding music therapy practice.
- Other (Please specify).

10. Would you be interested in further exploring or incorporating music therapy techniques into your current role?

- Yes.
- No.
- I'm not sure.

11. How do you envision the future of music therapy in conjunction with music education or performance? Select all that apply.

- A bigger integration and acceptance between the professions
- Development of specific programs
- The future of music therapy may involve some collaboration with music education or performance, but it's hard to predict the extent of its integration.
- Music therapy and music education or performance will have difficulty integrating.
- I don't see much potential for music therapy to influence or be integrated into music education or performance in the future.
- I believe that music therapy will not be well-received or integrated into educational or musical performance settings.
- I do not believe there is a relevant role for music therapy in the future of music education or musical performance.

12. What resources or support do you think would be helpful for music educators or performers interested in integrating music therapy into their practices? Select all that apply.

- Training workshops and/or seminars.
- Educational materials.
- To attend at least one music therapy session.
- Other (Please specify).

13. What do you think would be the impact on mental and well-being of music therapists, educators, and performers collaborating on projects? Select all that apply.

- Enhanced creativity and innovation in therapeutic approaches.
- Increased mutual understanding and respect between professions.
- Potential for diverse perspectives to enrich project outcomes.
- Variable impact depending on the level of collaboration and communication.
- Potential for misunderstandings and disagreements due to differing professional perspectives.
- Other (Please specify).