LA MUSICOTERAPIA HUMANISTA DESDE LA TRANSDICIPLINA

Víctor Muñoz Polit
Martha Bayardo Ramírez

HUMANISTIC MUSIC THERAPY FROM A TRANSDISCIPLINARY PERSPECTIVE

Víctor Muñoz Pólit and Martha Bayardo Ramírez

Humanistic music therapy from a transdisciplinary perspective
© 2024, Víctor G. I. Muñoz Pólit and Martha G. Bayardo Ramírez Open Science: Independent Research
Edited and made made in Mexico / Edited and in Mexico 1st Edition.
Cuernavaca, Morelos, Mexico.
Date: 10/20/2024
Digital : Archivedownload and online Cover
design: I. A.

Dedication by Víctor Muñoz

To Mexico,
to all my colleagues
music therapists who started with me and those
who continue to build this path,
and my students

Dedication by Martha Bayardo

To Víctor Muñoz Pólit, to
humanistic music therapy
and its community

Acknowledgments

To the researchers who preceded and were a reference for this work, especially to the solidarity and support of Cheryl Dileo and Diego Schapira.

To Ernesto Erdmenger Orellana who was a reader of this work and through his observations allowed to us value the methodological contribution of this research. To the Mexican Institute of Humanistic Music Therapy (IMMH), especially to Carolina Aragundi Pólit for her unconditional support in locating the .material for this study library and files consulted.

To the music therapists who collaborated with their generosity in sharing their research work and responses to our interview formats.

To Regina Sánchez Correa and Marco Antonio García Hernández for guiding us through process of requesting information from the IMMH.

To Roxana Aguilar Vizcaino for all her generosity in giving us the time, support and information to corroborate the data studied regarding the different activities and experiences shared with Víctor Muñoz Pólit.

To Karen Weber Penninck for helping us to clarify possible could evidences that account for some of the work done in music therapy in Mexico.

To Juan Carlos Camarena López, who guided us in getting the interview format to the music therapists affiliated to the AMME.

To Alejandro Sánchez Ramírez for his unconditional solidarity in publishing the interview format on the AMME's Facebook account, which allowed us to respect the timeframe established for the development of this research.

To my patients and students who continue to teach . To Martha Bayardo for her dedication and discipline.me in each session

To all of you from the bottom of my heart and conscience thank you !very much

Table of contents

Summary **1**

Introduction **3**

Chapter 1. Theoretical : FrameworkBackground of Music Therapy in Mexico **13**

1.1. Decolonization of world music therapy according to the WFMT 14

1.1.1. Criteria of a music therapy model according to the WFMT and Mexican model 17

1.2. An approach tothe pioneering and contemporary stages of the music therapy in Mexico 21

1.3. The fundamental human right to health and music therapy 31

1.4. The research done in music therapy in Mexico in the last two years health and wellness 37

1.4.1. Music therapy and autism 38

1.4.2. Music and well-being 39

1.4.3. Humanistic music therapy in the fieldof health and wellness 40

1.5. Music therapy and psychology 53

1.6. Music therapy and humanistic psychotherapy in Mexico. 55

1.6.1. Human development in the United Nations Development Program. 56

1.6.1.1. Human Development in Mexico and Humanistic Music Therapy 57

1.7. Music therapy and transpersonal psychology in Mexico 61

1.8. The study ofthe human being-music relationship in anthropology. 64

1.9. The study ofthe human-music relationship in anthropology and history. and humanistic music therapy 65

1.10. Sociology's theory on the use .of music 69

1.10.1. Music therapy in the field of sociology 72

1.11. Music therapy and art theory 75

1.12. Epistemology of the South and Music Therapy in Mexico 81

1.13. Complexity and music therapy 84

Chapter 2. Transdisciplinary approach to the study of humanistic music therapy **86**

Methodology 86

2.2. Bridges to transdisciplinary or transdisciplinary integration 87

Methodological strategy 88

2.4. Inputs and their function 90

2.5.Bridges to transdisciplinarity: constellations of knowledge 93

Chapter 3. Humanistic Music Therapy in Mexico **94**

3.1. The Health Sector and Music Therapy in Mexico 94

3.1.1. The Mexican according to the last reform published in the DOF 29-05-2023 as an epistemic framework for *General Health Law* music therapy. 94

3.1.2. Title Three of the *General Health Law* according to the last amendment published in the DOF 29-05-2023 and music therapy 96

3.1.3. Medical care and service providers in the *General Health Law* according to the last amendment published in the DOF 29-05-2023 and music therapy 98

3.1.4. Maternal and child protection and the promotion of maternal health in the *General Health Law* according to the last reform published in the DOF 29-05-2023 and music therapy. 100

3.1.5. Family planning services of the *General Health Law* according to the last amendment published by the DOF 29-05-2023 and music therapy 100

3.1.6. Mental health in the *General Health Law* according to the last reform published in the DOF 29-05-2023 and music therapy. 101

3.1.7. Professional and investigative practice in the *General Health Law* according to the latest reform published in the DOF 29-05-2023 and music therapy 103

3.1.7.1. Criteria for research on health issues under *NOM- 012-SSA3-2012* and music therapy 106

3.1.8. Palliative care for terminally ill patients, in the *General Health Law* according to the last amendment published in the DOF 29-.
05-2023 and music therapy 107

3.1.9. Social , assistancedisability prevention and rehabilitation of persons with disabilities in the *General Health Law* according to the last reform published by the DOF 29-05-2023 and music therapy. 108

3.1.10. Programs against addictions in the *General Health Law* according to the latest reform published in the DOF 29-05-2023 and music therapy 111

3.2. The development of humanistic music therapy in Mexico 113

3.2.1. Historiographic study of the research and creation of the humanistic music therapy 114

3.2.1.1. Beginning of the research process and .creation of the humanistic music therapy 115

3.2.1.1.1.1. The process of consolidation of humanistic as a modelmusic therapy 136

3.2.1.2. Some of the interactions of humanistic music therapy in universities, governmental agencies, in the field of humanistic psychotherapy and human development 143

3.2.1.1.2.1. Humanistic music therapy in Mexican universities 144

3.2.1.2.2. Humanistic music therapy in Mexican government institutions. 158

Humanistic music therapy in international and world of humanistic psychotherapy and human development.congresses 160

3.2.1.3. Some of the trajectories of humanistic music therapists not yet affiliated to the AMME 162

3.2.1.4. World Federation of Music Therapy and Humanist Music Therapy 164

3.2.1.4.1. Activities of the music therapy humanistic at the World Federation of Music Therapy 166

3.3. Humanistic Music Therapy and the Association of Music Therapists in Mexico (AMME) 169

3.3.1. Structure of the AMME and some of its activities 170

3.3.2. Some of the work and contributions of the music therapists of the AMME 171

3.4. The current state of music therapy in Mexico 175

3.5. The pluridisciplinary process in the creation of the humanistic Music Therapy .model 177

3.5.1. Theory on pedagogical models and humanistic music therapy 178

3.5.2. Elements of the psycho-cultural heritage of the use ofthe music of the native peoples of Mexico 191

3.6. Humanistic music therapy and the study methods used during its creation. 230

3.6.1. Qualitative phenomenology in the research process humanistic music therapy. 232

3.6.2. The use of interdiscipline in humanistic music therapy. 234

3.6.3. The use of the multidisciplinary method in humanistic music therapy. 236

3.6.3.1. The use of the pluridisciplinary method between pedagogy and humanistic music therapy 237

3.6.3.2. The use of the multidisciplinary method between anthropology and humanistic music therapy 237

3.6.3.3. The use of the multidisciplinary method between art theory and humanistic music therapy 238

3.6.4. Humanistic music therapy as a disciplinary .frontier and convergence 244

3.6.5. An approach tothe validity of the research work on which the humanistic music therapy model is based. 254

3.7. Humanistic music therapy .research in the social field 256

3.7.1. The theory of *The Four Selves* as a variable in music therapy work in the social setting 257

3.7.1.1 Causal structure and rules governing mental phenomena 257

3.7.1.2. Concepts and structure of the personality theory of the *Four Selves* 258

3.7.1.3. Conceptual definition of the elements that make up the dynamics of the personality theory of *The Four Selves* as a variable in music therapy research in the field of social problems. 261

3.7.1.3.1. The essential being 262

3.7.1.3.2. The injury 264

3.7.1.3.3. Being of protection/defense 265

Being destructive/constructive 3.7.1.3.4. 265

3.7.1.3.5. Being vulnerable 266

3.7.1.4. Independent variable in music therapy work in the social environment, according to the theory of the *four beings of the human being* 267

3.7.1.5. Dimensions of *The Four Beings* as a Variable 267

3.7.1.6. Indicators in the humanistic music therapy work to address social issues 269

3.7.1.7. Humanistic music therapy human development index 273

3.8. Proposed definition of humanistic music therapy resulting from this investigation 274

3.8.1. Humanistic music therapy as a complex system 274

3.8.1.1. Structure, order and interrelations of humanistic music therapy as a complex system 275

3.8.1.2. Some of the outlets of humanistic music therapy in its interaction with its environment 276

3.9. Proposal of definition of music therapy humanistic from transdisciplinary perspective 277

3.9.1. Comparison of the proposed definition of humanistic music therapy and the definition of music therapy of the WFMT 278

3.10. Experiences and contributions of music therapy in public life in continental countries: United States and Brazil. 279

3.10.1. Cheryl Dileo and Diego Schapira 279

3.10.1.1. The emergence of the music therapy system in Mexico 283

Conclusions **288**

Bibliography **305**

Annexes **345**

Index of figures

Figure 1. Comments on dissertations on the humanistic and its application in the health care setting.music therapy model **41**

Figure 2. Humanistic music therapy from point of view.the transdisciplinary **87**

Figure 3: Branches of knowledge and disciplines that make up the transdiscipline of this research. **88**

Figure 4. Transdisciplinary methodological strategy **89**

Figure 5. Inputs for the development ofthe research: *Humanistic music therapy and its study from the transdiscipline.* **92**

Figure 6. Research done within humanistic in the field of pedagogy.music therapy **186**

Figure 7. The human-music relationship from the cultural perspective of the native peoples of Mexico. **220**

Elements of the human being-music relationship from the religious perspective of the native peoples of Mexico. **224**

Figure 9. Elements that make up the human being-music relationship as a pisco-cultural heritage of humanistic music therapy. **229**

Figure 10. Methods used in the research and creative process of creating humanistic music therapy. **231**

Figure 11. Relationship between the creative and research process that led to creation of the humanistic music therapy model. **239**

Methods, disciplines and branches of knowledge involved in the creation of the humanistic music therapy model and its contributions. **246**

Figure 13. Experiential spaces implemented during the research and their current evolution of the humanistic music therapy model. **251**

Figure 14. Structure, order e interrelations of system of humanistic music therapy **275**

Figure 15. Some transversalities of humanistic music therapy. **276**

Table of contents

Table 1. Analysis of the humanistic music therapy model from point of the view.pedagogical 180

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy 193

Table 3. Contexts, uses and requirements of the music of the original Mesoamerican peoples of Mexico. 222

Table 4. Comparison between Imaginary Guidance with Music and Humanistic Music Therapy 235

Table 5. Indicators of the essential being (healing of the wound) 271

Table 6. Indicators of protection/defense being 271

Table 7. Indicators of being destructive/constructive 271

Table 8. Indicators of vulnerability 272

Table 9. Comparison of definitions of music therapy and humanistic music therapy. 278

Summary

This research focused on the process that led to a definition of the concept of music therapy humanistic from a transdisciplinary , perspectivegiven its complexity; for this purpose, the categories established by the World of Music Therapy (WFMT) (2023) as a result of a work committed to the decolonization of knowledge in this discipline.Federation were initially used

Through the definition achieved, we sought to make evident some of the characteristics of the Mexican music therapy model; in addition, we were able to identify some facts of its creation process and its contribution, as well as dissimilar works carried out by its actors. This was a first approach to its visualization, legitimization and valuation in order to integrate it both in its discipline and profession and within the country's public life.

To guide the development of this research, two epistemological frameworks were required, given the nature of humanistic music therapy and the state it is in. Therefore, complexity was adopted according to Edgar Morin's theory (2001), which guided the unveiling of its complex systems, considering part of its supersystem, its elements, its order, some of its interactions and its emergence: the continuity of the process of its decolonization in the public sector in Mexico, which was our object of study. This led us towards the second paradigm: the *Epistemology of the South of* Boaventura de Sousa Santos (2018, 2015, 2011), which provided the context to address the state of humanistic music therapy and the conditions conducive to evidence its psycho-cultural heritage with respect to the millenary knowledge of the original peoples of Mexico, recorded in the work *Historia general de las cosas de Nueva España* by fray Bernardino de Sahagún (2006).

One of the most relevant contributions of this research regarding the study of the relationship between music therapy created and practiced in Mexico and the fundamental human of the population to take care of their health in the best way, as well as to develop right their potential, was to use the transdisciplinary method through a qualitative methodology that required the design of a methodological strategy that led us to the integration and generation of knowledge constellations of the different disciplines involved in this work.

Among the most significant findings was precisely the emergence of the complex system of this music therapy model, music therapy as a discipline and music therapistsMexican . This is a issue crucial for their evolution, since they have the potential to contribute to the institutional effort in favor of the fundamental human right to health and human development in this sector.

In addition, it allowed us to identify that the permanence of the work done in Mexico in the field of music therapy includes several aspects, among them:

- Research and creation of the humanistic .music therapy model
- The foundation of a specific school to develop these and .other learning tasks
- The development of the first postgraduate program (master's degree) in music therapy in the country, endorsed by the Ministry of Public Education (SEP).
- Private individual and group practice of both different models.
- The transversality of the practice of the Mexican , music therapy modelgiven its humanistic perspective.
- Interactions with the fields of education, health and human .development
- The presence of Mexican music therapists in Latin American and world .forums
- The foundation of the Mexican Association of Music Therapy (AMME), which represents Mexico at the international level.
- The effort made by Mexican music therapists to train in foreign countries.

These elements show a long and sustained work that has led the discipline to evolve to its current . stateHowever, it still faces challenges in order to continue its development and adaptation, which are necessary conditions for it to become an integral part of the public system offered by the nation-state.

And finally, the importance of the community of Mexican music therapists and their different groups to create bridges of communication with government at different levels, being this a leading figure to address the emergence of our object of study and its discipline.agencies

These issues are the subject of this research.

Introduction

One of the motivations that led us to initiate this research was undoubtedly the work done by the WFMT on the decolonization of music therapy knowledge (McFerran et al., 2023). It uncovered new lines of research to be done, understandings to be learned, discussions to be developed, dissertations to be shared and emergencies to be addressed. In our case, it led us to go back to the beginning of the long process of creation of humanistic music therapy to recover the memories of the work done and the challenges overcome by its actors to make them present, because only then, it was possible to evidence its state and contemplate a possible path for its future.

During this joyful process, the cognitive tree of humanistic music therapy in Mexico became present. Its deep roots, rooted in the cultures of the native peoples of the country, in the imagination and knowledge accumulated in the heart of its creator and in the long work that has given meaning to his were shown. life, That is why Víctor Muñoz Pólit calls : her"my daughter", which isthe result of an interdisciplinary and multidisciplinary research process developed in the country over 24 years, which are part of his work trajectory in different fields for more than 39 uninterrupted years. Work catalogued by the WFMT (op. cit.) as one of the models of music therapy developed and practiced. Hence the relevance of defining and making this model visible as closely as possible to its totality (complexity).

This matter demanded us to look for the suitable epistemic framework to approach and show our lineage that, although it is not exactly that of the shamans of our native peoples, it is that of the humanist music therapists who recognize the wisdom created on the human being-music relationship and its therapeutic uses as in . non-ordinary spaces and timesTherefore, both knowledges have the only difference of being two branches different that remain alive, since they still continue to be part of the tree sown in the fertile soil of this link and its uses, according to the results obtained in this research.

Personally, opening dusty files was the encouragement that drove every minute of the work dedicated to this music therapy that allowed to me heal and transcend my history, to her, Victor's daughter, I owe the present state of my consciousness. To her I owe the

beautiful gift of witnessing how other people have emerged beyond psychological determinations. To her today she gave back a little of all that she had received. So this research was a rejoicing and a celebration, and each of the limitations and challenges were accepted with their own peculiarities.

The first of these challenges was methodological, since we had to consider the best way to approach humanistic music therapy from a perspective that would allow us to study it taking into account its fullness. This made evident the importance of having the complexity paradigm and, , thereforethe most appropriate method for its study: transdiscipline, and the use of content analysis tools.

Also the development process demanded the attention to different remains at a theoretical level, among these:

- How to propose, at a theoretical-conceptual level, a definition of humanistic music therapy considering it integrally.
- The formulation of a specific theoretical scaffolding that would allow questioning the epistemological limits or boundaries of the health system in relation to Mexican music therapy at a public , levelconsidering as guiding references the *Political Constitution of the United Mexican States*, the *General Health Law* and *NOM-012-SSA3-2012*, with the intention of placing it as a subject of study and thus broaden the research horizons in favor of the fundamental human right to health of Mexicans.
- The third challenge was to face the changing nature of the research. This demanded making changes that were manifested both in the reformulation of objectives and in the need to resize key concepts: music therapy in Mexico, the music therapy model, according to the WFMT, the psycho-cultural heritage of humanistic music therapy, as well as its complexity and its state of decolonization at the level of emergence.

Progress was made in a constant internal and external feedback. Without initially having that intention, we arrived at a theoretical-conceptual-methodological thesis that we hope will occupy a place in the academic debate, not only because it addressed the lack of development of comprehensive studies on the discipline in Mexico, its actors and its music therapy model (humanistic), music therapybut also because of the importance of broadening the

Theoretical-conceptual frontier of the constituent instruments of fundamental human rights in the country, because "it is urgent to provide answers to simple, elementary, intelligible questions" (Santos, 2015, pp.19-20). That contribute to the construction of a more complete reality in favor of these rights.

In this sense, music therapy was identified as another discipline that the Mexican nation-state does have to continue facing some of the contemporary challenges music therapy in Mexico has been relegated to the private sectorof the country, 's social lifebut it lacks attention to the needs of its emergence, because unlike other countries of the American Continent (Argentina,), Uruguay, Brazil, Chile, United States and Canada, United States and Canada) music therapy in Mexico has been relegated to the private sector, since it has only been included in public university activities through workshops, diploma courses, courses, lectures and as a complementary part of other disciplines, but not as a subject of study with a higher and postgraduate education program and academic research in both sectors. This has limited the activity and amount of work in favor of the generation of music therapy through new knowledge that can be used in the institutional life of the country in favor of the population living in it and in the academic debate.

Mexico's institutional limitations to realize the fundamental human right to health and human development have led to reflection onthe restricted and inefficient achievements of hegemonic-western , civilizationwhich in some cases has also inspired the search for unorthodox paths that contribute to the construction of a more balanced and functional context to guarantee these rights. The humanistic music therapy model is situated in this circle of debate.

By virtue of this discussion, the main questions we tried to answer in this work were: Which would be the theoretical-conceptual boundaries established by the public health sector to recognize and integrate the humanistic music therapy model in its field, since it already contributes to the work in favor of the human right to health and human development in Mexico? And the categorization of humanistic music therapy as a model of the World Federation of Music Therapy, as well as other music therapy work proposals in Mexico?

What are some of the factors that may encourage this discipline to be part of public education offerings at both the graduate and postgraduate levels?

Therefore, the respective assumptions were: humanistic music therapy is one of the theoretical, conceptual and practical frontiers in the field of health and human development in Mexico at the public sector level, since there is no direct and integrative relationship between these fields. And Mexico in the field of music therapy has the humanistic music therapy model and a population that practices music therapy as graduates, teachers and a doctorate, as well as music therapists certified in the country in models such as: humanistic music therapy, imaginary guidance with music, plurimodal , approachamong others, as wellasthe Association of Music Therapists in Mexico (AMME) that together have the potential to realize music therapy programs at the undergraduate and graduate level as an important condition for its integration into public life in the health sector.

The general objective of this work was to *present the humanistic music therapy model from a transdisciplinary and complex point of view and to identify its transversality, as well as to expose its state of emergence with respect to the public sector in Mexico.* Therefore, the particular objectives to be addressed were:

1. To establish the historical state of music therapy in Mexico through a historical itinerary of the events that have occurred in this field.
2. To inaugurate the construction of the psycho-cultural heritage of humanistic music therapy through the use of the human being-music relationship and its uses in the native peoples of Mexico.
3. To know the current state of music therapy in Mexico based on the activities and contributions of its actors.
4. To give an account of the process of research and creation of the humanistic music therapy model and some of its contributions to the study of the human being.
5. To demonstrate some of the interactions of humanistic music therapy with the public sector in Mexico in order to detect its transversality.
6. To propose a definition of the humanistic music therapy model from a transdisciplinary perspective.

7. Identify what needs to be done to make humanistic music therapy and other practices of the discipline part of public life in Mexico: health, education and human development, considering the observations of other continental countries.

This is due to the fact that the justification of this work has been to raise the lack of a construction that leads to the recognition of the value of music therapy in the public health and academic sectors, as well as in human development in Mexico. As a result, music therapy has not been placed as a true object of study and its contributions in these fields are not being taken advantage of; This has had the general consequence, at a public level, of an level of research development incipient and sporadic in the field of music therapy compared to other continental countries, as well as the lack of institutional instruments that allow its dimension in itself or as a complementary part of other disciplines and spheres that work in favor of the fundamental human right to health and human development, with respect .to the set of administrative bodies through which the nation-state complies or enforces the country's constitutional guarantees

While it is true that the work done by Muñoz for Mexico to have a model music therapy has been withthe scope and limitations of the private sector, this does not mean that it has not contributed to the institutional effort to address problems associated with humanistic and transpersonal , psychotherapeutic workas well as human development through this option and other music therapy ; modelsTherefore, the next step for humanistic music therapy, music therapists and their discipline is to join the work of the public health sector through hospitals, providing their services to the whole society regardless of economic conditions, developing research on the subject, as well opening spaces in education through a higher education and postgraduate program, and in the creation of new jobs within these sectors.

In terms of our object of study: the decolonization of humanistic music therapy, if its existence is not recognized and legitimized, this model runs the risk of disappearing, since its effort, creation resources and development have depended on the scope and limitation of its creator. This is why it is important to study this model in a way transdisciplinary and to follow some of the interactions of this complex ,system

to support the next step in their development, which manifests itself as an emergency: their integration into the public health and education , sectorsas well as part of the human development movement in Mexico.

This issue represents an opportunity to expand their own frontiers of knowledge. Until now, its limit has been only qualitative research achieved within privately constructed spaces, without having the opportunity to be part of research that accesses resources and infrastructure destined for the evolution of new knowledge. These could initially contribute to the national institutional effort with the scopes and limitations of music therapy, as is already happening in other continental countries or in other latitudes.

To demonstrate the hypotheses of this research, the following will be used:chapters

Chapter 1: Background of music therapy in Mexico. This chapter establishes the theoretical-conceptual framework or the state in which our object of was found: the decolonization of humanistic music therapy.

One of the benefits of this method of study was that it allowed, from the location of the interactions of this model -according to Morin's theory (2001) on complexity-, to clarify the figure of the complex system of humanistic music therapy and therefore of its discipline. The guiding texts of this work were also identified, among them, the one that allowed us at a theoretical-conceptual level to account for the state of decolonization of music therapy in WFMT, through the text of McFerran, K., Chan, V., Tague, D., Stachyra, K., Chan, V., Tague, D., Stachyra, K., and Stachyra, K., and Chan, V., among others, Stachyra, K. and Mercadal-Brotons, M. (op. cit.), under the title *Contemporary Global Practices A Comprehensive Review Classifying In Music Therapy*; since through its different categories on music therapy practice in the world, it allowed us to consider it as one of the theoretical indicators under which humanistic music therapy would be studied.

Likewise, the legislative and epistemological foundations of music therapy in Mexico as part of the health system and therefore the education of the actors working within this system according to the could be located as part of the guiding documents of this research.*Political Constitution of the United Mexican States,* the *General Health Law* and the *NOM-012-SSA3-2012*

Another of the tasks carried out in this chapter was to identify and take advantage of the opportunity of the context of decolonization to name the knowledge of the pre-Hispanic peoples of Mexico. This knowledge materialized in the field of the human being-music relationship and its therapeutic uses as the heritage of this heritage model, thus marking the cultural lineage of humanistic music therapy. For this purpose, the *Epistemology of the South* (op. cit.) .was used

A first approach was also made to some facts that are part of the pioneer history of music therapy in Mexico, a stage in which music therapy is included. humanistic This was done through the experience of its creator, Víctor Muñoz Pólit, as well as the first training program for music therapists in the country. No less important was the foundation of a school specifically for the study, research and professional practice of music therapists: the Mexican Institute of Humanistic Music Therapy (IMMH), a field that has allowed the permanent existence of the discipline in the country. In addition, some contemporary Mexican music therapy professionals were identified, especially in relation to their academic training and some of the activities they develop as part of their contributions to this field.

Issues that led to crystallize the need to make a record of Muñoz's contribution as creator of a music therapy model from the perspective of its complexity as one of the achievements that are expected to contribute to the work of new generations of music therapists in Mexico and other latitudes.

Chapter 2: Transdisciplinary method for the study of humanistic music therapy. This chapter is focused on exposing the method, methodology and methodological strategy used to develop this research. It also defines some inputs (theories and methods) necessary to solve different research needs and guiding texts of the work, given the emerging state of the object of .study

Therefore, the definition of two epistemological paradigms was made explicit: *Epistemology of the South* (op. cit.) to address the decolonization of humanistic music therapy in Mexico and the epistemology of complexity of Morin (op. cit.) given the

nature of this music therapy , modelaccording to the "concepttrinitarian : organization-system-interrelation" (p. 126) of these systems.

One of the most relevant tools for the development of this work was the technique of content , analysiswhich was used to curate texts from different disciplines. Likewise, historiographic techniques were used to establish a historical , itinerarywhich, although not the most complete, was enough to identify some characteristics of pioneer stage of music therapy in Mexico and to identify some of the actions Mexican music therapists.

Chapter 3: Music therapy in Mexico. This chapter contains the results obtained in this research, including a study of the legislative framework of the . Mexican health systemIn this chapter, some conditions were pointed out that were considered as epistemic limitations for the integration of music therapy, humanistic music therapy and its actors in the country's public life.

Other results came from the historiographic study that marked a probable, fractioned and carefully marked itinerary on humanistic music therapy. This helped to identify the work done by its actors, some interactions with systems that make up its supersystem (both disciplinary and contextual), challenges achieved and pending tasks to continue its evolution.

There was also a space to show the results obtained from a series of interviews regarding the current state of music therapy in Mexico through the professional activities of its actors.

Based on the work done by Víctor Muñoz Pólit regarding the creation of humanistic music therapy, indicators were obtained on the human being-music relationship and its uses to crystallize for the first time the psycho-cultural heritage of this model. This was done under the epistemological framework raised by Boaventura de Sousa Santos (2015) considering it as the most adequate paradigm to study works such as *Historia general de las cosas de Nueva España (*2006) by fray Bernardino de Sahagún.

Likewise, the main studies carried out within humanistic music therapy -these were presented throughout all the sections of this research- were also shown.

The crystallization of the complex system of humanistic music therapy was achieved, issues that allowed to us reach the general objective of this work; since it allowed to expose us some of the boundaries and scope of this model, its contextual, causal, concomitant and functional through its relationship with the fundamental human right to health and human development.distinctives

The result obtained in the definition of humanistic music therapy was considering its complex nature and was subjected to a subsequent comparative with respect to the institutional and consensual definition of music therapy, according to the WFMT as an exercise of interrelation of this model with its supersystem.analysis

In addition, space was made to show some of the contributions that the humanistic music therapy model made to other disciplines through the results obtained from the research and creative processes that led to its existence.has

No less important was to make clear the complex and long process Muñoz required to concretize the theoretical-conceptual, attitudinal, methodological and technical of humanistic music therapy at the model level, showing some of his characteristic knowledge.development

Finally, the last section of this chapter was about the results obtained through a new series of interviews to find out some of the conditions that need to be addressed as part of the clarification of the state of emergency of music therapy at the public level in Mexico.

In this regard, a series of recommendations were obtained based on the experience of other continental countries (Argentina and the United States) regarding the processes they underwent when managing the full integration of music therapy within their health and education systems in the public and private sectors. The aim is to shed light to Mexican music therapists on some of the procedures they can consider to start the integration of their discipline in the country at a public level.

Conclusions of the research. In this section, the limitations and scope of each of the objectives of this work were exposed through the external and internal of the results obtained. validation The state of emergency was made evidentin which music therapy, music therapy .music therapists and the Mexican model are in with respect to

to public life in Mexico. also It became evident what does exist to overcome this state. Issues that have the relevance for Mexican music therapists to initiate a process of discussion, studies, debate, reflection and exchanges with other disciplines and actors to propose possible solutions aimed at the integration of music therapy in the public life of the country through instruments.institutional

In this first study we only made an initial analysis of the institutional paradigm regarding the valuation of fundamental human rights such as health and education, focusing on the case of humanistic music therapy in Mexico. Some contributions made by were specifiedpioneers and new generations of music therapists in the country , as well as the identification of pending issues for these actors.

These issues proved to be a possible extension of the theoretical-conceptual frontiers on the epistemic decolonization of the structures of public life in the country, a topic that has the potential and importance to generate the interest of scholars of the disciplines involved in the field of health without the use of drugs in favor of the fundamental human right to health, as well as specialists in legislation and policy, scholars of living cultural heritage, health , promotionhuman , developmentamong others. All this in favor of the Mexican people.

Chapter 1. Theoretical : FrameworkBackground of Music Therapy in Mexico

In Mexico, the development of research on humanistic music therapy is in an incipient state with respect to its interaction with the public sector. For this theoretical framework, the complex nature of music therapy was considered, a characteristic that is reflected in the research development done by Víctor Muñoz Pólit (2008) as well as the different lines of research and the transdisciplinary approach of the discipline and the WFMT according to the publication of this organization in the *17th WFMT World Congress of Music Therapy* held in Vancouver, specifically the one entitled *Contemporary Global Practices A Comprehensive Review Classifying In Music Therapy* (op. cit.) in the *Music therapy today WFMT* online journal, Volume 18, No. 1. For this exercise, tools from both the historiographic method and analysis were usedcontent .

Subsequently, the disciplines that establish interactions with humanistic music therapy developed in Mexico were selected, as can be seen in the section *Methodology* of this research. Among these disciplines are: pedagogy, psychology and psychotherapy; as well as non-scientific such as branches of knowledge art, philosophy and the psycho-cultural heritage of the use of music by the native peoples of Mexico. Therefore, disciplines such as anthropology, history and sociology were also included.

The next phase for the development of this theoretical framework was the review of the work done so far in Mexico, with the objective of recognizing the state of the art of music therapy in the country.

Finally, this theoretical analysis led to the need for an epistemic framework that will guide the development of the transdisciplinary study of humanistic music therapy in this research: .the complexity and decolonization of music therapy

-This is why a couple of paradigms were required to open the frontiers, both to approach and integrate the knowledge of the native peoples of Mexico -that is why the chosen one was the *Epistemology of the South* by Boaventura de Sousa Santos (op. cit.), to guide the approach to the value of the wisdoms and to guide the approach to the value of the knowledge .excluded excluded by by science science and and instances instances that that operate operate under under the the colonizing colonizing paradigm- paradigm

and the one that allowed the approach of humanistic music therapy from a vision closer to its reality: Edgar Morin's complexity (op. cit.).

This epistemic framework brought with it the need for the use of the transdisciplinary method such as the tools of content analysis (Rivera 2019, 2020, 2021 and 2021b) given the nature of the humanistic music therapy model and its status at the institutional level in terms of the study in the fields of health, education and human development in the country.

1.1. Decolonization of music therapy worldwide, according to WFMT

Music therapy has a definition agreed upon and endorsed by the World Health Organization (WHO), which was established by the WFMT in 1996. And according to the decolonizing analysis of this music therapy instance (op. cit.), its discipline has developed in the world from the perspective of "approaches and models from within music therapy and from theoretical orientations outside music therapy" (Ibidem, p. 477). It should be noted that among the virtues of this analysis it was identified that, through the integration of inter, pluri and multidisciplinary works, a certain level of diversity in the currents developed in this discipline was legitimized, since the following were included as part of the different practices of music therapy in the world: ecology, cognitive behavioral psychology, developmental psychology, humanistic psychotherapy -and in the specific case of humanistic music therapy, human development can also be considered- and grief. This issue showed the plurality of perspectives of the discipline, which had not been considered before the work referred to, and that by doing so, the transdisciplinary characteristic of this discipline is strengthened.

In addition, this exercise of decolonization of music therapy by members of the WFMT has also borne fruit in terms of ordering and recognizing the different types of work developed in the world through the categories of: "orientations, approaches, methods and models" (Idem). With respect to this theoretical-conceptual contribution -subordinated to a research process, which according to its authors began in 2019-, it turned out to be a more detailed reference to refer to the theoretical-practical-methodological work generated in the world in a more defined manner, as follows

included in the translation made for this research (to see the original text, go to the source):

> Orientations are external trends of thought, most often from theoretical positions in psychology, sociology, and philosophy. They are often adopted as ways of informing music therapy practice and communicating with others about how practice aligns with theories known to them, without being explanations of music therapy practice.
>
> Approaches [or approaches] are the ways in which music therapists describe their practices (the whys), often integrating external orientations, but incorporating reference to practices and methods in the use of music. The understanding of approaches directly guides music therapists, ' practiceoften with specific reference to workplaces, groups of people and needs, and usually reflecting cultural, social, political influences.
>
> Methods are the ways in which music therapists do their practice with music (the hows). The practices employed are identified as a method when the techniques, procedures, protocols and plans are aligned according to a logical plan that describes how both the practice and the applications of the theories and principles are done.

(Ibidem, p. 478).

It should be noted that these references as awhole (to complete these parameters go to the section Criteria of a music therapy model, according to the WFMT and the Mexican model of this work) are parameters that mark the scope and limitations of each of the different music therapy , .practiceswhich allow the to categories of the subjects that make up this discipline renewedbe

For this work, this theoretical-conceptual construction turned out to be an element that worked as an indicator of study on music therapy practices, and although in the future it may continue to evolve and expand them through new constructions, according to the progress of new knowledge, today it represents a reference that offers clearer parameters for all the work done in terms of being able to study at what level each of these music therapy approaches has evolved, beyond issues unrelated to all the requirements demanded by the generation of new proposals, such as merely political matters -as illustrated in the section Humanistic Music Therapy and the Association of Music Therapists in Mexico of this research- that have originated inequality of opportunities to be part of this discipline and therefore to be studied and implemented. Therefore, the effort made by the members of the WFMT is a significant contribution to continue generating a greater degree of balance in terms of equality, plurality and decolonization, regardless of the pending issues.

In addition, was also itpossible to observe from the perspective of the value of the knowledge of music therapy works -studied by the authors who constructed these indicators-, that their existence, function and level of development showed their value, since they have been justified in the satisfaction of needs not previously considered under the paradigm of the five models of music therapy, as is the case of humanistic music therapy that covers the psychotherapeutic field from the humanistic/transpersonal paradigm and human development within the cultural and normative of Mexico.context

This new understanding expanded the frontiers of music therapy to other fields at a theoretical-conceptual, research, methodological and practical ; levelhaving among its virtues the integration of knowledge that has contributed to the construction of different uses to address the challenges involved in achieving the objective that gives meaning this discipline: the fundamental human right to health, to achieve well-being understood as the "state of the person in which the good functioning of his somatic and psychic activity is made sensible" (Royal Spanish Academy) and human development -from humanistic music therapy- which "consists of expanding the richness of human life, rather than expanding the richness of the economy in which human beings live. [...] an approach that focuses on people and their opportunities" (UNDP, n.a., n. .p). Important issues for the United Nations (UN), according to the United Nations Development Programme (UNDP).

It is worth mentioning that this juncture in world music therapy gave rise to work on this transdisciplinary research, considering the case of decolonization of the music therapy model created in Mexico as the object of study.

1.1.1. Criteria for a music therapy model according to the WFMT and the model.Mexican

Regarding the categories used for the different music therapy practices worldwide, those referring to humanistic music therapy were particularly observed; according to the level of theoretical, conceptual and practical development of this proposal allowed it, according to the analysis of Muñoz's work (op. cit.) entitled *Humanistic : Music Therapya model of music psychotherapy* under the parameters of the WFMT (op. cit.) -which according to our understanding of the original language-:

> Models are a framework for practice that encompasses a set of unifying theoretical foundations, approach(es), method(s), and technique(s) that are developed and uniquely establish your practice. These serve as a structure for the model and lend themselves to more rigorous testing and evaluation for refinement through practice

> and research. Some models have been developed specifically for music therapy and may have accumulated a body of research literature associated with them. Specific training is often required, resulting in additional credentials for music therapists who wish to identify themselves as professionals working with that particular area (p. 478).

This establishment of criteria legitimized the research and creative work done in the case of humanistic music therapy, generating the first significant condition for its possible inclusion in the academic study of the most finished works of music therapy. It should be noted that the construction of the humanistic music therapy model has been studied, evaluated and validated through different instances. During the process of exposing the first advances of this research, it was identified that Muñoz, in 1999, presented for the first time to the world music therapy community the results obtained until then in the *9th World Congress of Music Therapy* (Washington, D.C., USA). This was throughthe paper co-authored with Cheryl Dileo, Healing the soul: two approaches, one music-medical and the other in music psychotherapy and the paper: Humanistic Music Therapy.

Twenty-four years after the beginning of this research and creation, Muñoz (2008) defended his research *Humanistic : Music Therapya model of music psychotherapy* to obtain his master's degree in Guidance and Human Development at the Universidad Iberoamericana (UIA) in Mexico City. This work earned him the academic recognition of excellence requested by the dissertation synods for his degree. Subsequently, Muñoz presented these results at the *12th World Congress of Music Therapy* in Buenos Aires, with the paper Humanistic Music Therapy: A model of music psychotherapy with 24 years of experience (2008b, pp. 158-159).

With respect to the training and certification program for humanistic music therapists, it was observed that this process passed the institutional filters for graduate education in Mexico and was incorporated into the curriculum of the first master's degree program in

music therapy in the country: *Theory and humanistic psychomusical techniques* endorsed by the Ministry of Public Education (SEP), according to the RVOE 20121160 in 2012. This master's degree was taught in collaboration with the Humanist Institute of Gestalt in Mexico City.Psychotherapy

From the 2015 generation, Karen Weber Penninck's thesis entitled was found*El silbato de viento como herramienta dentro del proceso de musicoterapia (The wind whistle as a tool within the process of music therapy) humanista humanistic* 2015) , a work that obtained the distinction of honorable mention.

Regarding the study of the sources that make up this theoretical framework, it was observed that works with authorship of Víctor Muñoz Pólit, Ezequiel González Campos and Iván Sánchez Constantino, which were delivered in time, form and that were exposed in the *10th World Congress of Music Therapy* and *14th World Congress of Music Therapy* for some cause or criterion alien to the work done and that is of ignorance for the authors, could not be located in the corresponding publications. This is not a minor issue in terms of having access to this information and being able to make the corresponding consultation and study in this research -and evidently being able to be part ofthe sources of other research works-. Nevertheless, for this theoretical framework, this failure led to analysis based on private archival sources when they should be consulted through the corresponding bibliographic references.

Regarding the research work developed in humanistic music therapy by the students through dissertations, design of exercises and workshops -a requirement to conclude their training since the first generation started 1996-, different topics were observed under lines associated with the use, practice and application of the model in different areas (as can be seen in the section Research within humanistic music therapy of this work) that have been subordinated to the programsstudy and supervision , which have been developed, updated and endorsed by the instance that generated the postgraduate music therapy program in Mexico: .the IMMH

It should be noted that this institute was initially founded as a space for the development of the research that led to the construction of the humanistic music therapy model, as well as for the study and practice of music therapists with this model and others, suchas the imaginary guide with music (GIM) and the model

music therapy with a multi-modal approach (first generation, level 1: 2022-2023 and level 2: 2003, which will conclude in 2025), in addition to other proposals endorsed within the field of psychotherapy, as can be seen on the IMMH website. (n.d.).

The study carried out since decolonization by WFMT (op. cit.) managed to initiate a worldwide modeling that can build the basis for integration and equal opportunities so that a work that meets any category used by this instance is not lost due to lack of legitimization, study, integration and practice; since its loss would be an undesirable issue in terms of the challenges that music therapy has to continue evolving and providing answers to the requirements and efforts in terms of the complexity of building the full exercise of the fundamental human right to health worldwide and its contribution to other fronts such as human development.

Therefore, the legitimization of the consolidation of the humanistic music therapy model in terms of the parameters used by the WFMT in 2023, was for its creator and for the community of humanistic music therapists as a whole (collaborators, humanistic music therapy teachers, humanistic music therapy professionals and students) an indispensable condition to continue with its evolution by initiating a process of communication and dissemination aimed at its inclusion as part of this discipline worldwide and above all to face the challenge of achieving its integration in the public sectors of Mexico: education, health and human development. Hence the importance of the decolonizing work of music therapy, because how to continue advancing towards the sectors public in the country without this recognition?

In addition, the new paradigm of decolonization of music therapy therapy withincan be the prelude to study the research and creative processes involved in the development of works classified as orientation, approach, method or model of works not previously recognized, and which are already part of music therapy's own knowledge. It would be worthwhile to analyze this topic since, among the creators of these works, there are music therapists with unique knowledge, which has no precedents and which cannot be studied in any certification or study, since they are knowledge .acquired through a successive phase

between experience, research and creation. This process generated a unique formation, supported by the development of research, creation, innovation, professional practice, both clinical and in teaching and learning, as in the case of Muñoz or as in other pioneering cases, which arise from the requirements and demands of this complex path in places around the world where the discipline is in its incipient state.

In the case of humanistic music therapy during the time of the lack of recognition and legitimization by the instances in which the contribution was made and which represents , itledto its exclusion in music therapy itself and in its consideration as a complementary part of other music therapeutic works or other disciplines at a theoretical-practical-methodological level, diminishing to some extent its opportunities for evolution and level of contribution.

1.2. An approach tothe pioneering and contemporary stages of music therapy in Mexico.

According to the sources referred to in this section of the research, in the field of music therapy in Mexico, only some data were located on the work developed by different characters within the first two decades ofthe pioneering by stage initiated Consuelo Deschamps and Guillermo Villegas, founders of the use of this discipline in Mexico; however, their work did not leave the conditions to give continuity to the use of music therapy they applied and no publication of research could be located. developed by them Therefore, the trajectory of Víctor Muñoz Pólit was considered as part of this period. He developed different lines of research that led him to the consolidation of a music therapy model; he systematized the teaching-learning process of humanistic music therapy and founded the only school in thefield that has existed in a prolonged and sustained manner from the 1990s to the present: the IMMH. This is without forgetting the work done by María Petragalia, Luisa Arroyo and Ester Morrow Tronce, who also made valuable contributions during the period considered in this research for the pioneering stage of music therapy in Mexico.

Deschamps and Villegas apparently began their work in the 1970s,

and according to mezzo-soprano Lidia Rendon "they brought music therapy through the Therapy and Education Foundation (IAP) [which is currently in a state of liquidation]" (Indigo, 2020, n. p.), and according to the Mexico City government website, in the Registry of Private Assistance Institutions, with institution number: 0518 (n. a.) its objectives were:

A) to assist people who, due to their socioeconomic needs or disability problems, are unable to meet their basic subsistence and development requirements.

B) the provision of social orientation, education and training to professionals in the area of health and education, to people with disabilities and low income, through music therapy and other related techniques.techniques

[With the] Board of Trustees:

1. JOSE GUILLERMO VILLEGAS Y MALDONADO PATRON PRESIDENT
2. ALEJANDRO VILLEGAS MALDONADO TRUSTEE SECRETARY
3. MARÍA DEL CONSUELO DESCHAMPS BARRIOS TRUSTEE TREASURER
4. ROSANA TLANESI VILLEGAS DESCHAMPS VOCAL TRUSTEE
5. HUGO RIVERA HERNANDEZ PATRONVOCAL
6. GRISELDA MERA OVANDO PATRONVOCAL

7. MARGARITA MORGA GARNIER VOCAL TRUSTEE

8. MAURA PATRICIA VAZQUEZ SUGAZTEGUI TRUSTEE MEMBER

9. MARIA LUISA CASTRO FERNÁNDEZ VOCAL PATRON

10. NURIA DE LOS RIOS GARCIA PATRONO VOCAL

(s. p.)

Unfortunately, this source did not record the services and activities developed by this foundation. Nor was it possible to obtain the year of its creation and liquidation.

However, according to the only evidence located in this analysis, the line of work of Guillermo Villegas and Consuelo Deschamps could be related to the attention to problems with a certain direction towards the subdiscipline of the sociology of music or sociomusicology regarding the integration of music and the body, particularly in educational processes of musical teaching-learning or possibly along the lines of the method of Émile Jaques-Dalcroze: Dalcroze , rhythmicsclassified as a music-therapeutic approach, according to the WFMT (McFerran, op. cit, p. 480), which Deschamps and Villegas called music of the body, using the practice of the cosaphone, according to their different exhibitions as in the *International Biennial of visual-experimental poetry and sound poetry in Mexico* (BIPVE), since according to César Horacio Espinosa (2018) "Guillermo Villegas and Consuelo Deschamps put into practice the music of the body, exhibited the *Cosaphone* and premiered their visual score *Andante*, in 1970" (s. p.). Although they most likely used this and other working tools:

> [...] at the end of 1985, during the exhibition and event of our first BIPVE in different locations of the city that lasted until 1986 at the José Martí Arts Center next to the crowded Alameda in downtown Mexico City,

> an exhibition and performance by the Psychology Workshop of the National Conservatory, directed by Guillermo Villegas and Consuelo Deschamps, took place (Espinosa, op. cit., n. p.).

Since, both were teachers at the National School of Music in which apparently was one of his major areas of intervention, according to other sources on the exposure of his work musical education *Music of the Body and Education* and *Instrumental Dance*, according to Susana Dulzin Dubin (2010).

Another source located, was the presentation made at the *1st International Symposium of Music Therapy of the Mexican Center of Music Therapy*, inwhich Xóchitl Palmas Islas (s. a.) during the opening session, according to the video transmitted through participated *Facebook*, which addressed the topic Music therapy in Mexico (00: 6:55), where she stated that the work of Villegas and Deschamps started from an artistic psychomusical, work. social This could also be observed in Espinosa (op. cit.) and Dulzin (op. cit.).

In addition, Palma (2023) also stated that Villegas and Deschamps performed around two hundred concerts in which they sought to experiment and develop creativity and therapeutic objectives. In 1983 Villegas and Deschamps founded the Mexican School of Music Therapy -from which, in this research we were not able to obtain its mission, vision or work programs, so it was not possible to affirm that they had offered training or any type of formation of music therapists to give continuity to their work-. In addition, in 1986 they held the in *1st Congress of Art Therapy and Education*, which place tookan interdisciplinary the participation of musicians, pedagogues, psychologists and the main theme was the use of art for therapeutic purposes.context with

Unfortunately for this research, only one mention of was locatedVillegas and Deschamps, ' theoretical work referred to by Xóchitl Palma Islas (2023) as La Escuela Mexicana de Musicoterapia, which was published in 1999, through the National Institute of Human Communication of the Ministry of Health. This research did not have access to this publication, but it is undoubtedly part of the pioneering work of music therapy in Mexico that cannot be left unmentioned.

It should be noted that in Mexico the pedagogical work in the training of musicians and singers has evolved, as evidenced by the works coordinated by the Faculty of Music of the Universidad Nacional Autónoma de México, including those of Raúl Wenceslao Capistrán Gracia, Irma Susana Carbajal Vaca, Luis Alfonso Estrada Rodríguez, , María de Lourdes Palacios Palacios González, Mercedes Alejandra Payán RamírezIris Xóchitl Galicia Moyeda, Elvia Garduño Teliz, Patricia Adelaida González Moreno, Laura Elizabeth Gutiérrez Gallardo, Hilda Mercedes Mercedes Morán Quiroz, Osmar Alejandro Ruelas Jara, José Luis Navarro Solís, Mercedes Alejandra Payán Ramírez, Josep Jofré Fradera, Hilda Mercedes Morán Quiroz, Osmar Alejandro Ruelas Jara, José Luis Navarro Solís, María de Lourdes Palacios González, Mercedes Alejandra Payán Ramírez, Sergio Ramírez Cárdenas, Cynthia Hanet Rubio Martínez, Federico Sastré Barragán, Laura Isabel Servín Morales, published in 2021 under the title *La educación musical en nivel básico en México* de la Facultad de Música de la Universidad Nacional Autónoma de México.

Among the authors of *La educación musical en nivel básico en México* Josep Jofré Fradera. He earned a Master's degree in Music Therapy at the University of Barcelona and has taught courses and lectures on music, pedagogy, musicology and music therapy at universities in Mexico, Spain and France. He has several publications with the Ma Non Troppo publishing house in Barcelona. Currently he has joined the work of the Centro Mexicano de Musicoterapia as co-founder and is also a member of the AMME.

Another person who has worked in Mexico isthe case of music therapist Luisa Arroyo, who according to Palmas (op. cit.) held the *1st Seminar on Music and Education Music Therapy* in the city of Guadalajara in 1999. Six lectures by three international and three Mexican speakers, .were given including Víctor Muñoz Pólit with the lecture Humanistic Unfortunately, we were unable to obtain more information about Arroyo.Music Therapy

Muñoz's research work was added to the first efforts in the development of music therapy in Mexico. His work was based on the process that began the atfield level in 1985 -in his first research delivered to the Universidad Iberoamericana-, and his main lines of research during this pioneering stage were also located:project

- First line of research: "the knowledge of the use of music on the relationship human being-music of the native peoples of Mexico, valued as

heritage of [humanistic] music therapy" (s. p.). This line was studied using the method multidisciplinary between humanistic music therapy and the disciplines of anthropology and sociology.

- Second line of research: "the use of music in the field of health and well-being" (Idem). This line was analyzed from the perspective of the practice developed as one of the areas of music therapy in the world as part of health systems.

- Third line of research: "the theoretical and philosophical foundations of humanism, which founded the humanistic psychotherapy created by Carl Rogers, Abraham Maslow" (Idem). This line belongs to the study made from the psychotherapeutic interdiscipline and the results contributed to the philosophical, theoretical and conceptual conformation of humanistic music therapy.

- Fourth line of research: "humanistic psychotherapy as a field of practice of humanistic music therapy with exponents such as Carl Rogers and Fritz Perls" (Idem). Later he integrated to this line the work of John Pierrakos, Jacobo Levi Moreno, Rosario Chávez Ríos and Sergio Michel Barbosa, Thomas Trobe and Gitte Demant Trobe and two music therapy models: the work of sonodramas with Carlos D. Fregtman and the model of Helen Lindquist Bonny. This line belongs to the study made from the psychotherapeutic interdiscipline and the results obtained from this process defined its main field of application.

- Fifth line of research: "definition of the attitudes and skills of the music therapist[humanistic] ". Study made from the interdiscipline between humanistic psychotherapy and humanistic music therapy at the level of its practice.

- Sixth line of research: "the establishment of the structure of the different humanistic music therapy programs, workshops, growth groups, diploma courses and specialties" (Idem). Later, the use of pedagogical models would also be integrated to establish the structure of the results obtained by Muñoz at the level of a music therapy model. This last line was part of the multidisciplinary study of the research developed by Muñoz between humanistic music therapy and pedagogy; as can be seen in the section Theory on pedagogical models and humanistic music therapy, of this work.

Regarding the information obtained in this historiographic analysis of music therapy in Mexico, it was possible to clarify that the work of body and humanistic music therapy did not share research lines; although the work music of Deschamps and Villegas was developed within the field of psychopedagogy, it was not a reference for the research that led to the creation of the music therapy model. humanistic In this , regardMuñoz shared in the interview made by Jofré Fradera (2023) that:

> The work being done at home and abroad was not the kind of music therapy work I expected to do.
>
> It didn't resonate with the few studies that were out there and I had to start creating humanistic music therapy (00:04:10) (AMME).

That demanded different inputs such as the use of different research methods, the study of different currents of humanistic psychotherapy, the development of different skills for the generation of new knowledge for this model, the demand of years of practice as could be observed in the section Humanistic music therapy and the study methods used during its creation ofthis research, as well as the conformation of a physical place that was specially established and designed for the creative and research , processas well as for the study and practice of this and other models of music therapy: The IMMH; among other requirements that could be identified throughout this work.

In addition to the data on the trajectory of these pioneers, it was identified that, parallel to those mentioned, also worked "Esther Murow Troice, who was trained in the U.S. and worked individually", according to Serafina Poch Blasco (1998, p. 498).

Among Murow's evidences, we find the research *"Music therapy as part of a program of multiple therapeutic interventions in the treatment of a group of patients with schizophrenia in chronic ", phase*done in 1997 for her master's degree in Clinical Psychology at the National Autonomous University of Mexico (UNAM). This work was done within the psychiatric environment and was .to study the usefulness of music therapy in cases of patients with schizophrenia

in the chronic phase, a subject that I continue to develop (Murow and Unikel, 1997; Murow and Sanchez, 2003).

Later, María de los Ángeles Ahrens Gil, humanistic music therapist of the first generation, joined the music therapy work done by Víctor Muñoz Pólit. Together, between 1997 and 2002, through the IMMH, they brought to Mexico the training of the GIM model with teachers from the Mid Atlantic Institute of Virginia: Carol Bush, Sierra Stokes, Jim Borling and Ginger Clarkson. This effort resulted in the first three generations of this model in Mexico.

It should be noted that Clarkson was not only part of the team of teachers of Mid Atlantic Institute of Virginia for the first three generations of GIM in Mexico, she also taught at the University of the Americas in the city of Puebla, and is part of the honorary members of the AMME. Her line of work in GIM has been about transpersonal work, she is also author of different books, among these *Spiritual Dimensions of Guided Imagination with Music* (Barcelona Publishers, 2019). She has published several articles on her adaptations to the GIM , methodas in her private GIM practice she has integrated Vipassana , meditationsubtle energy , Core-energetics, and Gestalt therapy, according to her website.

In his book, *I Dreamed I Was Normal: A Psychotherapist's Journey into the Realms of Autism*, Clarkson (2023) documented how he adapted GIM in his work with three autistic adolescents who lacked the ability to express themselves verbally (n. p.).

According to AMME (op. cit.), "Mariela Petragalia is another music therapist who has given workshops and courses in Mexico since the 80's, besides representing Mexico in the constitution of the Latin American Committee of Music Therapy". Unfortunately, it was possible to not identify her line of study and work as part of the Mexican .music therapy effort

Another music therapist who has worked in Mexico is Teresa Fernández de Juan. She developed research on gender violence according to various sources (2006; 2013; 2015).

To these efforts to implement music therapy in Mexico, we found the work done by Eugenia Hernández Ruiz, who through the response of an interview made by

for the development of this research (see appendix I: Questionnaire for interviewing music therapists of the AMME for the research: Humanistic music therapy and its study from the transdisciplinary) shared that she has a master's degree through an equivalency program in music therapy and the Ph.D. in music therapy at the University of Kansas.

Hernández has worked at Arizona State University, since August 2018, as a professor and researcher in the discipline of music therapy; at the University of Kansas from August 2014 to May 2018 as a research and teaching assistant during her doctoral studies; between August 2005 and July 2014 as music therapist and collaborating with this institutionatthe Clínica Mexicana de a Autismo y Alteraciones del Desarrollo, A.C., , from August 2005 to July 2014 as a music therapist and collaborating with this institution; from January 2005 to December 2009 as a music therapist at Fortaleza Centro de Atención Integral a la Mujer y la Familia, , IAPand from September 2004 to date at MusiCura, S.C. as director, founder and music therapist, in private practice and supervision of professionals.music therapy

She has worked with patients with Parkinson's disease, cancer and palliative , careeating , disorderscerebral , infarctionDown , autism, as well as survivors and perpetrators of domestic/gender violence. For this, she has used an integrative , I approachashave an eclectic , backgroundbased on cognitive-behavioral , therapybut also humanistic and systemic. Her lines of research have been:

1) Music therapy and autism: coaching for parents of music interventions; effect of music therapy on autistic children, needs of families, early intervention, neuroscience (December 2022, July 2022, January January 2022, 2022, 2021, 2020, Dec.
2019, August 2019, July 2019, 2018 and 2017).

2) Music therapy student development in higher education: pedagogical studies for the development of research skills in music therapy bachelor's and master's degree students.

3) Music therapy and well-being: studies of the impact and effectiveness of musical stimuli to increase mindfulness and anxiety management.

4) Development of music therapy in Mexico and Latin America.

5) Gender violence and music therapy.

On the other hand, in 2018 Juan Carlos Camarena López, a humanist music therapist, and Víctor Muñoz Pólit founded the AMME:

> It is the first Association of Music Therapists in Mexico, with legal personality. Its main objective is to spread Music Therapy and bring together Music Therapists in our country [...]. We are organizational members of the WFMT (World Federation of Music Therapy - Full Organizational Member) with voting rights and of the CLAM (Latin American Committee of Music Therapy), where we represent Mexico (AMME, 2021, s. p.).

Likewise, the work done by Xóchitl Palma and Daniel Torres, who founded "in the year 2020 the Mexican Music Therapy Center (MMC)" (Palma, 2013, p. located467) and according to the AMME, Torres was the was secretary of this organization -since Hernández later performed these functions- .for some months in the year 2023

According to the MMC website, in March 2021, they held the *1st International Symposium of Music Therapy*, in which we had the participation of speakers from countries such as the United States, Argentina, Spain, China and Australia; and "also, in July 2021, we held the *1st National Conference of Music Therapy*, an event that brought together Mexican certified music therapists to share their work in the field of Music Therapy in our country" (Centro Mexicano de Musicoterapia, s. a., s. p.). It should be noted that it seems that the selection criteria of the music therapists considered in this exercise were only those who had certifications abroad, since all music therapists who have been certified in Mexico were not considered for this exercise.

Finally, the theoretical-practical and institutional music therapy founded contributions in Mexico, such as Music of the the Body, Body.the IMMH, and the the Music Therapy Music Model, of

humanist, the different individuals who have contributed to open space for music therapy in Mexico, such as MusiCura, the AMME and more recently the MMC, make up what has been done and what the country has in terms of theoretical-conceptual, methodological, technical and institutional progress in music therapy to face the challenges of the evolution of this discipline in the country in terms of its integration in public sectors: health, education and human development.

However, in all cases the efforts have been made from private investment and have failed to prosper towards the public life of the country, in its effort to .guarantee the fundamental human right to health and human development from the perspective of humanism

1.3. The fundamental human right to health and music therapy

In the *Constitution of the World Health Organization*, WHO (2022) stated that "the enjoyment of the highest attainable standard of health is one of the fundamental rights of every human being[1]" and that this should include "timely, access acceptable and affordable to health care services of sufficient " quality(n. p.). Achieving worldwide implementation of this right is a complex endeavor. One evidence of this would be the repercussion of the level of poverty in any of its degrees and, even worse, the inequality in the UN member countries.

In fact, the number of human beings who do not have the conditions to exercise this right and others in the category of fundamental human rights, are evidence clear of the failure of Western culture with respect to its economic ; since systemthese rights should be exercised by all humans, as they are "innate or inherent to the nature of the person, primary or fundamental. Likewise, they have been considered as immutable, eternal, supratemporal and universal" (Witker, 2016, p. 3). Hence the importance of joining efforts in all possible dimensions,

[1] Human rights are "the set of civil, political, economic, social and cultural , entitlements, prerogatives, freedoms and claimsincluding remedies and mechanisms to guarantee all of them, which are recognized to human beings, considered individually and collectively" (As cited in Witker, 2016, p. 4). It should be noted that these rights are grounded in the Charter of the United Nations Organization. Signed in San Francisco (United States) on June 26, 1945; entry into force October 24, 1945, in accordance with Article 110.

at least in the member states of the UN, a matter that has involved their societies as a whole at the global level:

> Human rights are universal because they are applicable to all people without distinction of any kind. does not matter Itrace, color, sex, ethnic or social , originreligion, language, nationality, age, sexual orientation, disability or any other distinguishing characteristic because these rights are of and for everyone. This characteristic also refers to the fact that they are rights accepted by all States (As cited in Witker, Ibidem, p. 5).

From the perspective ofthe complexity of the exercise of the fundamental human right to health, it was observed that this right has different interactions that must be considered in the institutional construction at a global level, since

> The enjoyment of the right to health is closely related to the enjoyment of other human rights such as the rights to food, housing, work, education, non-discrimination, access to information and participation (WHO, op. cit.).

Among others not catalogued as fundamental , human rightssince the institutional structure of health worldwide must involve other basic such as freedom, according to the WHO, when it pointed out that "many people with mental health disorders remain in centers for the mentally ill against their will, even though they have the capacity to make decisions about their future" (Idem). Therefore, in the construction of freedoms and rights, the States play a aspects leading role; as has already occurred in Mexico, which reformed its *General Health Law* in response to this important aspect of rights and freedoms, as reported in *Article 75*, which explicitly states that "For ".no any reason reason whatsoevermay be internment used for

be indicated or prolonged, if it is intended to solve family, social, labor or housing and patient care problems" (n.p.).

For this reason, everything that adds to the work of building conditions that contribute toa more functional balance in order to guarantee the exercise of the fundamental human right to health is important. For example, the traditional medicine of native peoples, which by the way continue to offer alternatives, according to the evidence of the *First High-Level World Summit on Traditional Medicine to review data available and promote health care for all* (WHO, 2023) or the fact that the WHO has not only been aware of the work done by music therapy worldwide, but also included it in the list of recommendations to the member countries of this organization, since music therapy "brings benefits to the health-disease binomial. All this also taking into account that it is a very economical instrument of care and devoid of side effects" (Somos pacientes, 2015, n. p.). This and other contributions of music therapy treatments to health have been recorded and published under scientific parameters, so the lack is no longer a problemof evidence , as can be seen inthe different sections of this research and the diverse and abundant bibliography published in different parts of the world.

In fact, the countries in the world that have integrated the recommendation of the use music therapy as part of the services of their health systems are those that already have a study of music therapy at university level (higher and postgraduate) and have done research and development of new knowledge on the contributions of this discipline in the field of health and wellness, among these countries are Argentina, Germany, Australia, Austria, Belgium, Brazil, , CanadaChile, Denmark, United , Great Britain, Holland, Norway, Finland, Portugal, Uruguay, just to mention Statesa few.

Music therapy within hospitals has supported pharmacological with non-pharmacological treatments (Otero et al, 2019, p. 107) and in the best of cases according to Kenneth Bruscia (Bruscia, 2007), Denise Grocke and Tony Wigram (2011) and Karina Ferrari (2022) generated methods to add in an interdisciplinary way and under an vision integral to treatment of different medical areas to treat pain (Sanjuán

Naváisa, M., Via Claveroa, G., Vázquez Guillameta, B., Moreno Durana, A.M. & Martínez Estalella, G., 2013; Hui He, Zhijian Li, Xu Zhao & Xiaofeng Chen, 2022; Agreda, 2022; Viana et al, 2023; Melo Orta, D., Páez Maldonado, B., Valdés Saldaña D. & Palafox-Badillo.

J. E. 2024), as part of transdisciplinary work in areas of oncology (Elisabeth Britez, Núñez and Almirón, 2020), palliative care (Lemus, 2019), language (López, Acosta, Cruz and Ramos 2021; Livengood and Sanabria, 2022), cognitive functioning (Sanabria, 2022); likewise other areas of work with older adults (Gómez et al, 2014; Solé, Mercadal, De Castro and Asencio, 2015; Gómez, M. and Gómez, J., 2017; Fitri, Rekawati & Kusuma, 2019; Camila and Millan, 2019; Mansilla and Knopf, 2021; Mansilla and Knopf, 2021), as well as in educational, communication and disability processes as the different works presented in the book of papers *Training program for mediators in music therapy and disability* (Matía and Huete, 2003) that addressed the topic of music therapy in Down syndrome, cerebral palsy and autism among other contributions.

Likewise, in health matters, it has been recommended the importance of countries working on prevention and care policies, since different aspects together constitute human health, defined by the WHO as

> "A state of complete physical, mental and social well-being and not merely the absence of disease or infirmity." The quotation comes from the Preamble of the Constitution of the World Health Organization, which was adopted by the International Health Conference, held in New York from June 19 to July 22, 1946, signed on July 22, 1946, by the representatives of 61 States, and entered into force on April 7, 1948. The definition has not been modified since 1948 (WHO, n. a., n. p.).

The complexity of factors that this approach to health demands has involved efforts on the part of society as a , but it was observed that it stands out from the rest.

The of the member countries of this world body , since each country needs to generate the legislative, regulatory, political, development plans, structural, environmental and conditions work done or omitted by the nation-state of each is significantother basic necessary for human beings to achieve the level of physical, mental and social well-being proposed by this world body, as well as the absence of diseases and illnesses.

As evidence of this with respect to music therapy, the case of Argentina was located, a State that has a legislative and regulatory body that favors the inclusion of music therapy in the public sector, according to the enactment on December 30, 2006 of the Senate and Chamber of Deputies of the Argentine Nation gathered in Congress of the *Provincial Law of professional practice of music therapy*, currently called *National Law 27.153 Professional Practice of Music Therapy. Public Health*, and the laws derived from it, Provincial Laws:

> Neuquén Law 2111. Psychopedagogue and music therapist. Norms for the practice of the profession; Approval: 19/04/1995; Promulgation: 28/04/1995; Official Gazette 26/05/1995; Río Negro Law 3112. Music Therapy. Norms for the practice of the profession; Sanction: 07/29/1997; Promulgation: 12/08/1997; Official Gazette: 08/25/1997; Chaco Law 4478.
> Music Therapy. Norms for the practice of the profession; Enactment: 05/06/1998; Promulgation: 26/05/1998; Official Gazette 06/10/1998; La Pampa Law 2079. Regulates health activities. Articles 87; 88; 89: specifically refer to the practice of Music Therapy; Enacted: December 2003; Tierra del Fuego Law 710. Professional Practice of Music Therapy. Enacted: June 29, 2006. Official Gazette 30/08/2006; Buenos Aires Law 13635. Music Therapy.

> Regime for the practice of the profession. Conditions. Rights and obligations of professional music therapists. Prohibitions. Registration and registration; Approval: 28/12/2006; Promulgation: 18/01/2007 (Partially vetoed by Dec. 45/2007); Official Gazette 02/02/2007; Entre Ríos Law 10134. Professional Practice of Music Therapy in the Province of Entre Ríos; Enactment: 06/22/2012. Official Gazette 22/10/2012.College of Music Therapists of Entre Ríos: on November 17, 2012 the first College in the country was formally constituted, which is responsible for the control of the practice of the profession and the government of the respective professional registration (Asociación Argentina de Musicoterapia, 2017).

These referents, which guide institutional conduct, generated the conditions for this discipline to become part of the public and private health system. Another condition basic was the creation of study programs at the undergraduate and graduate in levels private and public . universitiesThis was evidenced in the *Statute of the University of Buenos Aires*, in force as of July 29, 1966. Replaced by decree of the National Executive Power with the number 154 of December 13, 1983, declared in force by law number 23.068 sanctioned on June 13, 1984, promulgated by decree of the National Executive Power with the number 1.975 of June 26, 1984 and published on 29June , 1984. Structural documents that were necessary to integrate and therefore regulate music therapy at an institutional level.

According to Cecilia Cameo and Leticia Mullión (2009), this degree was founded at the School of Psychology of the University of Buenos Aires, as well as postgraduate academic programs in schools of psychology, medicine and humanities. These efforts have borne fruit, as music therapy in Argentina continues to generate new

knowledge, being part of the study of other disciplines, generating new jobs and above all being part of the construction of a more functional balance in terms of the fundamental human right to health in that country.

However, not all countries have adopted the WHO's recommendation to integrate music therapy in the work wellbeing, as is the case of Mexico, hence the section The health sector and music therapy in Mexico has been designed to analyze the state of music therapy from the perspective of the health sector and the wellbeing of the population.

1.4. Research conducted within music therapy in the Mexicoinfield health and wellness

For the development of this section, we used the results obtained in the answers of the interview questionnaire to the AMME music therapists for the research: humanistic music therapy and its study from the transdiscipline (Annex I), as well as the review of different works located inthe IMMH library it is the only institution that has research done as part ofthe training in one of the world's models: humanistic music therapy- and different works located in this study. The intention of this analysis was to give an account of the state of research development in the field of health and wellbeing. Some of the lines of research that have been carried out by Mexicans, either individually or as part of a team, are as follows:

1) Music therapy and autism: coaching for parents of music interventions; effect of music therapy on autistic children, needs of families, early intervention, neuroscience.

2) Music therapy and well-being: studies of the impact and effectiveness of musical stimuli to increase mindfulness and anxiety management.

3) Humanistic music therapy in Mexico: its different applications in the of health.

It was observed that only four of these lines were developed in the public health sector. The rest of the localized works have been carried out under the subsidy of foreign universities or as part of private efforts.

1.4.1. Music therapy and autism

Although it is true that music therapy research in Mexico in the field of health has little quantitative , developmentwe found through the interview format (Appendix I), works done by Mexican music therapists on some of the contributions of the anteversion of music therapy in the field of autism:

- Hernández-Ruiz, E. (2023). Recreative to improvisational music-making with a mother and her autistic child (chapter).
- Hernández-Ruiz, E. (2023). Virtual parent coaching of music interventions for young autistic children in Mexico.
- Hernández-Ruiz, E. (2022, December). Musical improvisation between parents and autistic children for development and communication.
- Hernández-Ruiz, E. & Lehrer, G. (2022). Music therapy was never on the table: Perspectives of parents of young autistic children.
- Hernandez-Ruiz, E., Qi, R., Wampler, M., & Welsh, E.R. (2022). Psychological and neural differences of music processing in autistic individuals: A scoping review.
- Hernández-Ruiz, E. & Braden, B.B. (2021). Improving a parent coaching model of music interventions for young autistic children.
- Hernández-Ruiz, E. (2021). Parent-mediated music interventions with children with ASD: A systematic review.
- Hernández-Ruiz, E. (2020). Feasibility of parent coaching of music interventions for children with ASD.
- Hernández-Ruiz, E. (2019). Parent coaching of music interventions for children with ASD: A conceptual framework.
- Hernández-Ruiz, E. (2018). Parents can do it, too: Developing a model to coach parents in the use of music interventions for their children with ASD (systematic review, conceptual framework, and limited-efficacy study). Doctoral dissertation. University of Kansas, Lawrence, Kansas.

- Hernández-Ruiz, E. (2017). Music therapy and Parent-Early Start Denver Model to teach social communication strategies to parents of preschoolers with ASD: A feasibility study.

It should be noted that these investigations were carried out in the United States, a continental country that has an academic career in music therapy from undergraduate to doctoral level, a matter derived from the will of the nation-state to institutionalize and legitimize its practice and study in the country.

1.4.2. Music and Wellness

Among the research work developed by Mexicans in the field of wellbeing, only the work done by Hernández, who is possibly the only Mexican with a doctorate in music therapy and who has access to the necessary infrastructure was found. to develop her quantitative work, This showed the efforts that Mexicans have to make to be trained in a university.

- Dvorak, A.L., & Hernández-Ruiz, E. (2019). Comparison of music stimuli to support mindfulness meditation.
- Hernández-Ruiz, E. (2023). Musical stimuli for mindfulness practice: Emerging research and clinical implications.
- Hernández-Ruiz, E. (2022). Music to decrease anxiety in college students during the COVID-19 pandemic.
- Hernández-Ruiz, E., Sebren, A., Alderete, C., Bradshaw, L., , & FowlerR. (2021). Effect of music on a mindfulness experience: An online study.
- Hernández-Ruiz, E. & Dvorak, A.L. (2020). Music and mindfulness meditation: Comparing four music stimuli composed under similar principles.
- Hernández-Ruiz, E. & Dvorak, A.L. (2020). Music stimuli for mindfulness practice: A replication study.
- Hernández-Ruiz, E., Dvorak, A.L. & Weingarten, K. (2020). Music stimuli in mindfulness meditation: Comparison of musician and non-musician responses.
- Hernández-Ruiz, E., James, B., Noll, J., & Chrysikou, E. (2018). What makes music relaxing? An investigation into musical elements.

1.4.3. Humanistic music therapy in the fieldof health and wellness

Some of the dissertations of students who have been trained in the model were locatedhumanistic music therapy and . who addressed issues in the field of health and wellbeing It should be noted that in this section a different analysis was made to the previously consulted works since the dissertations cannot be located and consulted on the web, given that they are not digitized in the IMMH library, so the following items were considered as part of the analysis: authors, title, scope, general objective or question and assumption, and comments on the conclusions (Figure 1).

Figure 1. Comments on dissertations on the humanistic music therapy model and .its application in the health care setting				
1997				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Margarita Sánchez Barssé and Maria of los Ángeles Ahrens Gil.	*Childbirth integrated psychomusical.*	Delivery.	Propose a psychomusical integrated approach delivery.	The proposed program , so it remained at the level of theoretical approach, however, was not appliedthe work at the theoretical level showed some of the contributions of music therapy for benefit of theboth health care personnel, parents, especially for the mother and .therefore for the child during the birth canal.
Rosa de Guadalupe Ponce de Zozaya.	*Musical environment of the child from prenatal to early childhood.*	Neonatal y development.	Give birth to concerns about how the child from the intrauterine stage is capturing the sounds, as well as at birth, until the stage of five years.	The research was done at a theoretical level, and this section focused on the child's relationship with music and the facilitating effect of music on the expression of feelings, the stimulation of their creativity and the expression .support
Maria of los Ángeles Ahrens Gil.	*The music therapy as an alternative in the rehabilitation of the blind.*	Rehabilitation.	Establish theoretical parameters on the rehabilitation rehabilitation of the blind with music therapy.	The music therapy is an efficient efficient means at the rehabilitation of and the affirmation of their self-esteem.
1998				
Kima Gomez Navarro.	*Prenatal musical bonding.*	Parental.	To verify the contribution of the use of music through music therapy with respect to facilitating awareness in pregnant women and their partners through music of the importance of the bond. prenatal affective and intrauterine harmonization.	The proposed program , so it remained at the level of a theoretical approach; however, it was possible to carry out the verification proposed as the objective of the research.was not applied

José Luis Suárez Gallardo.	*Musical awareness as a tool in sex education. as a tool in sex education.*	Sexology.	To analyze the importance musical awareness in the work in the area of sexuality.	The proposed program ; however, the analysis was sufficient to conclude with was not implementedthe hypothesis that would it contribute to level of awareness.
2000				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Maria del Rocío Arellano Baldera.	*Bibliographic review of musical aspects in infants.intrauterine and neonatal a nd neonatal infants.*	Intrauterine a nd neonatal.	To study intrauterine development and neonatal and the use of music therapy in these stages.	The conclusion of his study was about: that the use of music in music therapy has benign on intrauterine development as neonatal; as well as to work on issues such as physiological and psychological effects, in the development of effects communication, identification, association and self-expression in human beings during these stages of development, according to the sources studied on the effects of music in the intrauterine , childthe postnatal child and its development of creativity that prove the effectiveness of the use of music therapy in this stage of development. The importance of these stages is that there are adults who need to work with these stages of development and for this purpose the following are used sound psychology techniques and sonic rebirth.
Geraldina Herrera Vega.	*Music therapy in the treatment of cancer.*	Health.	Propose the use music therapy humanist both responsive and active during the the sessions of	The interest both and physicians patients who participated in the in the research - by the use of music therapy as part of the

			chemotherapy and in regular sessions for cancer patients, according to the experience of former cancer patients and oncologists.	healing process, according to the results of the people with whom the proposal was shared (patientsex-cancer), it seemed to thatthem important to work with feelings, especially anger.
2002				
Mireya Gomez Gomez.	*Music nutrition in the treatment of eating .disorders*	Eating .disorder	Implement humanistic music therapy to treat disorders (anorexia, bulimia and compulsive eating)eating (anorexia, bulimia and compulsive) in the female population between the ages of 15 and 56 years old, inmates of the Treatment Center.eatingAddiction	In the work done, the attitude of total empathy and the ability of musical empathy during the contact phase (at the emotional level) of the mth methodology, were important for the population studied, specifically to work on feelings of guilt, shame, anger and pain, as it was observed phenomenologically that the participants were able to express themselves without violence, .and according to the report the processing stage, the participants experienced a sense of liberation and relaxation after the work with music therapy.
2003				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Margarita Carbia Pizarro.	*Group exercises of humanistic music therapy: a first experience with a group of blind people.*	Emotional attention.	To support the expression of sensations and feelings of a group of people with blindness.	The work with humanistic music therapy was important during work areas of sensitization, imagination and recognition of their placesafe . Among the most significant attitudes was the total empathy to accompany their experience. The greatest difficulty reported by the participants was on on the

				recognition of their sensations and feelings.
Maria Magdalena Amador Porras.	*Integration y motivation at Chedraui.*	Labor.	To implement a music therapy process order to address humanistic in the organization team of the Chedraui group, a chain in Veracruz, in the points resulting from the detection of needs and identifysupermarket in Veracruz, to address the points resulting from the detection of needs and to identify expectations of the chiefs of staff.	The implementation of humanistic music therapy fostered in the organization's : empowerment, self-esteem and personal motivation and organizational synergy of the teamworkers.
2005				
Maria Safira Escalante Loera.	*Music therapy experience through the sexuality workshop for young people. for young people.*	Sexuality.	The implementation of music therapy humanistic in a workshop for a group of young women and men between 17 and 21 years old in El Chante, Jalisco to work on their sexuality a through their senses; to identify their contributions.	The humanistic music therapy workshop was a significant tool that expanded the meaning of sexuality in a holistic way as well as to addrness air body and their body and theird experience the sensuality and responsibility they have o n the spirituality in the population studied.
Maria Eugenia Vergara Camou.	*Reinforcing pr enatal bonding through music.*	Parental.	To raise the great tool of listening to music, to reinforce and strengthen the emotional bond between mother and child since the child inhabits the mother's , according to .wombmusical empathy	The presence of music under empathy during gestation facilitated the pregnant woman to experience different feelings such as feeling accompanied and living this state with joy, improved her self-esteem and communication between her and her pregnant ; daughterit was observed that the child from six months was observed to make babbling that the mother associated with the request to be satisfied some need and was reported that their body coordination is good.

				And at eight months, the child expressed herself bodily in the presence of music with certain rhythms, in addition to her preference for toys that include sounds.
2005				
Author(s)	**Title**	**Scope**	**Target o question or assumption**	**Comments on the conclusions**
Elizabeth Watson Leyva.	*The experience of living disability in the family.*	Disability.	To identify the contributions that humanistic music therapy can make through the implementation of the theoretical and experiential workshop with the objective of promoting awareness and sensitizing parents about their children's disabilities by exploring their own non-accepted areas."Exploring my hidden disabilities" my hidden " disabilitieswith the objective of promoting awareness and sensitizing parents about their 's disabilities childrenby exploring their own non-accepted areas at school Dynamis .Productions	The contributions of humanistic music therapy in the school Producciones Dynamis were changes in a higher level of participation of the school community and involvement in various activities, change of attitude towards acceptance which benefited their daily routine, according to the reports of the participants, the evaluation of two school psychologists and the school principal.
2013				
María del Carmen Contreras Arroyo.	*Therapeutic support to HIV/AIDS patients HI V/AIDS patients through humanistic group music therapy.*	Emotional management.	The application of the music therapeutic : "Exploringexercise the feelings (MATEA) in patients with HIV/AIDS".	The workshop experience improved the participants' ability to contact themselves and their emotions by getting in touch with their body, as wellas their capacity for expression. The population studied made deep and loving self-discoveries, expanded their awareness and strengthened their inner self. Humanistic music therapy is a vehicle of transformation in people.

María Paula Rueda Yepes.	*The encounter between humanistic music therapy,* *Gestalt , cognitive structuralpsychotherapy cognitive and structural modifiability the experience of mediated learning on behalf children with autism and autistic .disorders at developmental disorders. Based on the social service performed at the Center at Sensory Integration CISAC A.C.*	Health/cognition.	To apply humanistic music therapy techniques as part of the intervention with children with functional diversity, developmental disorders and autism at the Sensory Integration Center functional , developmental disorders and autism, from the Sensory Integration Center in order to propose specific techniques that are congruent with this diversitymodel.	The humanistic music therapy model had a significant impact on the improvement of mood, attention and contact with other children with autism and developmental disorders. The work with active music therapy with musical instruments, the body, and the voice were the most effective in this process.
2017				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Maria Gemma Gómez Zavala.	*Music therapy and bipolar disorder.*	Mental .health	To analyze how music used through humanistic music therapy generates positive changes in patients with bipolar disorder.	Through the implementation of the music therapy workshop, positive behavioral emotional and changes were observed that had an impact on the daily life of the participants according to their report. music therapy .process
2018				
Eva Maria Bojalil Arroyo,	*The syndrome syndrome y the*	Health.	Delimit which are benefits that offered by the	The proposed program was not implementedfor the population of

Alma Karina Castillo Hernández and Camila Schiller Solti.	*humanistic music therapy.*		technique empathywith instruments at identification, recognition and emotional expression in withchildren from 4 to 6 years of age with Asperger syndrome for their social integration.	Therefore, some contributions of humanistic music therapy were planted at the level of hypotheses: the use of the methodological curve of humanistic music therapy is a map to plan the intervention, since it allows greater clarity in the design of the sessions that can be implemented. Another element considered as propitious for this music therapy to make the intervention is that the music therapist has the development of attitudes and skills, which are fundamental both to understand the person with this syndrome and to make them feel understood. It is important for the work with this population, seeking to fulfill one of the objectives of humanistic music therapy: personal development. The design of your proposal
2019				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Vanessa Estrada Labastida.	*Humanistic music therapy in the resignification of the rehabilitation of musiciansalcoholic .*	Alcoholism .rehabilitation	how does receptive/active humanistic music therapy facilitate the alcoholic musician in the resignification of his rehabilitation?	Humanistic music therapy has a methodology to guide intervention the work and this facilitated the achievement of the objective. In addition, music therapy techniques can beboth receptive receptive and active had the reach in the process personal of the musician

				alcoholic to re-signify their rehabilitation process. The intervention made through humanistic music therapy led the population to surpass the objectiveinitial : to verify that the alcoholic musician achieves his rehabilitation through the work with receptive-active music therapy; since not only the conception and experience of rehabilitation , but also the conception and experience of themselveswas re-signified in all the areas worked.
2020				
Arlem Mancheke López Ballesteros and Patricia García Gaminde Humana.	*The use of voice in group work for the emotional expression of grief in adults. emotional of grief in expression adults.*	Bereavement in adults.	To determine how the use of voice at group level in adults facilitates the expression of grief through exploration, contact, expression and recognition of the feelings and emotions that accompany this process.	It was established at a theoretical level that the grieving process is normal, and therefore not pathological. The music therapeutic value of the work of the voice either verbally and through guttural sounds in the work of expression and emotional release particular that other techniques do not offer; as well as the importance of the humanistic approach of this model of music therapy to make the approach free of judgments, under a approach. phenomenological.
2022				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Elisabetta Casarotti Todeschini.	*The Humanistic Music Therapy y the coping cop ing from*	Stress management stre ss management.	Determine what are the benefits that offered by the Humanistic Music Therapy in raising awareness about	Humanistic music therapy has a solid foundation solid y uses tools psychocorporal tools.

	stress in the workshop proposal: Responds to the stress reaction.		adults' own management of stress coping.	By designing the workshop, reviewing the techniques, attitudes and skills of the humanistic music therapist, it was confirmed how he/she can provide tools to promote responsibility and awareness in people, about their sensations, emotions and deep needs. Awareness that also allows to evaluate the different situations of life in a more objective, honest and empathic way, and also to find in themselves the tools and the resources to cope with such situations, especially stressful .ones
2022				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Diego Ongay Valverde.	*Contributions of the Music Therapy experiment to the process mourning process anticipated grief process of the primary caregiver: A case study.*	Duel.	Conduct a case study where it is possible to demonstrate how the attributes of the music-therapeutic experiment promote the opening of consciousness y an opportunity to "awareness a through at emotional expression and narrative expression of the complex experience of the primary caregiver.	Definitely for a thanatological process in the stage of anticipated mourning, the music therapy experiment provided the necessary conditions for the work of emotional, psychological, symbolic and attitudinal aspects to the phenomenology of the case study, which would be difficult to .obtain in three sessions in a verbal psychotherapy The element of music as the third pillar of the healing space, together with the patient and the and the music therapist, therapistopens up an enormous amount of information, .opening up new possibilities for the patient awareness and phenomenological observation which feeds the

				introspective and expressive process in an organic and forceful way.
2023				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Giovanni Cante Vela.	*Benefits of humanistic music therapy at people gay inside at your personal process.*	Sexuality.	How does humanistic music therapy benefit Mexican in gay people their personal ?process	Humanistic music therapy allowed patients to get in touch with their body, and not only a mental ; it also made it easier for people to lower their resistances in order to deepen processand stay in their personal process even .in the most difficult issues and more pain for the patient.
2024				
Nora Cecilia Marines Montiel.	*Humanistic Music Therapy and fibromyalgia: Expression of feelings with musical instruments for promote emotional well-being at women with fibromyalgia grade 3.*	Management emotions of patients during illness. the disease.	How does the music therapy technique expression of feelings with musical instruments the favor emotional well-being of women with fibromyalgia grade 3?	Specifically, the expression of feelings with musical instruments allowed patients to express their emotions through the sound of the instruments to release unexpressed feelingspreviously , as well as to find a non-verbal means of communication through which they can express their pain, be heard and .understood This same music therapy favors the reduction of pain and anxiety, because music and its expression have a relaxing effect, whichtechnique that favors to reduce the perception of pain. By playing the instruments musical, what that

				entails physical movements and mechanical coordination, promoted sensory and motor stimulation, and as a consequence favors the muscle stiffness due to the moderate physical activity involved.
2024				
Author(s)	**Title**	**Scope**	**Objective or question or assumption**	**Comments on the conclusions**
Roxana Camargo Vázquez and Karla Iran Lotfe Cano.	*The use of voice as a humanistic music therapy tool to support adult women in San Luis Potosi .to work on their sexuality the* *ir sexuality to connect with their femininity.*	Sexuality.	To explore and promote the use of humanistic music therapy as a powerful tool to support women to work on their sexuality and connect with their femininity.	The exploration of humanistic music therapy to work on sexuality issues in women ended up being an adequate proposal to address life issues that are difficult to deal with and that need a loving, creative and respectful approach in a safe space.
Annabel Aguilar del Castillo.	*Humanistic music therapy in working with anger in parents of children and adolescents with attention deficit hyperactivity .disorder*	The emotional of parents management with children with attention-deficit/hyperactivity and hyperactivity disorder.	How to use voice as a technique techniqu e humanistic music therapy favors the work of anger in parents of children and/or adolescents with ADHD in the institution of Cerebro Feliz?	The different techniques voice use of humanistic are music therapy a tool for to parents become aware of how they express anger. Also, the use of these techniques favors parents' of how they relate to their children with ADHD, which is necessary with their children.awareness to build a better relationship relationship between .

Prepared by the authors based on the analysis of the aforementioned .works

In the sources consulted in this section, some of the different applications of music therapy in the field of health were observed. It should be pointed out that, among the works done in Mexico, practically all of them are qualitative. Unlike the work done abroad, in countries where the nation-state has managed to include music therapy in its health systems, both private and public, creating the conditions for research to be carried out in accordance with institutional requirements. This situation does not exist for Mexican music therapists. This fact is considered a detriment to the development of this discipline and music therapists.

Another evidence of the issue in question is that the service of music therapists is conditioned to have support and unfortunately they have only been deprived of it, as reported in the work of Hernandez (2005) cited below.

> Pheliz, AC and the music therapy agency, MusiCura, SC, are working to establish a music therapy program in pediatric hospitals. Again, I am pleased to report that the response from the medical directors and staff is excellent. They seem to have had access to medical and music therapy research that shows our contributions to be positive. They have been very open to discussing (and even researching) the effects of music on the general well-being of children in hospitals. Funding, as it might be elsewhere, is the only constraint at this time (s. p.).

This issue restricts the access of Mexicans despite the fact that there are music therapists in the country. Hence, for the development of this research, we have considered approaching the music therapy-health relationship from the legislative , perspectivewhere we observed great areas of opportunity for this discipline to be part of the effort of the Mexican health system at a public level and .to strengthen the service

The whole issue has practically fallen on music therapists who have invested their resources with the scope and many limitations that this entails.

It is essential for to Mexico overcome the limitations that obstruct the exercise of its population's right to these services. According to the state of public , healthit would be worthwhileto expand the frontiers of this sector towards resources from non-pharmacological disciplines in order to continue building the conditions for to the population achieve its own wellbeing; an objective of the exercise of the fundamental human right to health of the population living in the country, as Muñoz (op. cit.) had already pointed out in his research:

> On a social level, it is to important have legislation that allows music therapy and all processes of humanization to and development be considered a human right of first instance, facilitating the access of humanism to public and private institutions, especially those focused on health and education. I am convinced that the proposal of the music therapy model humanistic is now part of a larger universe, which responds to a great need for humanization, awareness and empowerment of people in our society (p. 23).

Finally, the evidence in this section was an essential part in the construction of the research topic of this work, a matter that after its study led to preliminary approaches that explained essential parts of this phenomenon as could be observed in the Conclusions of this research.

1.5. Music therapy and psychology

Interest in the human-music relationship as an object of study has been established withinthe discipline of psychology at the specialty level. In fact, Everett Thayer

Gaston, a psychologist, was one of the people who helped develop music therapy in the United States through his work as a professor of music education and director of music therapy at the University of Kansas.

Currently, there is a level of research development that has encompassed various lines, which reveals the theoretical and methodological evolution of this object of study. Regarding the fields of psychology research on this relationship, Josefa Lacárcel Moreno (2023) distinguished:

> 1. Those who propose a psychophysiological and psychobiological basis, which consider the beneficial effect of music in a wide variety of manifestations of personality, behavior and various disorders.
>
> 2. Others prefer to use more globalized approaches such as social conditioning factors, musical taste, influence of music, musical feeling, etc.
>
> 3. There are those who focus their interest and research based on different cognitive and theoriesdevelopmental .
>
> 4. Also those that deal with measuring the elements of music, which are included in what we can call psychometric orientation.
>
> 5. Those of behaviorist tendency that, by their very nature, deal with the study of musical learning and behavior based on strategies, principles and techniques of reinforcement and rewards (p. 214).

Issues that have shown the complexity of the human being-music relationship and its therapeutic . usesTherefore, different approaches can be traced within the same discipline, as occurs in music therapy. The available material is extensive and ranges from approaches on the effects of music in premature neonatal stages (Conde, 2016), surrogate gestation (Navés et al., 2018), pregnant and postpartum women (Pinedo, 2023), works with children and adolescents (Poch, 2001), adults (Situmorang, 2016), to the recognition of the effects of music

in older adults for their care and mental health (Solé, Mercadal, de Castro, ,Asensio 2015), and other topics that are a matter of study.

Since the first decades of music therapy work, the have been pointed outeffects of music in relation to the psychology of people , as stated by Serafina Poch Blasco (1999) when stating that "music acting on the central nervous system, causes or can cause sedative, stimulating, enervating being.... effects on the human and this from a dynamic " point of view(p. 70) as it is known by all at empirical , levelbecause "the classic sedative music is the lullaby, while a stimulating music use is that of marches and dance " music(Idem). It should be pointed out that in the case of the study of the human being-music relationship in Mexico, the means have been lacking, since neither music therapy nor psychology are disciplines that have access to the resources, encouragement and support provided by the government in favor of the construction of new knowledge that can be added to the institutional effort to build a more functional balance in terms of health and wellbeing, according to the results obtained in the section *Research criteria on topics of under NOM-012-SSA3-2012 and the music therapy* of this research.

Finally, regarding the humanistic music therapy approach, it was observed that music has effects on different layers of the human being according to the different works done both by Muñoz (op. cit.) and by IMMH students through their dissertations, which are part of Figure 1 of this work.

1.6. Music therapy and humanistic psychotherapy in Mexico

One of the clearest evidences of the interaction between music therapy and psychotherapy humanistic is the humanistic music therapy model created by Muñoz (op. cit.). These two disciplines are frontiers according to the results of the research carried out using an interdisciplinary methodological approach in which different models , such as those of Carl Rogers, Fritz Perls, John Pierrakos, Thomas Trobe and Gitte Demant Trobe, Sergio Michel and Rosario Chávez, Carlos D. Fregtman, and Helen s model. were consideredLindquist Bonny'The results of this study delimited some of the areas of application of this music therapy model; it crossed the traditional boundaries of several schools of thought between the two disciplines with theaimof specifying a

work proposal that will contribute to the development of new theoretical, attitudinal, methodological and technical knowledge.

Among the frontiers of the work of music therapy is the field of human development from the perspective of self-realization, understood as the evolution of each person's potential through the pursuit of their sense of life and their ability to affirm a common good. For this reason, the following section is dedicated to this topic.

1.6.1. Human Development in the United Nations ProgramDevelopment

Human development has been a relevant issue for the United Nations (UN), as evidenced by the creation of the United Nations Development Program (UNDP), which places "the development of individuals at the center of development, so that they enjoy more opportunities and a high standard of living" (s. a., n. p.). This quote revealed the level of complexity involved in building acceptable development, which involves fundamental human rights that are unlikely to be realized without their full exercise. In this , regardCraig Calhoun (2020), professor of social sciences at Arizona State , explained:University

> I am very sympathetic to the view that Martha Nussbaum has developed through the capabilities approach that the core of human development is the realization of the potentials and capabilities of human beings. I would add that is italso about social . capabilitiesI think both Amartya Sen and Nussbaum also saw the social dimension, but sometimes the capabilities approach is taken as if it's all about individuals realizing their autonomous . capabilitiesCould they do well on exams? Could they get good jobs?

> Could they have small businesses? [Microcredits? But these examples are situations that involve other people as well, and I don't think anyone realizes their human potential entirely on their own. Also, the things that count as fulfillment are often socially shared: whether we're talking about being in love, or having a family, or being able to start a business, or being able to be part of a social movement (s. p.).

For the study of human development, the Development Index was created Human (HDI) to measure the individual, social and transformational level of a country. This was proposed by the UNDP combining three indicators to evaluate the progress of countries in terms of human : developmenthealth, education and income - each one included with the same weighting - and its purpose is to determine the level of development of the countries of the world.

The integration of the health indicator is an element that undoubtedly points to the importance of the full exercise of this right. This highlights the relevance of the role of the nation-state in guiding and designing the conditions conducive to its guarantee.

Although it is true that there is a lack of constructions that approach reality more fully, this does not mean that is itnot possible to contribute and self-generate a level of development in other senses that point to other interactions, as is the approach of the movement in Mexico, not only from the perspective of health, but of the full deployment of the potential of each human being, according to the following section.

1.6.1.1. Human development in Mexico and humanistic music therapy

In Mexico, human development has evolved as a movement of humanistic professionals, including music therapists, psychotherapists, teachers, entrepreneurs, psychologists and artists, among others. In the specific case of music therapy and the

psychotherapy this movement has matured in the design of specific processes that seek to facilitate or propitiate the expansion of options people's and capabilities through the different fruits that psychological growth offers: treating people as such, facilitating the development of people's potential, and through the promotion of the satisfaction of self-fulfillment needs.

The pioneer of human development in Mexico and its study was Juan Lafarga Corona, teacher and director of the Department of Human Development at the Universidad Iberoamericana (UIA), which celebrated its first fifty years in 2023. In this regard, the following quote was found:

> In the postgraduate program, professionals of any degree are accepted, knowledge is imparted and skills and attitudes developed so that each one, from their initial training, their vocation and skills, values and experiencesare personal , can apply all this in their professional field (Sánchez, s.a., p. 18).

This statement is evidence of the transversal nature of this knowledge. While it is true that human development has been based on philosophy, it has also required the use of theoretical-practical knowledge, as well as attitudes and skills that facilitate the person-to-person relationship.

In the listof personalities who contributed to the consolidation of this discipline in the pioneering stage, we can mention José Gómez del Campo Estrada who contributed to the design of the Master's Degree in Human Development at the Instituto Tecnológico de Estudios Superiores de Occidente (ITESO); another humanist was Rosa Larios Novela who was the director and precursor of the Centro Humanístico del Ser; Myriam Muñoz Pólit, who founded the Humanistic Institute of Gestalt Psychotherapy (IHPG) - university where the first master's degree in music therapy in was taught, as observed in the section *Study of research and creation of the humanistic music therapy model of* this research - and member of the first society that allowed the official foundation of the IMMH; among others.

The evolution of this movement in the country led to the formation of Asociación de Desarrollo Humano de México (ADHEUM), a body that has recognized its commitment to education through various meetings to promote the union, support and strength to the work of those people or institutions that practice human development, as well as the commitment to establish communication between the various human development centers in the country, for mutual benefit within a framework of support, openness and loyalty.

It should be noted that Muñoz is a founding member of this association, a fact that evidences the ideology of his music therapy model. In fact, he has participated as a humanistic music therapist in different ADEHUM meetings, as can be seen in the section Study of the creation of the humanistic of this research.music therapy model

Regarding the value of the interventions made by Muñoz, these were relevant to prove and show some findings and scope of group work with different themes and objectives aimed at human development. This was achieved through active, receptive or mixed techniques typical of humanistic music therapy.

The human development perspective in music therapy has encompassed one of the areas of intervention and objectives of the humanistic music therapy model. This approach has expanded the frontier of its application (beyond interpersonal and intrapersonal psychological conflict) to the care of people who have the need to develop their own potential towards self-actualization or self-actualization, according to Abraham Maslow's theory (2007), because:

> Human development is now understood as a process of expanding people's freedoms to lead long, healthy and creative lives, to achieve the goals they hold dear and to participate actively .in shaping development in an manner equitable and sustainable on a shared planet From this approach, therefore, people are both beneficiaries and agents of development.

> motivators of human , developmentas individuals and collectively
>
> (Tezanos and Quiñones, 2013, p. 11).

Among the fields most committed to this Mexican movement and its objectives are some of the models and schools of humanistic psychotherapy: the UIA through its graduate program; the IHPG, through both the institutional approach and the application of gestalt psychotherapy practiced at this universityprivate ; the Universidad Itaca, which offers a bachelor's degree in human and a master's degree in organizational human development; the Instituto Humanista de Psicoterapia Corporal: Integra, which offers the master's degree in body psychotherapy from the perspectivedevelopment humanistic ; the Universidad Motolinía who currently offers the master's degree in human development designed by Lafarga; the Instituto Universitario Carl Rogers, which offers the master's degree program in humanistic ; psychotherapyLa Salle Universitywhich also offers a master's degree program in human development, among other institutions, academic since there is a long listof contributions made by thousands of humanist counselors and psychotherapists of different models who have developed their own psychotherapeutic proposals or joined other projects or institutions that work in favor of the movement.

Such is the case of humanistic music therapy through its different training programs taught at the IMMH and the attention to the population seeking experiences at this level of work, so this is one of the contexts of intervention of this model as could be pointed out in the section Humanistic music therapy and the study methods used during its creation and in Muñoz's master's thesis (op. cit).

Human development in Mexico is another example of efforts that have been excluded from Mexico's infrastructure and public life, despite the fact that in some cases the Ministry of Public Education (SEP) has recognized and endorsed study programs at the undergraduate and graduate level in private universities. This is possibly due to the same reasons why humanistic music therapy has not reached this level of development.

Finally, it is worth mentioning that humanistic music therapy has not only made direct contributions to the fundamental human right to health, but has also served the population that needs to work from the human development to the level

transpersonal, with the objective of working for the common good. For this reason, the following section was developed.

1.7. Music therapy and transpersonal psychology in Mexico

Transpersonal psychology within the field of music therapy has contributed with elements theoretical and epistemological that have founded the study of human consciousness from a spiritual . perspectiveThese foundations have marked possible lines for music therapy, marking a scope for intervention in this discipline such as the music therapy cases of GIM, as reported by Carol Bush (1995) in her book *Healing Imagery & Music: pathways to the inner self,* Muñoz (op. cit.) and some of the research work done as dissertations and theses of humanistic music therapy .students

The importance of this level of work within humanistic is evidenced in the research of: Adrián Prospero López de la Peña (2023) La humanista una vía en encuentro lo sagrado: Adrián Prospero López de la Peña (2023) music therapy musicoterapia *La musicoterapia humanista una vía en el encuentro con lo sagrado*; the master's thesis Karen Weber Penninck (op. cit.) in which she qualitatively investigated the effects of the sound of the wind whistle of pre-Hispanic origin and the states of consciousness; the thesis of María Gabriela Ramírez Rodríguez (2021) *La experiencia de la ilustración pictórica como una propuesta para dar continuidad a la experiencia con el ser esencial después la etapa de procesamiento de la musicoterapia*; as well as that of Javier Enrique Torres García Coss (2021) who under the title *La creación de un aerófono de barro como trabajo ritual para el autoconocimiento dentro de la musicoterapia humanista (The creation of a clay aerophone as ritual work for self-knowledge within humanistic music therapy)*; as well as Karla María Gamboa Carrillo (2011) *El poder de los nombres sagrados y la música en la musicoterapia humanista*; the research works of María Angélica Guillén Castillo (2004) *La musicoterapia y la muerte*; Elizabeth Naught González (2000) *Enfoque humanista y transpersonal de la música*; and finally the work of Hilda Robbins (1998) *Rituales y música*.

Transpersonal psychology in the field of humanistic music therapy has made it possible to expand its theoretical frontier on the study of consciousness, specifically on non-ordinary states of consciousness (ENOC). It has provided an epistemic framework for to this music therapy model integrate fundamental inphilosophical references

the field of consciousness from the spiritual perspective (Singh, 2014; Lakshmanjoo, 2016; Sankaranchaya, 2014), and that nothing in human beings is determinant from the perspective of the transcendental nature of their consciousness (Wilber, 1990).

It should be noted that for this humanistic model there are two main philosophical referents: the philosophy-religion of the Advaita-Śaiva of Kashmir and the knowledge of the original cultures of America.

Regarding the philosophy of Śivaism of Kashmir or Śivaism Trika, the scholar and translator of the texts proper to this millenary knowledge Federico Olivier has posited in *Pratyabhijñahridayam*: *El secreto del autoreconocimiento* (2014) -in the Spanish translation- that this system belongs to:

> The oldest faith in the world. Sir John Marsehall says in his *Mohenhodaro and the Indus Civilization*, that excavations at Mohenjodaro and Jarappa reveal the important fact that Śaivaism has a history going back to the Chalcolithic era or even beyond, and thus becomes the oldest living faith in the world (p.15).

The approaches of Kashmir Śivaism have marked for centuries the way of life of the Śivaíta lineage-as shown by Bhagavān Nityānanda, Swami Muktānanda, Mahamandaleshwar Swami Nityananda and Gurumayi Chidvilāsānanda- and for humanistic music therapy in theoretical-philosophical terms this wisdom has been a reference in complex issues such as the human being-music relationship, consciousness, energy, the higher self, among others. Hence, the first event that publicly inaugurated the IMMH was the Satsang of Shanti Mandir.

, within the context of the cultural heritage of the native peoples of America on the human being-music relationship and its uses, the research work done by Muñoz on the different texts of Carlos Castaneda was located, which led to the proposal he made for the design of the workshop El corazón del guerrero (The heart of the warrior).

It is worth mentioning that the work done by Castaneda has been accepted by some of the guardians of the spiritual tradition of these peoples, as in thecaseof

Chief Reymundo Tigre Perez, who was a medicine man of the Purépecha people, received his gift in a vision during a sun dance -ritual dance-. And it was from this experience that he began the work of bringing together the guardians of the indigenous of America in order to exchange and preserve their knowledge in different areas of their community life such as customs and traditions, traditional medicine, spiritual traditions and rituals, among others.cultures

The purpose of Tigre Pérez's work was to safeguard this knowledge its transmission to the new generations of these peoples and to people interested in the Kanto de la Tierra[2], founded in 1976.

The authority of Tigre and his acceptance of Castaneda's work was for this work a solid reference to validate the source studied by Muñoz. However, also there are some scientific articulaos who have studied his contribution as is case of Ana Maria Ramo and Affonso (2010) who wrote in Social Anthropology Federal University of Minas Gerais (UFMG) in Brazil the article *Modes of knowledge: the lesson of Castaneda*, in which she made "a reflection on anthropological practice and the impact of the work of Carlos Castaneda in the relationship between science and magic" (p. 155) that realized the value of the knowledge of these peoples.

However, it is true that in Mexico science still has the pending subject of studying the knowledge of the founding peoples of the cultures of this territory, except in the case of Jacobo Grinber Zylberbaum (2024, 2024b), who practically dedicated his scientific life to the study of what he defined as psychology.autochthonous

For Muñoz, the accumulated knowledge of the native peoples of Mexico about the human being-music relationship and some of its uses has been one of his first lines of research, as observed in the section An approach to the pioneering and contemporary of music therapy in Mexico of this work, and it is an issue that continues to be of interest regarding the recognition of this wisdom as part of the psycho-cultural heritage and lineage of humanistic music therapists.stages

[2] Earth Kanto is a grouping of indigenous nations from North, South and Central , represented through tribal chiefs from Canada to Peru.America

Finally, the most significant contribution of the epistemological framework of transpersonal psychology for humanistic music therapy has been to have a paradigm that has allowed the corroboration and explanation ofthe experiences of some of the patients during the intervention with this model, a matter that led to expand the frontier of the uses of the human being-music relationship as could be observed in the approach of some of the attitudes developed within humanistic music therapy (the tendency towards spirituality), transpersonal techniques (handling spontaneous experiences of non-ordinary states of transpersonal consciousness, work with the essential being, music therapy rituals, warrior and celebration dances with pre-Hispanic instruments and harmonic singing), and the personality theory as pointed out in the section Concepts and structure of the personality theory of the four beings of this research.

1.8. The study ofthe human-music relationship in anthropology

The human being-music relationship has been of interest to different disciplines, but few have developed study methods to address it. Among the proposals outside music therapy is the work done by Claude Lévi-Strauss, specifically in his work *Mythologiques* which is a "tetralogy inspired by Wagner and dedicated to music, Claude Lévi-Strauss salutes the encounter of structuralism by music as self-consciousness of mythical " thought(Donin and Keck, 2022, p. 362). As a way of going from the sensitive to meanings or from the wild to culture, for "structural anthropology presents itself as a study of the structures of the human spirit that determine in an underlying way social organizations and collective representations" (Ibidem, p. 376). In fact, this study permeated the field of art, and some contemporary music proposals were made in the seventies based on the aesthetic categories of Lévi-Strauss, and beyond the confusions that could be generated between the work of the specialist and the musicians who were interested in his approaches, anthropological studies of were not located in the present research. the human being-music relationship and its uses in the Mexican case For this reason, the following section considered.was

1.9. The study ofthe human being-music relationship in Mexican history and humanistic music therapy.anthropology and

The study of music in the anthropological field is inaugural as the approaches made by José Andrés García Méndez (2016) :account for

> [...] it is urgent to reinvent music as a field of anthropological study.
>
> However, the idea of "one" method and a single perspective is insufficient;
>
> invention requires multiple paths and generating more questions.
>
> The only problem is that the history of anthropology has shown how difficult it is to
>
> formulate them (p. 21).

Perhaps one of these difficulties is the distance that anthropology has taken with respect to the human being-music relationship from the ritual and therapeutic approach of the cultures original of Mexico, according to its correspondence with the subjective and the spiritual. Understanding that has been a whole, in itself and that has served as a means to satisfy different needs in people and communities, according to the safeguarding of the knowledge of this relationship, its context and its uses, of .which humanistic music therapy is no stranger

Possibly, within Mexican anthropology, a new configuration of music in the native peoples of Mexico as an object of must be made, integrating a figure closer tothe complexity of the human being-music , relationshipsince developing research processes where it is dissected into parts can result in an unfinished , object of studywhich does not allow revealing its contextual, causal, concomitant and functional distinctives; so it is not surprising that "at present there are no defined methodological parameters or theoretical-conceptual frameworks in anthropology [that] allow the understanding of an activity [music] that is clearly anthropological" (García, 2016, p.12).

The study ofthe human being-music relationship in humanistic music therapy (op. cit.) not was sufficient to separate this link , into partssince its unity has allowed to obtain a

The study of this knowledge within the framework of science may require both an paradigm .epistemic that allows for the study of this knowledge and a frontier , since this knowledge may place anthropology as a discipline at the edge of other disciplines

Nevertheless, there are works where means have been proposed for anthropology to work with the object of study in question:

> In fact, John Blacking (a musicologist who studied anthropology with Meyer Fortes), without being definitive and that surely some musician could question, provides anthropology with a guide to begin the recovery of music as a social theme, considering it as "humanly organized sounds", one can "find a synthesis of the cognitive processes of a culture and its social interactions", from which he generates methodological indications for its understanding (as quoted in García, op. cit., p. 12).

But while it is true that humanistic music therapy has recognized and valued the experience of the human-music bond as a social fact that brings people together, it is difficult to prove in quantifiable terms, the unquantifiable experience given its subjective, symbolic and phenomenological nature that people who are immersed in this relationship come to experience. So possibly these unquantifiable issues have made:

> While most of the works of anthropologists and ethnomusicologists such as Arturo Warman, Raúl Hellmer, Henrietta Yurchenco, Thomas Stanford, Irene Vázquez Valle, Arturo Chamorro, as well as the prolific work of Vicente T.

> Mendoza, among others, dedicated themselves to the recording and dissemination of diverse indigenous , musical practicesand in some cases to the history and social of these context , such as the collection of the National Institute of Anthropology and History (INAH) and the CDI, they did not worry too much about generating theoretical explanatory models. Meanwhile, in the anthropological literatureMexican , the mention of music is reduced, since the works that refer to music are minimal, but most of the time as a secondary aspect of more important and relevant facts (García, op. cit., p. 14).

But in the case of humanistic music therapy, how could the relationship be approached human being-music and its uses by discarding the knowledge of the peoples who created this form of bond? In Muñoz's terms (op. cit.) "humanistic music therapy today is a legacy of ancient healers with philosophical and theoretical foundations, methods and objectives" (p. 23). As demonstrated by its validity, how could abstract knowledge such as music and subjective knowledge such as the human being-music relationship be safeguarded without the elements for its reproduction? Therefore, this knowledge was one of Muñoz's (op. cit.) lines of research that generated the context about the importance of this relationship within non-ordinary spheresor extra-ordinary , which delimit the space and time of the practice of humanistic music therapy, in the spectrum of the personal and transpersonal.

However, the fact that the subject ofthe human being-music relationship and its uses in the anthropological field may be in an incipient state -according to the sources consulted in this study- does not mean that there are no valuable contributions in other disciplines such as history that are obligatory references to study, as in the case of Miguel León-Portilla, Guadalupe Curiel, Ascensión Hernández de León-Portilla, Salvador Reyes Equiguas (2011) *Cantares mexicanos*, a sixteenth-century manuscript that contains the largest number of poems written in Nahuatl.

Regarding this study, León-Portilla (Idem) affirmed that "it has been expressed as very probable that the Cantares were compiled for Fray Bernardino de Sahagún who was preparing his *Psalmodia christiana*. From this it can be inferred that must have in this tasksome of his indigenous " collaborators participated (p. 23). In addition, he pointed out that some of these songs have their origin in the pre-Hispanic tradition, others of specific authorship that are Christian, others with records of interpolations made by the indigenous people themselves or by the friars.

León-Portilla also located among these documents: songs of sadness, songs of reflection deep that he considered to be philosophical , expressionswar , songsflowery songs, spring , songsamong others; and all were generally sung at festivals to sound theof pre-Hispanic percussion instruments such as drums and rattles, . accompanied by danceAnd although it is true that not all expressions of the human being-music relationship have been located in full force (such as those associated with the Floridian Wars or any other type of sacrifice of human life), it is true that in the humanistic music therapeutic practice, according to Muñoz (op. cit.) that this link in its therapeutic use is recognized as part of its spiritual lineage and its use in non-ordinary environments in these original cultures, as can be seen in the section Elements of the heritage psycho-cultural of the use of music in pre-Hispanic times of this research, based precisely on the work of Fray Bernardino de Sahagún.

In order to develop this research, a new analysis was carried out on the narrations of Sahagún's informants in his work *Historia general de las cosas de Nueva España*, which turned out to be an obligatory source to study and verify s assumptions Muñoz'regarding the relationship: human being-music and its uses within a non-ordinary context, with the objective continuing to develop the understanding of this heritage, .as could be established in the section Elements of the psycho-cultural of the use of music of the native peoples of Mexico of this researchheritage

Specifying that humanistic music therapy has not been defined as a shamanic practice and that it does not yet have the necessary methods for field research to verify whether or not there is a relationship, interactions, feedbacks, determinations between this field and music therapy, .what is irrefutable is that part of this wisdom has been kept alive through practices and knowledge

safeguarded by both indigenous shamans in Mexico and their communities. Proof of this, are the shamanic ceremonies where the drum is an important medium for these practices, as shown in the work done by Marina Anguiano (2018) titled the *Ceremony of the drum* since "both the sound of the tépu and the sound of the rattles or maracas attract the attention of the gods, so that they listen to the supplications and witness the figurative journey" (p. 133) or the use of the flute in the shamanic intervention of Yauxali, Pablo Taizán (1936-2016), who corralled the disease and then extracted from the it body of his patients or the importance of the use of the drum and rattles during the four days of both the sun dance Arias, 2011) as the dance of the spirits or as part of the vision quest ceremony or the different uses referred to in the work done by José Ricardo Silva Galindo and José Francisco Erasto Gutiérrez (2021) or the cultural records before the Conquest of Mexico such as the use of "the so-called whistle of death, used in ancient times to ward off the bad energies of a sacrificed person" (Hernández, 2021).

These examples have led Muñoz to ask himself: what experiences originated and constructed the human-music relationship in the native cultures of Mexico?

What happens during the shamanic healing intervention, and under what epistemology can this knowledge be integrated today? The possible answers to these questions are far from being finished, as perhaps they have not even been part of the parameter scientific since it is not possible to formulate them from their epistemic , frameworkaccording to some of the sources consulted in this section.

However, it is not possible to deny the value that music has in the native cultures of Mexico and their descendants, because perhaps this link has been based on knowledge empirical that goes beyond what can be proven in studies of the effect of music on the brain, because this organ like any other, is only a part of the totality of the human being and does not define it in its entirety, nor him, nor the experience of the human being-music relationship.

1.10. Sociology's theory on the use of music

The sociology of music is the study that tries to delimit and understand from its theories the relationship: society-music, given that this artistic expression also creates

culture, identity and belonging. Apparently the pioneer of this topic -which later evolved as a subdiscipline- was the German sociologist and philosopher Georg Simmel through his *Psychological and Ethnological Studies on Music* (1882) in which he exposed that music was a cultural expression that functioned as a mediator, since it established a connection between the feelings of the musician and those of the spectator, evidencing that in the human being-music relationship are involved phenomena of psychology, ethnology, therefore among its key themes can be observed: musical perception, identity and culture, musical , rituals and practicesemotions and psychology, and research in which he included interviews, ethnographic observations and analysis of musical content.

Later, Max Weber proposed an in-depth study of music from a sociological and rational perspective, for which he tried to objectify music within sociology through *The Rational and Sociological Foundations of Music* (1921), analyzing the history of musical language rather than music itself.

Among his main approaches were rationalization of music, comparison between musical systems, cultural and social context, harmony and melody and some approaches on the irrational elements of music in which he emphasizes that there are fundamental elements of musical systems that escape the rational. In addition, it was noted that Weber did not consider the aesthetic value of music, but its role in society through the structure of both, "since his are the first analyses that, psychologisms and aestheticisms , asidepretend to explain the sociocultural origin of modern Western , musical expressionas well as the differences between it and other expressions coming from very different times and places" (Hernández, 2013, p. 124). An issue that in the field of music therapy may point to the line of research on the importance of transculturation of the different forms of application of approaches, orientations, methods and models of music therapy, since the phenomenon of globalization may possibly set limits and scopes not conceived - within the cultural context in their countries of origin - because in certain cultural, religious and political contexts, may some intervention proposals require adjustments.

as part of its adaptation and evolution.

Returning to the theory ofthe sociology of music, it is obligatory to consider Theodor W. Adorno *In philosophy of the new music* (1948). He developed his work considering the relationship between music, society, aesthetics from a critical . perspectiveThis meant a change in the sociology of music, laying the foundations for many contemporary theories, among his most important approaches are the negative dialectic to analyze music, criticism of standardization in popular , some of the social functions of music as a means of criticism of social structures, introduction of the term the fetishistic character of music, the regression of people musicwith respect to listening to music, which consists inthe loss of the ability to perceive and appreciate the complexity, and therefore the simplicity of the structure of commercial music, in this respect he stated that "the cultural industry and light music have dulled the listening abilities [of the listener] until the listener is only able to recognize and understand scripts based on catchy choruses and easy and tricky musical ideas" (Hernandez, op. cit, p. 140). This refers to the importance of the analytical practice of listening on the part of music therapists when selecting and using the music they include in their medicine cabinet as part of the process of active , listeningwhich would be proposed initially to "recover listening as an instant of exclusive and very attentive surrender to sound" (Idem). Adorno also proposed the power of music to accompany and facilitate emancipatory processes of societies, and the theory of the typology of listeners, including the ideal listener, the good listener, the cultural consumer, the emotional listener, the resentful listener and the listener listens to who only music for entertainment. That, although these categories are not free of a value judgment, they pointed out in some waythe ways in which it has been developed the human-music relationship in contemporary .Western culture

Therefore, the importance of integrating into music therapy the forms not considered within this vision, such asthose that have remained in force in the native peoples of the countries that still have this richness, as is the case of Mexico, according to:

> The goal of creating distance from the Eurocentric tradition is to open analytical spaces for realities that are "surprising" because they are new or have been

> ignored or invisibilized, that is, considered non-existent by the Eurocentric . critical traditionThey can be recovered by what I call the "sociology of absences" (Meneses and Bidaseca, 2018, p. 26).only

That guided the work of making visible the heritage of knowledge of the native peoples of Mexico about the human being-music relationship and its uses as part of the context of humanistic music therapy, as can be seen in the section Elements of the psycho-cultural heritage of the use of pre-Hispanic music for humanistic music therapy of this work.

1.10.1. Music therapy in the field of sociology

The sociology of music for teachers was part of this theoretical framework as it can be taken into account by teachers who teach music in all settings. In the Mexican case, the work of Guillermo Villegas and Consuelo Deschamps apparently crossed the threshold from music therapy to the sociology of music, since it was precisely in texts of this subdiscipline that some of the bibliographic citations about these characters were found inthe section Music therapy in Mexicoof this research.

Another of the theoretical-conceptual works on the line of the society-music relationship is the one carried out by Diego Schapira (2022) specifically regarding music as social representation and the existential territories in this; the objectification and anchoring of musical social representations; music in unanchoring and reanchoring; and reanchoring as social antibody; issues that point out the scope and importance of the work of music therapy at a social level; because in terms of the author:

> Music sounds, it permeates us, it builds us in our groups of belonging, it separates us and identifies us. Music sounds and permeates us every day of our lives, and in that sounding there is something that can touch us in some aspect of who we are as individuals, and can touch us in some aspect of who we are as individuals, and can touch us in some aspect of who we are as individuals, and can touch us as individuals.

> connect with all those with whom we share the society in which we live. We are social , beingswe are musical beings. Every time it sounds, we sound. Every time it sounds, everyone is (p. 114).

In addition to Schapira's work, there are other professional music therapists as well as the work of students who have used the resources of their different music therapy training to address some of the needs that manifest themselves as part of social problems.

Among the lines of research were found gender , issuessuch as the case of María Guadalupe Zambrano Gil (2024), who developed her dissertation *El uso de la voz como técnica musicoterapéutica para favorecer la autoestima en mujeres que han vivido experiencias autodestructivas,* under the research question how the use of the voice as a music therapy technique can favor self-esteem in women who have lived self-destructive experiences? Although she was not able to conduct a field research, she concluded that the humanistic music therapy model has the structural elements to offer a psychotherapeutic process to women who have lived or are living a self-destructive experience and strengthen their self-esteem.

Another work on this topic was that of Cynthia Acela Blancas Morán *(*2024) entitled *Humanistic , music therapya way to empower adult women in face of theabuse of power*, who developed her dissertation with the research question: How does humanistic music therapy favor the empowerment of adult women in the face of abuse of power? And in her conclusions she pointed out that her study represented a great opportunity to link the theoretical and practical aspects of humanistic to this topic, and that from a holistic perspective the women who participated in the research began or continued a process of transition from abuse to music therapy empowerment.

Eugenia Hernández Ruiz (2020 and 2005) worked on the topic of gender violence and music therapy, making evident the contributions that her interventions had on women who have faced this problem, aswellas the work of Teresa

Fernández de Juan (2010, 2011, 2011, 2012, 2015) who has also developed this topic as a line of musciotherapeutic research in countries such as Mexico and Cuba.

Also located was the work done by Minerva Muñoz Esquivel (2007) who, from a humanistic music therapy workshop, worked on the topic of gender, on awareness of women in aspects about the importance of their relationship with their body, the cycles of nature perceived by them, and their power to give life as a event, transcendent and .concluded that the use of this model was a tool that facilitated the process of change of the participating population from adolescence to adulthood Regarding the topics associated with social , isolationthe dissertation of Gabriela Vega González *(*2024) *Humanistic music therapy using anime as a tool to overcome socialization difficulties in children and adolescents, resulting from the social isolation experienced during the COVID-19 pandemic (2020- social isolation experienced during the COVID-19 pandemic (2020-2023) 2023)*was located, who .worked with the objective of demonstrating that this model favors the overcoming of the

of socialization difficulties resulting from social .isolation

Julieta del Carril (2023) developed research on music therapy intervention to work with environmental factors that can lead to addictive behaviors such as social violence.

Along the same line of research, Miren Pérez Eizaguirre, Ana Dorado, Mar Rodríguez Brioso and Jesús Privado (2022) also studied the impact of music therapy .on a group of adolescents who committed child-parental violence in second group of adolescents at social risk

Likewise, Felicio Fernández and José Manuel Cardoso (2016) worked on the importance of the functional integration of people to their communities in which music therapy facilitates this process.

On the subject of emotional support and attention to communities with specific requirements as the case of identity and gender, the research of Alejandra Sanchez Perez and Regina Sanchez Correa (2019) who worked with humanistic music therapy and the cultural identity of Afro-Mexican , women was locatedstarting from the research question how active music therapy favors the recognition of the cultural identity of Afro-Mexican women? And one of their conclusions was that the methodology of humanistic music therapy music therapy is the support that allows to the promote the recognition use of active of the cultural identity of Afro-Mexican women.

different techniques applied in the community context to facilitate the work of recognizing the cultural identity of Afro-Mexican women.

Another dissertation located at the IMMH was that of Rosa Leticia Couto Keever (2015) who worked on the management of emotions for the population of the Training and Social Action Center Ernesto Meneses (a place where social justice is promoted in the towns of Santa Fe in Mexico) Citywith the objective of providing with this community a space where they could allow them to expand their awareness and advance their personal processesfind containment, listening, emotional, physical, mental and corporal expression that would , listening, emotional, physical, mental and corporal expression that would allow to them broaden their awareness and advance in their personal and concluded the importance of using the different techniques of humanistic music therapy to achieve their goal.processes

In addition, topics related to companion animals that have suffered human abuse have been addressed, such as the work of Norma Estela Domínguez Ruiz (2019), who investigated the benefits of humanistic music therapy in assistance institutions canine with dogs in traumatic situations through the intervention of the workshop *Humanistic music therapy in the canine assistance institution* and concluded that the implementation of this workshop, attitudinal changes were observed in the canine , and proved that the receptive music therapy using quartz bowls in the intervention caregiversis a tool for the emotional health and mood and behavioral state of the traumatized dogs.

Finally, these music therapeutic investigations are just a sample the possible scope of the discipline in the attention to social problems and its potential to join the efforts of public or other non-governmental institutions that work in favor of generating a more functional balance in the social life of communities or towns.

1.11. Music therapy and art theory

It is evident that, without the contribution of art, music therapy would not exist, as Teresa Fernández de Juan (2012) pointed out. However, within art as a branch of knowledge, there is a little-studied knowledge that was important for this research: . creation in human thoughtFor this reason, Francis George Steiner's (2002) , work*Grammar of Creation*, became an obligatory . referenceVisit

In all of his approaches to the end of art and thought in Western civilization, he raised the idea of creation thought, and it was thanks to his reflection on the principle of designating the creative . actThanks to his reflection on the principle of designating the creative act, it was possible to approach facts that also occur outside, in parallel or within science as acts of poiesis.

This reference offered theoretical means to approach the creative origin, applicable to the complex process of creating a music therapy , modelsince according to Steiner (Ibidem) the grammar of creation is "the articulated organization of perception, reflection and experience; the nervous structure of consciousness when it communicates with itself and with others" (p. 15). This contribution was used in this research to account for the exhaustive process that led Víctor Muñoz Pólit to concretize the model of humanistic music therapy, marking the grammatical process of creation as an act of poiesis; creation since, in this music therapy , casehis research and and the research creation process process were fed back and developed while maintaining a relationship, a phenomenon explained by Steiner (op. cit.) when he pointed out that during these two processes, the creation and the research process were linked and developed while maintaining a relationship, a phenomenon explained by Steiner (op. cit.) when he pointed out that during these two processes, the linked. This phenomenon is explained by Steiner (op. cit.) when he points out that during these processes the line of the formative intellect and the psyche are under the dominion of the unexpected, of what may be possible. In humanistic music therapy any proposal that was and is made is completed only in the therapeutic : relationshippatient-music-musictherapist. Before and after this moment, everything is ambiguous and incomplete until the encounter between the human being and music within the music therapy context.occurs again

Moreover, in all the successive phases of research and creation of music therapy humanistic there has been always a universe of knowledge, but what should be discovered? What should be found? To pass from the creative impulse that may be in a disintegrated state to an integrated one, then to make its verification, adjustment to finally end up in the meeting of the relationship: .patient-music-music therapist

The process of creating the model was complex and required different inputs of different natures such as creativity, acquisition of new knowledge, entering into the experience of one's own personal , processdifferent research , methodstaking both material and intellectual , risksyears of perseverance, constancy, discipline and dedication unconditional to humanistic , music therapytolerance to frustration, among others.

others, as could be observed in the section Humanistic music therapy and the study methods used during its creation in this research.

Regarding Muñoz's process as a creator, he had no choice; he was -and has been- trapped by an irresistible need to follow the line and construct of humanistic music therapy as a matter of sense of life, in which the search for knowledge and creativity have been only different angles of the same study: the human being in his link with music with all the possibilities that this entails within the humanistic therapeutic field, since:

> The ability of music to operate simultaneously along horizontal and vertical axes, to run in opposite directions (as in inverse canons), may well be the closest thing to the absolute freedom to which human beings aspire. (Ibidem, p. 80).

Therefore, humanistic music therapy has worked so that this freedom is exercised by the human being, especially after the encounter with it. In this regard, Muñoz (op. cit.) has stated one of the intervention scopes of the model:

> The therapist follows his patient, proposing experiments that [...] he creates on the spot according to the symptoms expressed by the patient, which are largely revealed in non-verbal language.
>
> A creative therapist is a hunter of opportunities to facilitate the patient's growth by looking at and recognizing things in the patient that he has not seen. The therapist goes with his own wholeness and brings an experience for the patient to recognize in himself (p. 192).

This is the principle behind a variety of experimental proposals or exercises designed by music therapists and students for to address different

psychotherapeutic or creative needs; since there are music therapy interventions that have as their objective the creation of an artistic product.

One of the works developed through humanistic music therapy in the development of an artistic work, was the dramaturgical research *Humanistic music therapy and scenic , art*which was conducted between 2002-2003, with theaimmaking a choreographic composition and facilitate the process of construction of theatrical characters from the psychodynamic experienced by artists through a process personal of private , consultation sessionsworked as a theatrical laboratory, made by the music therapist and choreography student Martha Gabriela Bayardo Ramirez.

This work was based on the experience with independent actors and dancers of contemporary dance who used receptive music therapy to develop two characters built as a synthesis of these sessions. Through active music therapy, dancers and choreographer built two characters, their language movement through the germ of movement gave rise to the development and choreographic composition entitled *Encierro*, exhibited at the Experimental Dance Forum at the National Center for the Arts, as a final exam of the subject Choreographic Creation Workshop IV of the second semester of the choreography degree at the National School of Classical and Contemporary Dance in Mexico City. This forum allowed the creation of two installations that broke the barrier of the classical stage, since their assembly was with a 360° capacity and with a distance of two meters between the dancers and the spectators.

The research concluded with the verification of its hypothesis that affirmed that work thewith humanistic music therapy can bea source of inspiration that contains unique psychological, symbolic, metaphorical, poetic, energetic and corporal information that has the power to motivate the process of creation in experimental of work scenic art , one of the most significant findings for the artists is that the music therapy experience supported the diversity of corporal and vocal expressions not explored in an wayordinary and technical , .enriching their own universe of possibilities

Therefore, both the process of creating the model of humanistic , the music therapypractice of the music therapeutic experiment and the process of experimentation

The dramaturgical model was for this work an evidence of the link between humanistic music therapy and art, specifically as an act of poiesis from which the fruits that enrich reality emerge.

Other research works done later within the humanistic music therapy within the field of art are those of Vidal Arturo Silva López (2004) *La creatividad en el proceso terapéutico y su relación con la música (Creativity in the therapeutic process and its relationship with music*), in which it was proposed that all actions generated within the human being-music link can lead to healing, as long as the means, conditions and the psychotherapeutic, human development or transpersonal objective are established.

To this list of works done in humanistic music therapy was added that of María del Socorro Vergara Canou (2005) entitled *Contact in the art of music and humanistic music therapy,* who worked with the objective of analyzing the importance of the function of the human being-music relationship in art and humanistic music therapy. Regarding his conclusions, Vergara affirmed that for the music therapy process to develop, it is essential that the music therapist establishes this link, so that the patient makes contact with his phenomenological experience and that one of the ideal attitudes of the music therapist for this is total empathy.

The work of Minerva Muñoz Esquivel (2011), was also located *Los sonidos del mundo femenino en la adolescente expresión creativa*, and concluded that the power of music in group psychotherapeutic processes from the perspective of humanistic music therapy is an element that facilitates processes of self-knowledge, recognition of people and their ability to create and contribute to their environment. Issues associated with human development.

Likewise, Marco Antonio García Hernández, Krystal Yamyleth Guevara Vite and Laura Monserrat Morales Espinosa (2019) worked on the topic of creativity, as reported in the research entitled *El desarrollo de la creatividad en el musicoterapeuta humanista en formación para enriquecer su futuro quehacer profesional*, with the aim of designing, developing and proposing the implementation of two creativity modules within the training of the master's degree in humanistic music therapy of the Mexican Institute of Music TherapyHumanistic , and although the work remained at the level of theoretical , approachit was

The importance of the subject within this model of became evidentmusic therapy .

Alejandro Sánchez Ramírez, developed in 2020 the research *The use of electronic-house music as a therapeutic tool in humanistic music therapy*, with the objective of "introducing the electronic-house music genre as a new possibility within the music therapist's musical kit, within the receptive music therapy in the Mexican Institute of Music TherapyHumanistic , and concluded that this subgenre of music can be used for energetic mobilization, body mobilization, working with feelings such as ecstasy, euphoria, joy, since it provided psychological support and security among the population in which the tests were carried out.

Anly Angélica Medina, Javier Alejandro Scarpatti and Juan Carlos Calderón Rojas (2020) worked on a dissertation entitled *La herramienta de cantoterapia para la educación vocal en* la *musicoterapia humanista* under the research question: how do benefit cantoterapia tools vocal education in humanistic ? And they concluded that this tool brings a better level of self-awareness of the population music therapyduring learning, in addition to the fact that it will be observed that this work favored the contact of the students and the possibility of listening to how the patient feels when expressing his emotionality through the use of voice techniques.

Likewise, the research entitled *El trabajo en las corazas musculares desde la mirada de la musicoterapia humanista para promover el paso libre de la voz en estudiantes de canto del Conservatorio de Música del Estado de Puebla* by Ana Lilia Carreón Díaz (2024), who worked with the objective of exploring how humanistic music therapy can support singing students of the Conservatory of of Musicthe State of Puebla to promote the free passage of the voice through the work with muscular armors, and concluded that the diverse corporal obstacles faced by the students of the studied population are related to the armors or the characterologies proposed by the psychocorporal theory; as well as the results obtained after the music therapy intervention, among these, that the students experienced as part of the effects in their bodies, in their voices and in their emotions a before and after the music therapy intervention.

And finally the work Muñoz (op. cit.) who dedicated a whole chapter to the topics of art and humanistic , music therapycreativity in this model, the creative in process the methodology of humanistic , music therapyimprovisation and chance in the creative process of music therapy, the possibilities of play during practice, the creative center in humanistic , music therapyand the human and transpersonal scope creativity; since according to the author "creativity is one of the ways in which the psyche manifests the essential baggage of humanity" (p. 190). This affirmation showed the importance of the subject in this model and describes the issues that its creator dealt with.

It should be noted that the review of the subject we are concerned with in this section was possible thanks to the emancipation exercise carried out by the WFMT, since:

> Taking distance does not mean discarding the rich Eurocentric critical tradition and throwing it into the dustbin of history, ignoring thusthe historical possibilities of social emancipation in Eurocentric modernity. Rather, it means including it in a much broader panorama of epistemological and political possibilities (Meneses and Bidaseca, 2018, p. 26)

Hence, a space was provided to frame some issues related to the *Epistemología del Sur* (2015) and music therapy in Mexico.

1.12. *Epistemology of the South* and Music Therapy in Mexico

One of the many resonances and in accordance with the epistemological use of decolonization of knowledge made by the WFMT, was that humanistic music therapy had for the first time the minimum conditions to explicitly expose the inclusion of some of the knowledge of the native peoples of Mexico on the relationship human being-music and its uses in non-ordinary , environmentsconsidered by Muñoz (op. cit.) as part of the origin of the lineage of his model.

Therefore, both the previous section (The study of the human being-music relationship in Mexican anthropology and humanistic music therapy) and the section entitled Elements of the human being-music relationship in Mexican anthropology and humanistic music therapy (Elementos

of the psycho-cultural heritage of the use of pre-Hispanic music for the humanistic music therapy of this research were made considering the study of the work of Fr. Bernardino de Sahagún . ,For this, it was essential to have the epistemic paradigm *Historia general de las cosas de Nueva Españaof the Epistemology of the South of* Boaventura de Sousa Santos (op. cit.), as well as the methodological strategy already used in other fields of research on heritages, specifically the one used in 2022 for transdisciplinary , researchentitled *El (patrimonio gastronómico de México como frontera de la seguridad alimentaria* Bayardo, 2022). This became necessary given the importance of the knowledge baggage of the native peoples of Mexico for music therapy humanistic that had not been previously , made explicitsince science did:

> A global model, [because] the new scientific rationality is also a totalitarian model, insofar as it denies the character rational to all forms of knowledge that are not guided by its epistemological principles and methodological rules (Santos, 2015, p. 21).

This is a matter that historically corresponds to epistemic dynamics that distrust knowledge that does not fit their scope and therefore mark limitations. That is why it is pertinent to ask if the world's music therapy would do well to pass from freedom to this yoke, given that:

> Scientific , rigorbeing based on mathematical , rigoris a rigor that quantifies and that, by quantifying, what it does is to disqualify; it is a rigor that, by objectifying phenomena, objectifies and degrades , .themthat, by characterizing phenomena, caricatures them It is, in short and finally, a form of rigor which, by affirming the personality of the

scientific, destroys the personality of nature (Ibidem, p. 37).

Hence the importance of recognizing that music therapy is a branch of knowledge that is not only justified through science, since among its sapiences there is a wealth of interactions with different sources of knowledge of the human being as important as science itself, as we have tried to make explicit throughout this theoretical framework.

For it is possible to run the risk of studying and developing music therapy only from the perspective of science, leaving aside other sources of knowledge that are valid and have thousands or hundreds of years being part of the guidelines of human life such as culture, philosophy, art, religion, among others, causing incomplete records, black holes or emptiness; since "modern science suffers from . *horror vacui* and whenever possible it gets rid of alternatives inorderto eliminate epistemological disturbancesThe objectivity and rigor of scientific knowledge is, in effect, a by-product of *horror vacui"* (Sousa Santos, op. cit., p. 82).

For humanistic music therapy since its beginnings, the study of the human being-music relationship and its uses has been in itself a construction process open to questioning and rethinking itself as a system open to science itself, but not to define itself, since this totalizing or generic epistemic and methodological model does not have the means to embrace the complexity of the human being and his reality, in fact, the study methodology used for the research that led to the creation of humanistic music therapy pointed towards multidisciplinary, interdisciplinary and now transgression transdisciplinary in order to know the fabric of interactions, retractions, evolution and determinations that constitute the phenomenological world in music therapyhumanistic .

In this open and never-finished field, the research and creation of this model has been developed, assuming the chaos and uncertainty that the complex process of its research and creation has entailed; for as Morin (1990) said, complexity "is about exercising in a thought capable of dialoguing, of negotiating,

with the real" (p. 22). Without this being fully completed, hence the importance of new epistemological models such as complexity itself.

1.13. Complexity and music therapy

Given the structure of the theoretical framework of this research, it was necessary to appeal to complexity in order to describe different aspects of humanistic music therapy, which would have been impossible to propose, since it "appears where simplifying thought fails, but integrates in itself everything that puts order, clarity, distinction, precision in knowledge" (Idem). This derived in assuming the challenge of using the transdisciplinary method as a propitious way for the development of this research, since in this way an approach was made to its integrality as well as to its reality.

The complexity of music therapy lies in the relationship human being-music and its uses, because through this link not only the inner world of a person, the historical moment of a people and the expression of identity of a culture have been expressed, but it has also allowed people to expand their frontiers about what they do not know about themselves and their relationships.

The human being-music relationship in the field of music therapy has posed for this model the need for a work that goes from the human plane to the transpersonal, from the personal to the social, from the corporal to the psychological, and from unconsciousness to consciousness. It is never experienced in only one way; it is as if it puts on the horizon the totality of the human being without naming it.

Therefore, this approach to humanistic music therapy was a complicated process to develop, since it also required this paradigm. Separating (distinguishing or disarticulating), uniting (associating and identifying), hierarchizing (the principal from the secondary) and centralizing (in terms of the human being-music relationship under a specific theoretical vision) was not enough to study this model; for as Morin already said, complexity is "effectively the fabric of events, actions, interactions, retroactions, determinations, chances, which constitute our phenomenal world" (Ibidem, p. 32). Therefore, each one of the interactions developed within the framework of the

The theoretical framework of this research has in fact been the framework on which the knowledge developed by Muñoz (op. cit.) has been woven.

In the creation of the humanistic music therapy model, nothing is certain until the patients have confirmed the success. Only then is the finding retested in the following sessions or with other patients until a certain recognition of the phenomena that are frequently expressed in order to develop a methodological and technical map. This subsequently led to the development of the theory corresponding to this human being-music universe in the context of this model.is achieved

This is how the means to conceive humanistic music therapy have been built. Without creativity-hunting-finding it would not have been possible, nor would it have been possible if the work done from a scientific perspective had been excluded.

Along with this creative-research process, its theoretical field was developed through interdisciplinary methods (between humanistic music therapy and another music therapy model and between humanistic music therapy and other psychotherapeutic models) and multidisciplinary methods (between humanistic music therapy and pedagogy, history, anthropology and sociology and other branches of knowledge such as philosophy, the knowledge of pre-Hispanic cultures about the human being-music relationship and some theories of art).

The recognition of the complexity of humanistic music therapy, gave its creator the possibility of using a universe greater than the merely creative and scientific not only throughout the 24 years of research and creation, but also in the exercise of sustaining his proposal for more than 39 years with his team and partners.

Humanistic music therapy was born from a process that required expanding the frontiers of knowledge within and outside the discipline of music therapy as was observed throughout Chapter 3 of this research.

Chapter 2. Transdisciplinary method for the study of humanistic music therapy The method used in this research was transdisciplinary-qualitative, considering the following dimensions: cognitive/epistemological, communicative, practical/technical, in order to establish bridges between the disciplines involved and to concretize constellations of knowledge; as well as a social and organizational condition on the interests of the members of this work team.

Likewise, it was the most propitious medium since it adjusted to the complexity of our object of study: the decolonization of humanistic music therapy, according to:

> The three pillars of transdisciplinarity -levels of reality, logic of the included third party and complexity- support the transdisciplinary research methodology and the three laws of transdisciplinarity define guidelines for the exercise of this methodology. [The results of this review make it possible to define transdisciplinarity as a strategy or methodology that generates the relationship between disciplines by creating bridges, links or mechanisms that help to access real knowledge or complexity (Torres and Villegas, 2019, p. 900-906).

Therefore, the epistemic framework used was both the complexity considering the approaches made by Morin (op. cit.) and the decolonization of knowledge of Sousa (op. cit.), which together provided the conditions to raise and develop the topic that occupied us in this research.

2.1. Methodology

The development of this qualitative research required a conventional project and the fulfillment of the requirements of six stages: exploratory, theoretical framing, bridges to transdisciplinary or transdisciplinary integration, the design of a methodological , the strategydevelopment development of and validity of the researchresearch, as as the .wellthe

the use of different inputs and tools (Figure 2).

Figure 2. Methodology

Discipline	Conventional project design	Topic, problem, objectives, assumptions, state of the , reference elements, methodology and bibliography.
Transdisciplinary	Six-stage development	1. Exploratory. 2. Theoretical .framework 3. Methodological strategy/bridges to transdiscipline: knowledge constellations. 4. Epistemological :paradigm -Epistemology of complexity. -Epistemologies of the South. 5. Development. 6. Conclusions and validity of the results obtained.
	The use of different inputs	● Theory of humanistic music therapy and the categories and indicators of a music therapy model. ● Grammatical theory of creation. ● Theory of anthropology. ● Theory of sociology. ● Theory of humanistic .psychotherapy ● Theory of human .development ● Theory of transpersonal .psychology ● Theory on pedagogical .models ● Legislative framework of the fundamental human right to health in Mexico.
	The use of tools	● Historiographic .method ● Content :analysis technique -Preanalysis. -Definition of unit of analysis. -Analysis phase. -Categorization. ● Interviews. ● Contrast of observations. ● Reflexivity. ● Interpretation of results.
	General objective of this research: to present the model of humanistic music therapy from a transdisciplinary and complex perspective and to identify its transversality, as well as to expose its state of emergence with respect to the public sector in Mexico.	

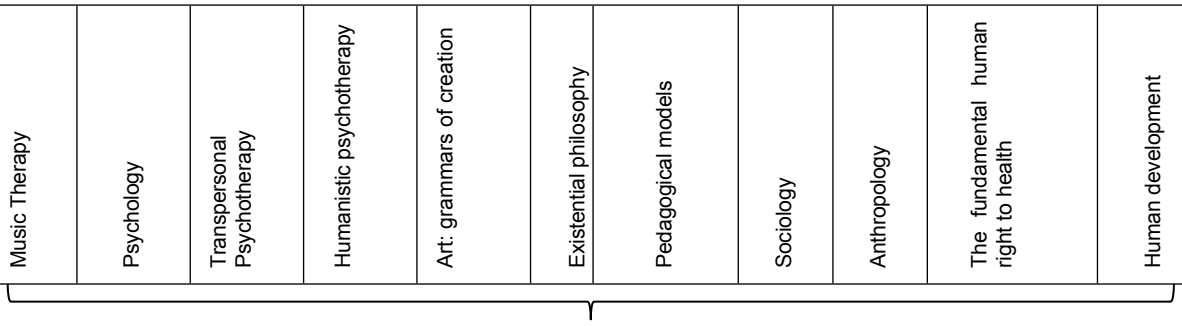
2.2. Bridges to transdiscipline or transdisciplinary integration

Regarding the generation of transdisciplinary bridges or transdisciplinary integration, this was initially done through the selection of the disciplines that would be part of this study.

The selection criteria for these were based on those that were part of the different research projects (interdisciplinary and multidisciplinary) as well as on the branches of the different research areas.

knowledge excluded by science, but which undoubtedly also contributed to the development of the construction of humanistic music therapy according to Víctor Muñoz Pólit (op. cit.), in addition to those that it is responsible for according to its interrelations with the public : health, education and human development (figure 3), in order to obtain constellations of knowledge resulting from the creation of transdisciplinary bridges.sphere

Figure 3: Theoretical : frameworkbranches of knowledge and disciplines that make up the transdiscipline of this research.



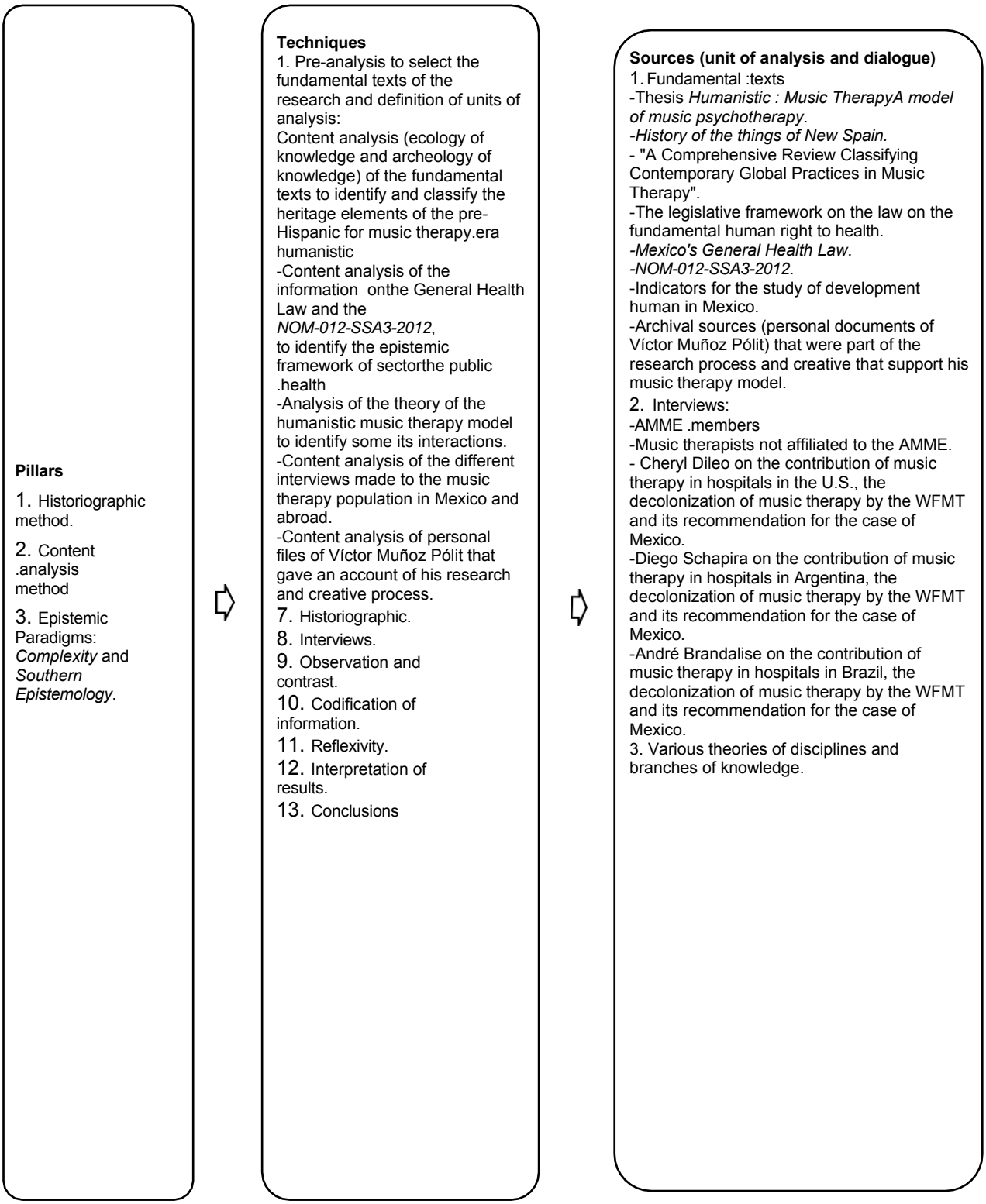
-Correlation and theoretical-practical-methodological contributions regarding the use ofthe human being-music relationship in the health, education, culture and human development sectors in Mexico, in order to create knowledge constellations.

Subsequently, a methodological strategy was designed to achieve the integration, correlation and theoretical-practical-methodological contributions regarding the use of the human being-music relationship considering the complexity of our object of study (the decolonization of humanistic) music therapyas can be seen in the following chapter.

2.3. Methodological strategy

Once the disciplines and branches of knowledge that were integrated in the transdisciplinary exercise were defined and within the framework of humanistic music therapy, the fourth point of the methodology (the methodological strategy) was solved, in which the pillars, techniques and sources were established (Figure 4) to create the dialogue between the sources and obtain .constellations of knowledge resulting from the transdisciplinary bridges

Figure 4. Transdisciplinary methodological strategy



2.4. Inputs and their function

The inputs that were used to answer questions and subsequently create the knowledge constellations that will lead us towards the satisfaction of the research objectives.

Eight : inputs were requiredanthropological, social and historical theory on the therapeutic use of music; Epistemology of the South; the theory of humanistic and transpersonal psychotherapy; theory on pedagogical models; Epistemology of complexity; theory of humanistic music therapy and the criteria for establishing a music therapy model; theory of humanistic music therapy; and theory on the fundamental human right to health and human development (Figure 5).

The first group of inputs allowed us to know the origin of the use of music in Mexico, the current state of the study of the human being-music relationship and music therapy in Mexico.as well as

The second group of inputs offered the necessary epistemic framework (*Epistemology of the South*) both for the establishment of the psycho-cultural heritage humanistic music therapy based on the knowledge of the native peoples of Mexico and for this research given the state of this heritage, of music therapy in Mexico and of the humanistic music therapy model.

The third group of inputs made it possible to account for some of the elements that make up the philosophical and conceptual theoretical framework of humanistic music therapy.

The fourth group of inputs led to the question "What is a music therapy model? What are the indicators of this category?

The fifth group of inputs helped to establish the epistemological paradigm humanistic music therapy given its nature and to answer what is music therapyhumanistic ?

The sixth group of inputs made it possible to validate the body of knowledge of the humanistic music therapy model under the parameters of the World Federation of Music Therapy and to answer: What is the relationship between humanistic music therapy and Latin American and world music therapy?

The seventh group of inputs made it possible to identify some of the interactions and contributions of humanistic music therapy to humanistic psychotherapy, development

The main focus is on human rights, the fundamental human right to health and in the attention to social problems and the discipline of music therapy.

The eighth group of inputs allowed us to answer: What is the relationship between humanistic music therapy and the health sector in Mexico? And what are the necessary requirements to integrate music therapy in the public sector in Mexico?

Figure 5. Inputs for research development
Humanistic music therapy from a transdisciplinary perspective

Inputs	Anthropological, social and historical on the therapeutic use of .theory music	Epistemology of the South	Humanistic and Transpersonal Psychotherapy Theory	Theory on pedagogical models	Complexity theory	Theory of humanistic and the criteria for establishing music therapy a music therapy .model	Method and theory of humanistic music therapy	Body of legislation on the human right fundamental to health and human development in Mexico
Axes from analysis of the main sources for create the bridges to the transdisci-plina	-See the origin of use of music in Mexico. -See the state in which is the study of the relationship be human-music. -See the status current status from on music therapy in Mexico. -Collect the experience of other countries continental about on process of inclusion of the music therapy at your life public e institutional.	-Establish the paradigm epistemological from on music therapy and of the model humanist given its condition at the sector public from Mexico. -Establish the patrimony psycho-cultural from on music therapy humanist on the knowledges from villages originating from Mexico.	To account for some of the elements that make up the framework philosophical, theoretical-conceptual the music therapy humanist.	Reply - what is a model musico-therapeutic? - what are the indicators from this category?	-Establish the paradigm epistemological from on music therapy humanist given its nature. -Respond what is is the music therapy humanist?	Validate the body from knowledge own of model from music therapy humanist under the parameters of the Federation World from Music therapy. Y reply what is is the fromrelationship the music therapy humanist with the music therapy latin american and worldwide?	Identify some of the interactions and contributions from the music therapy humanist a: -Psychotherapy humanist. -The development human. -The law human fundamental a health. -Attention to problems social. -Discipline from on music therapy.	Reply Which is the relationship of the music therapy humanist with the health sector in Mexico? What are are the requirements required to integrate the music therapy at the sector public from Mexico?

This set of inputs made it possible to create the constellations that supplied the requirements of the objectives of this research.

2.5. Bridges to transdisciplinarity: constellations of knowledge

From results obtained from the content analysis of the groups of inputs, bridges of knowledge were built to form different constellations of knowledge, through the constant dialogue between the different sources that integrated The it. first constellation defined the psycho-cultural heritage of humanistic music therapy on the knowledge of the use ofthe human being-music relationship in pre-Hispanic times in Mexico. The text studied was selected among other options for being an extraordinary method, as it could be observed in the diversity of studies made by specialists on the *Historia general de las cosas de Nueva España*, and through a series of interviews we sought to identify the contributions and activities of Mexican and foreign music therapists who have developed their work in this area.

country to give an account of the state of the discipline.

The second constellation gave an account of the legislative framework on the law on the fundamental human right to health that governs music therapy in Mexico and therefore the modelhumanistic , as well as the epistemological criteria under whichthe new knowledge that supplies the health sector according to *NOM-012-SSA3-2012* is built.

The third constellation made it possible to propose the integration of music therapy as part of the Mexican public health system, considering the work done by Mexican music therapists and the experience of continental countries such as Argentina, the United States and Brazil.

The fourth constellation showed another of the interactions between human in Mexico and humanistic music therapy, providing this model with transversality.development

The fifth constellation of knowledge was on the subject of the advances obtained by Muñoz on the theoretical-practical implementation of the proposal of indicators and variables for intervention in the care of communities that have suffered social problems and natural disasters. This marked a transversal evolution of the Mexican music therapy model given its perspective.humanistic

The sixth constellation of knowledge made possible the first approach to the crystallization of the complex system of humanistic music therapy.

Chapter 3. Humanistic Music Therapy in Mexico

3.1. The health sector and music therapy in Mexico

As already stated in the theoretical framework of this research, music therapy has managed to reach a definition formulated by the WFMT, agreed upon and endorsed by the WHO since 1996, .which is evidence of the state of this discipline worldwide in the field of health

However, Mexico is one of the countries that has not adopted the recommendation made by the WHO to include the professional practice of music therapy in its public health and social assistance system. Hence the need to develop this section and evidence one of the most relevant interactions of music therapy according to its commitment in favor of the fundamental human right to health with respect to the *General Health Law*, which allowed an approach to the epistemic framework governing the health system in Mexico, since "legal epistemology is concerned with explaining the possibility of knowledge, the ways of approaching the object of knowledge, as well as revealing its various paradigms" (Guachetá and Rojas, 2020, p. 79). Hence its consideration as one of the guiding documents of this research.

3.1.1. The Mexican according to the last reform published in the DOF 29-05-2023 as an epistemic framework for music therapy.*General Health Law*

In the Mexican case*, Article 4* of the *Political Constitution of the United Mexican States* states that:

> Every person has the right to health protection. The law will define the bases and modalities for access to health services and will establish the concurrence of the Federation and the federative entities in matters of healthgeneral , in accordance withthe provisions of section XVI of article 73 of this Constitution (s. p.).

Based on this framework, it was observed that there is a guiding principle that aims to guarantee the protection of health, .which is precisely the referent of the *Law*

Bis. (DOF 04-12-20), the definition of health established by the WHO was adopted as "a state of complete physical, mental and social well-being, and not merely the absence of disease or infirmity" (p. 1). This acceptance meant an advance in terms of assuming the complex task that the nation-state must perform in order to generate the conditions for wellbeing from the integral and complex vision of the human being.

It was also identified that this (*General Health Law*) in its *Article 4º* established as "health authorities: the President of the Republic, the Health CouncilGeneral , the Ministry of Health, and the governments of the federal , including the government of Mexico City" (Ibidem, p. 2). This jurisdiction is responsible for managing the conditions and requirements for the institutional operation that guarantees the exercise of the fundamental human right to health of the country's inhabitants. It was also established as the National System:entitiesHealth

> The agencies and entities of the Public Administration, both federal and local, and the individuals or legal entities of the social and private sectors that provide health services, as well asthe mechanisms for the coordination of actions, and its purpose is to comply with the right to health protection (Ibidem, p. 3).

In this structure of the State, the National Health System is the central piece in terms of access to the fundamental human right of health, established in 1983 in *Article 4* of the *Political Constitution of the United Mexican States* as the right to health . protectionThis issue has been addressed since music therapy joined this system, but only from the private sector, without being part of the public sector and as part of the Mexican State's social assistance program in relation to the improvement of the population's quality of life.

Health as a category of fundamental human right referred to the fact that the entire population that is in Mexico has the right to the protection of its health, including migrants or foreigners, since according to *Article 33* of this constitution defined foreigners, according to the decree published in the *Official Journal of the Federation (*2017) to "those who do not possess the qualities determined in its *Article 30*, but who are entitled tothe guarantees granted by its *Chapter I*, *Title One"*., as well as the rights and prerogatives contained in the other constitutional precepts, unless they are exclusive to Mexicans

In fact, the *Political Constitution of the United Mexican States* in its *Article 1°* established that:

> Any discrimination based on ethnic or national origin, gender, age, disabilities, social status, health conditions, religion, opinions, sexual preferences, marital status or any other that is prohibited violates human dignity and has the of purposenullifying or impairing the rights and freedoms of individuals (p. 1.).

Therefore, the right to social security must be guaranteed through access to health, medical assistance and the means of subsistence that the individual needs to survive. As long as this discipline is not part ofthe public health and social assistance , it will be a fact that undermines what is established in this constitution, since servicesthe only population that can access this service is the one that has the economic conditions to do it through the private service. This issue is not a minor one for all the fields discussed in this section, being the first reason for analysis.

3.1.2. Title three of the *General Health Law* according to the last amendment published in the DOF 29-05-2023 and music therapy.

According to *Article 24* of of *Title Three* the *General Health Law* defined the provision of health services in its *Chapter I*, among , the following are includedthe common provisions of the health services

health services, which were classified into "three types: medical care, public health and social assistance" (Ibidem, p. 10). These services are explicitly considered to guarantee to all Mexicans[3] and according to *Article 25* of this law, particularly the comprehensive care of the population living in the country that does not have social . securityWith this article it was explicitly established that every person living in the country has the right to the services offered by the government to save his or her state of health and life.

For the purposes of the right to health , protectionbasic services health were considered, including those referred to in the third point of *Article 27* of the *General Health Law*: comprehensive medical care, which includes integrated preventive medical care, curative, palliative and rehabilitative actions, including emergency care. Where music therapy can join and be part of this approach, according to different works and studies done in this discipline in continental countries, as is the case of preventive care (González and Ferrari, 2022), during the process of curative actions (Albornoz, 2009; Bradt and Dileo, 2014; Dileo, 2015; M. Miranda, Hazard and P. Miranda, 2017; Carballido, 2022; Ferrari et al, op., cit.; Nicolás et al, 2022; Ferrari et al, op, cit.; Clemens, Szeverinski, Tschann, Dietl, Gurk, Kowatsch, Tucek, and de Vries, 2023) as part of palliative treatments (Dileo, 2006; Shultis, 2012; Lee, 2015; Bates, 2019; Ferrari et al, op, Ramirez, 2022; Miguez et al, 2022), as part of rehabilitation treatments (Allen, 2010; Bradt et al, 2010; Ferrari et al, op. cit.; Ferrari, et al, op. cit.), among other works that are part of the wide and varied scientific sample developed in music therapy. However, it is worth noting in relation to the case of Mexico, .that few research studies have been carried out in the field of music therapy

[3] "In Mexico, Article 30 of the *Political Constitution of the United Mexican States* indicates that Mexican nationality is acquired by birth or by naturalization, and in its paragraphs A and B, with respective fractions, it stipulates under what conditions one is Mexican by birth, considering among these those ius soli Soberanes and Islas, 2013) who are born in the territory of the Republic (regardless of the nationality of the parents (Arredondo Galván, 2005) as well as those ius sanguinis, who are born abroad to Mexican , parentsor to a Mexican father or mother (by birth or by naturalization), as well as those who are born aboard Mexican aircraft, or by naturalization, which are foreigners who obtain a letter of naturalization from the Ministry of Foreign Affairs, as well as the woman or man or foreigners who marry a Mexican man or woman, who have or establish their domicile within the national territory and comply with the other requirements established by the Law (Witker, 2000). In addition, Article 73, section XVI, establishes that it is the power of the Congress of theUnion to issue laws on nationality, legal status of foreigners, citizenship, naturalization, emigration and immigration" (Cornelio and Islas, 2015, p. 162).

country within the public health and social assistance system. This is most likely due to the state of music therapy practice in public health institutions, which is where these processes that nourish with new knowledge are developed. this health system This subject was developed in the section referring to *NOM-012-SSA3-2012* in this chapter.

On the other hand, in the case of people without social security, according to the *General Health Law,* the free provision of health services, medicines and other supplies associated with different human conditions must be guaranteed, including maternal and child care, mental health and the availability of medicines, medical devices and other essential health supplies; social assistance to the most vulnerable groups and, of these, especially those belonging to indigenous communities, and medical care for the elderly in areasgeriatric , health cases where music therapy has already shown its non-pharmacological contribution (Ponce, 2016; Díaz, Álvarez, Ferrari, Carballido and Bruvera, 2022; Giacoma, Carballido, Ramírez and Bruvera, 2022). However, in this law only pharmacological requirements were considered, since it establishes in its *Article 28 Bis*. only the professionals who can prescribe medications. In terms of our object of study, this section, by not considering professionals from different disciplines who use resources other than pharmaceuticals to carry out their intervention, has led to the construction of a gap that has excluded professionals who can join comprehensive health care -such as music therapists, psychologists, human , developmentamong others-; since no other part of the law considers , themleaving out needs and requirements for these professionals and their discipline.

3.1.3. Medical care and service providers in the *General Health Law* according to the last amendment published in the DOF 29-05-2023 and music therapy.

In *Chapter II* of the *General Health Law* (op. cit.), which deals with medical care, is specified in *Article 33* that medical care activities are preventive, curative, rehabilitative and palliative, to which music therapists can be added Mexican as part of the interdisciplinary professional team, according to

As indicated in *Chapter III*, within the instances of health , contemplated in its service providers*Article 34* classified as: public services to the population in general; services to beneficiaries of public social security institutions or those provided by the same institutions to other groups of users with their own resources or by order of the federal executive power; social and private services, regardless of the form in which they are contracted, and others that are provided in accordance with the provisions established by the health authority.

The inclusion of music therapy in this health structure in Mexico would provide universal access to the benefits of non-pharmacological intervention, according to *Article 36* of this chapter, which states that it is forbidden to charge recovery fees for the provision of health services, drugs and other associated supplies to people without social security. By integrating music therapy to the public sector, all the population would have the right to receive its benefits; since, for the moment, access is only available according to Article 38, which refers to private health services rendered by individuals or companies under the conditions agreed with users, and subject to legal, civil and mercantile ordinances that generate fees. According to the provisions of *Article 43* of the *General Health Law*, which establishes that services may be contracted directly by users or through individual or insurance systemsgroup .

This marks a bias in health service in Mexico, since only the population with sufficient economic resources have access to services on an individual and isolated basis, since the conditions have not even been created for hospitals in the country to provide non-pharmacological music therapy care as part of the interdisciplinary team of clinical , .practiceto the detriment of the exercise of the fundamental human right to health in accordance with the provisions of this law

3.1.4. Maternal and child protection and the promotion of maternal health in the *General Health Law* according to the last reform published in the DOF 29-05-2023 and music therapy.

With regard to maternal and child care, according to *Chapter V* of the *General Health Law* (Idem)*, Article 61* stipulates that the of purpose this chapter is maternal and child and the promotion of maternal health, covering the period of pregnancy, childbirth, postpartum and puerperium, given the vulnerability of , protection the woman and her childamong the attention was located the perspective of comprehensive care of women during pregnancy, childbirth and puerperium, including the psychological care required, being all these areas of opportunity for the inclusion and intervention also of music therapy within the public health system in Mexico as research from continental countries account for (Navés et al, 2018; Ferrari et al, op. cit.; Cupayolo et al, 2022) and those referred to in the Theoretical Framework of this research.

3.1.5. Family planning services of the *General Health Law* according to the last amendment published in the DOF 29-05-2023 and music therapy.

In *Chapter VI Family Planning Services* of the *General Health Law (*op. cit.), family planning was recognized as a priority, since in its *Article 67,* it was established that its activities should include information and educational guidance for adolescents and young people to reduce reproductive ; riskall this, through correct contraceptive information, which should be timely, effective and complete to the couple.

It should be noted that this and other issues associated with sexuality and reproduction have been addressed from the trench of music therapy on different fronts, among these: socio-educational music therapy for the approach of the *Comprehensive Sex Education Law* [of Argentina] (De Jesús and Lombardi, 2022), as well as the consideration of care for rape victims (Chrysostomo, 2019) and the recognition of sexuality in a comprehensive manner (Escalante, 2005).

Article 68 of Mexico's (op. cit.) established that *General Health Law* family planning services include different aspects, including support and promotion of research on contraception and human infertility,

family planning and human , reproductive biologywithout considering in any of its headings the lines of research in which the study of the possible contributions of disciplines such as music therapy, which may well be part of the intervention from an interdisciplinary approach in these issues, can be accommodated.

3.1.6. Mental health in the *General Health Law* according to the last reform published in the DOF 29-05-2023 and music therapy.

With respect tothe *General Health Law* (Idem) *in Chapter VII Mental Health* in its *Article 72*, within the health policies, mental health and addiction prevention accordance with the provisions of the were referred toas a priority in *Political Constitution of the United Mexican States* and international treaties on human rights, therefore, this health law established that the State will guarantee universal, access equal and equitable to mental health care and addictions to people in the national territory.

In this regard, it should be noted that for decades different mental health problems perspective of music therapy; however, since it is not part of the public health system, it has not been possible to develop research that provides specific data on its scope and limitations, a topic that was addressed in the section have been addressed from the Research criteria on health issues under *NOM-012-SSA3-2012* and music therapy in this research.

Likewise, it was established that people who satisfy their needs through the public health system have the right to enjoy the highest possible level of mental health, without discrimination based on economic origin, health, migratory status or any other that violates human dignity and has the purpose of nullifying or impairing the rights and freedoms of individuals; for the purposes of this law, mental health is understood as a state of physical, mental, emotional and social determined wellbeing by the interaction of the individual with society and .linked to the full of human rights Hence, the study has been mandatory for this workexercise of this law , in terms of making visible the lack of integration of the system to the contributions of music therapy, already practiced in the public mental health mental health ,system.

The only is way it has been offered as part of private sector services, given the state of this discipline at the institutional level.

Article 73 of this law refers to mental health and addictions services and programs and stipulates that they should give priority to community, comprehensive, interdisciplinary, intercultural, intersectoral, gender-sensitive and participatory care for people from the first level of care and general hospitals. But for the full implementation of this vision, the necessary legislative and regulatory conditions should be created, given the relevance of the subject in the life of the country, since the current state of this law has left out of the efforts of the public health system non-pharmacological disciplines such as music therapy.

In this research , workit was observed that in Mexico there are also mental health problems directly associated with social problems such as gender , collateral damage from drug trafficking, isolation, access to weapons, homicide, among other issues that possibly require attention within the field of the health sector given the damage it generates in society and in the individual who feels it. For this reason, the need to study violence from the perspective of mental illness was proposed in this research.

In this regard, an approach to study and approach it was found from the perspective of humanistic music therapy. This theoretical-practical material on the personality theory of Víctor Muñoz Pólit, since a multidimensional approach is possible from his approaches. However, for now, the reality is that violence not has been considered as a psychological-behavioral disease that afflicts the country, because it has not been included in this law despite the different conditions that afflict society.

At this point, it was possible to state that the lack of inclusion of music therapy efforts in Mexico to address problems of social scale is evidence of the options that still exist within the reach of public health, but which have been left out of this sector, as a result of the bias that has been made at the institutional level, leaving as one of its consequences that the opportunities and benefits of the different music therapy practices are not part of this large-scale effort.

The question that arose regarding this important topic was: Is Mexico in a position not to include in its institutional public health efforts consolidated proposals such as music therapy, which is practiced in the country as a non-pharmacological ? Part of the answer that can be constructed, could not fail to consider allythat since there is no lack of evidence of the scope that this discipline has in the area of mental health as research done in continental countries (Mitsudome, 2013; Cho, 2016; López de la Vega, 2020; De Dios, Rueda and Ferrari, 2022), in prevention and addiction (Lasala, Galloni, and Mante, 2012; Sesé Sánchez and Verdú, 2014- 2016).

3.1.7. Professional and investigative practice in *the General Health Law* according to the last reform published in the DOF 29-05-2023 and music therapy.

In the *General Health Law (*op. cit.) in the fourth title *Human Resources for Health Services, Chapter I Professionals, Technicians and Auxiliaries*, in *Article 79* referred to the exercise of professional activities in the field of medicine, pharmacy, dentistry, veterinary medicine, biology, bacteriology, nursing, physical , worktherapysocial , chemistry, psychology, optometry, sanitary , engineeringnutrition, dietetics, pathology and its branches, and others established by other applicable legal provisions, it is required that the professional titles or specialization certificates have been legally issued and registered by the competent educational authorities. However, regarding music therapy, the lack of its inclusion in the academic field was observed, since this discipline, in spiteofbeing studied and practiced, not ispart of any educational program at public level and in the private educational sector it ceased to be a postgraduate degree at master's level. This issue made it evident that a necessary condition for the inclusion of music therapy in the health sector in Mexico at a public level is the training of music therapists at a higher and postgraduate level in the public sector. This fact is part of the evidence of the lack of inclusion of this discipline.

Nevertheless, and in spite of this, the country has music therapists with academic studies at all levels - except post-doctorate-, as well as a music therapy model created in the country: humanistic , .music therapybeing able to be part of the actors who inaugurate its study in public and private universities in the country

This is not a minor issue, since the lack of inclusion of this discipline has reduced its level of evolution through the generation of new knowledge that adds to the institutional effort in accordance with *Chapter III* of the *General Health Law* (Idem), *Article 89*, which states that the educational authorities, in coordination with the health authorities and with the participation of higher , education institutionswill recommend norms and criteria for the training of human resources for health.

Likewise, in the fifth title of this law (Idem), entitled "*Research for Health", Article 96* establishes that this includes the development of actions that contribute:

> To the knowledge of the biological and psychological processes in human beings; to the knowledge of the links between the causes of disease, medical practice and social structure; to the prevention and control of health problems that are considered a priority for the population; to the study the techniques and methods that are recommended or used for the provision of health services (p. 32).

However, this law does not include any consideration of the specific requirements for research in disciplines that do not perform pharmacological interventions, such as psychology or music therapy, asit was observed in articles 97 and 102 of this law (Idem):

> Article 97 states that the Ministry of Public Education, in coordination with the Ministry of Health and with the participation of the National Council of Science and Technology, shall guide the development of scientific and technological research for health; and that the Ministry of Health and the governments of the entities shall

> Within the scope of their respective competencies, the federal states shall support and stimulate the operation of public establishments devoted to health research. [And Article 102 established that the] Ministry of Health may authorize, for preventive, therapeutic, rehabilitative or research purposes, the use in human beings of drugs or materials for which there is not yet sufficient scientific evidence of their therapeutic efficacy or the modification of the indications is intended therapeutic of already known products (pp. 32- 33).

At thispoint, it was reiterated that this law only included pharmacological research, without considering the generation of new knowledge of non-pharmacological procedures such as music therapy; therefore, this fact was evaluated as a possible cause for the lack of inclusion of music therapy within the health system in Mexico at the public level: an epistemological bias, since how could music therapy develop research without its inclusion inthe regulatory frameworks of the health sector institutions in Mexico.

The eradication of the epistemological bias established at an institutional level regarding music therapy in the field of mental health and addiction should be done from the instruments of the legislative and regulatory , apparatusboth in health and education as well as in the governments of the federal entities within their policies and development plans in the health sector, among other governmental instruments, for institutions the coordination of the competent authorities in each area, since they are the ones who create the conditions, promote and support in different points such as those referred to in the topics related to the implementation of programs for the prevention and control of the use of substances psychoactive and addictions; The one that specifically addresses the topic multidisciplinary research in mental ; healththe one that refers to the

development of immediate response teams for crisis , trained in techniques to mitigate the escalation of crises; in the item on training and education in mental health for health personnel in the National Health System; in the item referringto the development of actions and programs to detect, treat and prevent suicide, and in the item on other actions that directly or indirectly contribute to the prevention, care, recovery and promotion of the mental health of the population. These are issues that, due to their impact on the life of the country, were considered a social in this legislative instrument.priority

Leaving the evolution of music therapy to the criteria of *Article 103* in which it was established that in the treatment of a sick person, the physician may use therapeutic or diagnostic resources under investigation when there is a well-founded possibility of saving life, restoring health or reducing the suffering of the patient, provided he/she has the written informed consent of the patient, his/her legal representative, if applicable, or the closest relative in bond, and without prejudice to complying .with the other requirements determined by this law and other applicable Therefore, it would be up to the physicians' knowledge to include hospital music therapy practices, a matter that would lead to the condition that these physicians were music therapists or that music therapists were part of the interdisciplinary teams in hospitals, being unlikely, without the institutional endorsement and conditions for this to happen.provisions

At this point, it is essential to review the criteria for research on health issues under *NOM-012-SSA3-2012*, hence the following section.

3.1.7.1. Research criteria on health issues under *NOM-012-SSA3- 2012* and music therapy.

In the review of sources that made up this chapter, the was located *NOM-012-SSA3- 2012* and it was observed that only one institution in the field was included in its preparationof mental : health the National Institute of Psychiatry Ramón de la Fuente Muñiz (p. 1), without considering other disciplines that use non-pharmacological interventions such as music therapy, since the orientation of this NOM is merely pharmacological as its objective stated, since it was stated that this norm establishes the criteria

Administrative, ethical and methodological , regulationswhich in accordancewith the *General Health Law and the Regulations on Health Research* are mandatory for requesting the authorization of projects or protocols research for the use in human beings of drugs or materials for which there is not yet sufficient scientific evidence of their therapeutic efficacy or rehabilitation, or for the modification of the therapeutic of known products, as well as for the execution and follow-up of such .indications projects

This important source confirmed the existence of a bias to the detriment of music therapy or any other non-pharmacological intervention, as it has left them without access to institutional resources, as previously mentioned.

This issue may be related to the fact that research on music therapy in Mexico could only be carried out in governmental instances in an isolated and sporadic way, since throughout the consultation of sources in this analysis only four research studies were located in the Ramón de la Fuente Muñiz National Institute of Psychiatry (Troice, 1997; Troice and Santoncino, 1997; Troice and Sánchez, 2003; Terán and Flores, 2004). At the time of this research, almost had twenty years passed without the opportunity to generate new knowledge in the public sector, hence the importance of reviewing the ways that should be considered for its inclusion in this sector, since this has not only been detrimental to music therapy as a discipline, to music therapists as professionals, but also to the 's populationright to access these services to restore or preserve their health through this or from an interdisciplinary perspective.

3.1.8. Palliative care for terminally ill patients, in the *General Health Law* according to the last amendment published in the DOF 29-05-2023 and .music therapy

In the *General Health Law (*op. cit.), in its *Title Eight Bis* on palliative care for terminally ill patients, *Article 166 Bis* stipulates that the of this title is: "to safeguard the dignity of terminally , ill patientsfor the purpose of

guarantee a quality life through the necessary " (p. medical care and attention80). For this purpose, different points were considered, among which music therapy has contributions to make in the procedures, as is the case of *Article 166 Bis 1*, point three: palliative , carewhich was specifically defined as the active and total of those diseases that do not respond to curative treatment, such as control care pain and other symptoms, .as well asthe attention of psychological, social and spiritual aspects

In this type of health service, some of the contributions made by music therapists working within the health system in countries that offer these services in their hospitals are: Krout, 2001 2001; Bradt & Dileo, 2010; Warth, Kessler, Hillecke, , Bardenheuer2016; Pieras, 2018; Iturri and Lemos 2019; Lv, Wu, Xu, Pu, Li, and Du, 2022. These works show the first uses of music in the therapeutic field during war and post-war events, as it could be observed in these works that music therapy through interventions without drugs has the scope to accompany human beings seeking both to reduce pain, reduce physical and emotional suffering resulting from a terminal illness and improve the quality of life as far as possible.

3.1.9. Social assistance, disability prevention and rehabilitation of people with disabilities in the *General Health Law* according to the last amendment published in the DOF 29-05-2023 and music therapy.

In the *General Health Law* op. cit.), *Title Nine: Social , assistanceprevention of disability and rehabilitation of persons with disabilities*, *Article 167* establishes that for the purposes of this law, social assistance is understood as follows:

> The set of actions aimed at modifying and improving the circumstances of a social nature that impede the 'individualintegral development, as well as the physical, mental and social protection of people in a state of need, lack of protection or physical and mental disadvantage, until their incorporation into a full and productive life is achieved (p. 85).

Cases that have been treated from the disciplinary or interdisciplinary perspective in music therapy in different countries as articles exposing the intervention of music therapy in different cases of disability (Carrasco, González & Cañizares, 2021) and rehabilitation (Quique, 2013; Diaz, Fischer & Justel, 2017) to mention a .few since in this discipline different interventions for this field of care in health systemshave been developed

In addition, music therapy could be added to the tasks indicated in *Article 168* of the *General Health Law* op. cit.), since it established among the basic activities of social assistance the carrying out of research on the causes and effects of the priority problems of social assistance (p. 85) and could be part of the effort to provide it, especially in cases referred to in *Article 173* of this law: disability to the

or impairments of a physical, mental, intellectual or sensory , naturewhether permanent or permanent

The disability may be due to congenital or acquired conditions, which, when interacting with the barriers imposed by the social environment, may prevent their full and effective inclusion on an equal footing with others.

Therefore, it can be estimated that in the case of the inclusion of music therapy in the public sector in Mexico, this could be part of the effort indicated in *Article 176* of this law which made reference to the rehabilitation services provided health sector establishments which will be systematically linked to the rehabilitation and social assistance services provided by the organization referred to in *Article 172* which defined that the federal government will havea corporation which will have among its objectives the promotion of social , assistanceThe federal government will have among its objectives the promotion performance of other actions established by the applicable legal provisions, since it will promote the systematic interrelation of actions in the field of social assistance carried out by public institutions.of social assistance, of the rendering services in this field and

Regarding the importance of this discipline as part of institutional life, the case of Argentina was found, which has included the area of music therapy in different hospitals such as the Hospital Zonal de Rehabilitación:

> El Dique took place in 2014 in Argentina. Since then, the discipline is
>
> inserted in the Neuro-Orthopedic Rehabilitation as part of a team.Room

> interdisciplinary team composed of Physiatry, Kinesiology, Occupational Therapy, Neurology, Speech Therapy, Psychology, Social Work and Orthotics. The team's care task is framed in the management model progressive care (Shanton and Cannarozzo, 2023, n. p.).

These are some of the possible contributions that have not been integrated into the Mexican government's efforts.

Likewise, *Article 177* of the *General Health Law* (op. cit.) established that the Ministry of Health, through the agency referred to in *Article 172,* and the governments of the states, in coordination and in their respective areas of competence, shall promote the establishment of centers and services for somatic, rehabilitation psychological, social and occupational for persons with any type of disability, as well as actions to facilitate the availability and adaptation of prostheses, orthoses and functional aids.

Therefore, in the case of music therapy in Mexico, it would be expected that this discipline would be part of what is referred to in *Article 178* of the *General Health Law* (Idem) to join as part of the federal government agency foreseen in *Article 172*, since its objectives include operating rehabilitation establishments, conducting studies and research on disability and participating in rehabilitation and special education programs; since music therapy has already given scientific proof of its contribution in these fields. However, it may be necessary to inform the country's health and educational authorities, within the scope of their respective competences, collaborating to provide rehabilitative care, when required, according to *Article 179* of this law.

3.1.10. Programs against addictions in the *General Health Law* according to the last reform published in the DOF 29-05-2023 and music therapy.

With respect to *Title Eleven* of the *General Law Health* (op. cit.), programs against addictions were established, among which alcoholism, smoking and drug dependency were considered. In the case of alcoholismstipulated *, Article 185* that:

> The Ministry of Health, the governments of the states and the General Health Council, within the scope of their respective competencies, will coordinate the execution of the program for the prevention, reduction and treatment of the harmful use of alcohol, the care of alcoholism and the prevention of diseases derived from it, which will include actions such as the prevention and treatment of alcoholism and, where appropriate, the rehabilitation of alcoholics (p. 88).

Matters in which music therapy can be added to these tasks, such as those established in *Article 186 Bis*, which defined that in order to implement the actions of the program for the prevention, reduction and treatment of the harmful use of alcohol, the care of alcoholism and the prevention of diseases derived from it, aspects such as the use of scientific evidence accumulated at international and national level and the generation of knowledge about the causes and consequences of the harmful use of alcohol will be taken into account, effective interventions and evaluation of programs or strategies, issues in which music therapy has a level of research development, among these a master's thesis (Marroquín, 2022), a report (Pascual, 2015) and (Estrada, op. cit.) that addressed the subject, and pointing out both the aspects in which music therapy has contributed in terms of prevention and in the rehabilitative stage, as well as the different approaches in which music therapy professionals can intervene.

Regarding drug dependence addiction, music therapy undergraduate theses addressing the topic were located (Moncada, 2020; Astarloa, Climent, & Gollan, 2022), articles (Gonçalves, Duarte, & Veiga, 2022; Ghetti, et al, 2022) where it was pointed out that music therapy has the scope to add to treatments that are related to cravings, coping skills, withdrawal symptoms, anxiety and the use of music for emotional self-regulation. Thus, music therapy intervention has been helpful in alleviating some of the psychological symptoms associated with the decline in substance use. Issues that are important in the process that people face when working on the issue of this type of dependence.

It should be noted that this chapter of the *General Health Law (*op. cit.) showed the importance of developing music therapy at a public level in Mexico, given the state of addictions in the country, the need to continue addressing problems within the already complex field of health -as well as in development human given the social challenges in terms of violence and its consequences- so there is no reason for its lack of consideration and inclusion in the effort made by the nation-state through all its apparatus regarding the challenges of these sensitive issues and others that would be worthwhile to address such as addiction to certain products introduced inthe food pattern as flavorings, sweeteners, texturizers, , salts, among other substances that may be associated with overweight and other diseases.

Finally, as a summary of this section, it became evident that in Mexico efforts have been made to include the practice of music therapy in public life, but the only scope that has been achieved is from the private sphere; therefore, this matter is a pending issue for both manifest fields.

Possibly in the case of Mexico, coordinated work is required between the community of music therapists and government agencies and legislators to achieve the decolonization of the epistemic framework that separates them from the institutional at the perspective public level, since the lack of inclusion of this discipline in public life has undermined the fundamental human right to health, in two ways: the first is that in the country there is only a sector of the population that has access to music therapy and this

within limited contexts, since it has so far remained in the private sector and not is part ofthe government health services and the second -no less important- is the second: In which this discipline has been reduced the opportunity to evolve regarding its contribution to the institutional effort on the fundamental human right to health through the criteria of *the General Health , Law*according to its last reform published in the *Official Gazette of the Federation* (DOF): 29-05-2023, since music therapy, not being part of the health services established by this law, does not have access to institutional resources and support.

This is not a minor issue, as it could be related not only to an institutional bias that has harmed the development of all disciplines that make their intervention without the use of drugs, but also to marginalization, inequality and social exclusion, given that people treated in the public sector do not receive the benefits of music therapy, as this law only considers certain disciplines as part of its public services.

So all the sections of this point allowed identifying from the perspective of complexity the global emergence of music therapy and the country's public life health, after their relationship pointed out an unforeseen attribute that appeared as part of the evolutionary process of both manifest fields of the health in Mexico, pointing out according to Goldstein (1999) "the emergence of structures, patterns new and coherent and properties during the process of self-organization in complex systems" (as cited in Vivanco, 2014, p.33) that contribute to the construction of a more functional reality with respect to the fundamental human right to health.

3.2. The development of humanistic music therapy in Mexico

For in this research it was important to use historiographic tools and content analysis order to identify some sources of different natures that evidenced parts of the research and creation process made by Victor Muñoz Polit. Among these sources are:

- Bibliographic: research projects, theses, journals, books, online documents, interviews.

- Personal archives: personal works, certificates, diplomas and certificates of participation, recognition documents, agreements, notarial evidence, notarial contracts of companies and associations.
- Professionals: logs of the different research done by Muñoz, archives of music therapy sessions and the records of dissimilar authorship that were significant for the process of shaping his model.
- IMMH archives: humanistic music therapy study programs, descriptive letters of these programs and exhibition material that give an account of his work and the academic training he was required to obtain for the development of his research and creation.
- Some of the contributions made by different characters.

The result obtained at this point of the research marked historical facts about how an important part of music therapy has developed in Mexico and some of the demands required for the evolution and conformation of knowledge. Issues that as a whole showed aspects of the complexity of this model.

3.2.1. Historiographic study of the research and creation of the humanistic music therapy model.

The importance of this section lies not only in beginning to make a conformation of the history of research and creation of humanistic , music therapybut also in being able to point out some of the facts that allowed to show how the complexity of this model was developing from its organization or arrangement of the parts within, in and by this music therapy.

Likewise, it was possible to locate some of the interrelationships of the elements that referred to the types and forms of union between elements and individuals of humanistic music therapy, in order to finally observe the complex unity of this interrelated work, its characteristics and its particular properties, as could be observed throughout the following space.

3.2.1.1. Beginning of the research process and creation of the music therapy model.humanistic

In 1979 Víctor Muñoz Pólit graduated as a surgeon from the Mexican School of Medicine at La Salle University. And in 1983, Muñoz began a first theoretical approach to music therapy through the approaches of David Chagall (1969) *The music manipulators*; Elaine Feder and Bernard Feder (1981) *The expressive arts therapies* and Gaston Theyer (1968) *Music in therapy*. This period of theoretical study resulted in the generation of the use of the human being-music relationship within the context of humanistic psychotherapy and human development as shown in one of the sources located inthe IMMH library archives, the work done by Muñoz in 1984, for the subject of Interview Techniques of the Masters in Counseling and Human Development at the Universidad Iberoamericana in Mexico City, entitled *La musicoterapia: una alternativa terapéutica* (to be read with music) and delivered to teachers Ana María González and Jorge Cholula, in which he noted:

> At the moment I find the possibility of doing something in of music therapy and maybe something different. That's where I am, just in training, learning and it motivates me a lot. Now I am studying composition, which I believe will serve me as an important element for a deeper knowledge of music and in a great way to use music therapy directly with an instrument and with my own creations.
>
> However, I've been working on a retrospective analysis of my musical . heritageThat is to say, I play a record, analyze it, pour out my sensations at that moment, establish a language relationship between each instrument,

> I try to feel what the composer was trying to express with his music, I . identify masculine and feminine elementsI my imagination fly and I believe that what I write can serve me in the future as another element to help me in the sensitization of the patient. Perhaps the most important point has been to identify the meaning and what each work produces in me, what it makes me feel when I listen to it. In other words, I try to classify music into different moods ranging from violence, impulsiveness, motivation, optimism, sensuality, nostalgia, alienation, clarification, to tranquility. In an American magazine (OUI) last year, a musicologist said that one of the clearest mistakes of music therapists was to try to take individuals from one mood to another in a short period of time. That is to say, not making contact with the feeling with which the patient comes to see us. Hence the importance of classifying the discography and knowing the patient's musical history (s. p.).

These first studies would give way to the beginning ofthe research that led Muñoz to the construction of his music therapy , .modelafter his training as a doctor, musician and singer,[4] human development counselor and psychotherapist

[4] As a musician, according to the testimony obtained in an interview with Mr. Jaime Eduardo Muñoz Rodríguez (owner of the magazine *Guitarra Fácil*), Víctor Muñoz and Felipe Lara developed the method *Guitarra Fácil* in 1972.

In 1985, he began the design of the first research project, which included the following questions:

- How to accompany people in their personal growth through the use of music?
- How to integrate music in humanistic psychotherapy? It took 24 years of work, according to his graduate thesis (op. cit.), to arrive at his most complete answer.

Questions that, in order to arrive at their most complete answer, demanded 24 years of work, according to his graduate thesis (op. cit.). Regarding this period of time, Muñoz wrote to Cheryl Dileo (1992) forher book *Music therapy: international perspectives*:

> During the first years of practicing music therapy the tonic was to create, create, always create. It was as if from some part of my being, group exercises, techniques and even were emerging. skills Later on, there was a process of integration of the humanistic therapeutic model that I had learned in the Master of Orientation and Human Development, together with musical skills and techniques that I had been acquiring since my childhood in private lessons and later in the National School of Music (Muñoz, 1992, s. p.).

The first findings that constituted humanistic were developed along with the professional activities of its creator, since it was in these contexts where the research and creation process was generated.music therapy

The population studied in Muñoz's research was within the humanistic, transpersonal and human development psychotherapeutic context, both in individual work -in private consultations- and in group work in different formats: different workshops with experiential -as can be seen throughout this section and in Figure 13. Experiential spacespsychotherapeutic and human development objectives

implemented during the research and its current evolution of humanistic music therapy of this research, areas that pointed out from the beginning both its complexity and the scope and limits of its model.model

In 1985 Muñoz began the process of collecting data for the research of his master's thesis, having as general objective "to create from the field of humanistic, transpersonal and human development psychotherapy a music therapy the first research project (1985) entitled Humanistic Music Therapyadjusted to the Mexican culture*", according to* (s. p.).), according to the first research project (1985) entitled *Humanistic Music Therapy*; then in 1999, after the classification of the five models of music therapy according to the WFMT, Muñoz made a change in his research , projectindicating as general : "to create a Mexican humanistic music therapy model to work at the level of psychotherapy, objectivehuman development and transpersonal" (s. p.). This objective can be seen in the title of her thesis *Humanistic : music therapya model of musical psychotherapy* (op. cit.).

This objective was part of the final protocol (1985-2007) that Muñoz delivered to his director thesis Luis Mariano Aceves Estrada (who was part of the Department of Education at the Universidad Iberoamericana, versed in creative processes and human development) and to the readers who later formed the synod of his dissertation: José Merino Pérez (expert in thefieldof humanistic , psychotherapyhuman and development coaching) and Yaquí Yaqui Andrés Martínez Robles (specialist in existential and who was part of the generation of humanistic music therapists between the years 1999 to 2000 of the IMMH).therapy

But, returning to the initial stage of the research work done by Muñoz, the following note was found in the material that was part of the letter sent to Cheryl Dileo (op. cit.):

> At that time I was self-taught and I found some differences in music therapy schools or currents such as the North American, Argentinean, French and others. In general, all of them had arisen not many years ago, as a paramedical need from a more traditional line.

> psychiatric intervention. They gave me a lot of light as to what existed as therapeutic models, however, they were not what I was looking for. I have enormous gratitude for some people who, with their books and experiences, have been able to integrate something of them into what I am currently doing. Among them are: Rolando Benenson, Juliette Alvin, Gaston Thayer and especially Carlos Fregtman who taught me that music transcends personal and human experience (s. p.).

Regarding Muñoz', it was identified that it was with Darío de Hoyos Pérez, through the Music Therapy workshop. This was given as part of the work program of the Germinacióncollectives first field research work at group level[5] , which took place in May 1985.

This first workshop was carried out within the humanistic and transpersonal psychotherapeutic context, inthis first stage Muñoz (op. cit.) sought the conformation of a first indicatorresearch : the effects of the human being-music relationship in people who attend humanistic and transpersonal psychotherapy, according to his work log.

Some of the working attitudes in that incipient stage were those of modelCarl Rogers, and 'his tools during the intervention were music, music, music and music.

---

[5] Germinación is an interdisciplinary collective group of humanistic psychotherapists formed by its founding members (Roxana Aguilar, Eloísa Arredondo, Jaime Ortiz, Patricia Ambriz, Darío de Hoyos, Armando Arroyo, Amparo Espinoza, Elena Cordera, Sergio Martínez and Víctor Muñoz), subsequent members (Sergio Michel, Horacio Padilla, Laura Guadiana, José Merino, Rosa Larios, Jorge Galindo, Pablo Herrera) and guests Rosario Chávez, María Marta Arredondo, Marina Ayo, Carolina Margarit, Claudia Claudia Margarit, Jorge Galindo and Pablo Herrera, Horacio Padilla, Laura Guadiana, José Merino, Rosa Larios, Jorge Galindo, Pablo Herrera) and guests Rosario Chávez, María Marta Arredondo, Marina Ayo, Carolina Margarit, Claudia Blanco, Dora Gómez Palacio, José Cohen) who in some cases remained as members of this organization.
It is worth mentioning that Germinación is a reference in community psychotherapeutic work and began its annual program with activities for the general public from 1983 to 2009. These experiences were designed following the structure of the work done by Carl Rogers in La Jolla, U.S.A. and the Grupo Ser in Mexico, using a retreat , formatbut in thiscase for seven uninterrupted days with three spaces: psychotherapeutic workshops, growth groups and community space.
Since 2010 Aguilar, Arredondo, Arroyo, Michel and Muñoz continue to be part of this group, after its public , closureas they continue to invite psychotherapists who were part of this important group to review their personal process, a space that was the basis for their work to the general public.

pre-recorded for work on what Muñoz would later define as music therapy technique receptive empathic and the first signs of what would later become total empathy, the ability to verbally process experience through gestalt therapy and observation from the perspective of qualitative phenomenology.

Some of the music therapy experiments that confirmed this first workshop were the exploration of emotions through receptive music therapy, creativity with painting to integrate the group, Syddha Yoga meditation with chanting and music, and a regression exercise.

For the regression exercise -according to the workshop description- they used heartbeat sounds, fetal sounds, whale songs, Cri-crí songs, among other songs. The regression technique used by de Hoyos and Muñoz was learned from Rosa María Rosa Añorve and Cherif Chalakani in body psychotherapy training in 1983. In this regard Muñoz (op. cit.) wrote for Cheryl Dileo (op. cit.):

> At the beginning of my work as a psychotherapist, both in the Germination group and at the Universidad Iberoamericana, I noticed the different effects that a group exercise had on with music those who did not have music, the impact was greater with it. The music of cassettes or compact discs used, generated an atmosphere of greater openness and led the group to dilute the defenses and masks (s. p.).

In terms of his first stage of research, the most significant in his work, according to this research, were the philosophical context of this model centered on the person through his vision of the human being; elements the attitudes used in the humanistic psychotherapeutic process known as rogerian attitudes on the lines of research that Muñoz proposed to work on psychotherapeutic, human development and transpersonal issues.

Based on these theoretical and practical elements, a new set of experimental proposals was developed to generate answers to some of the questions: How can music be integrated into psychotherapeutic work? What can music contribute to the psychotherapeutic work?

What music is appropriate to work with from a humanistic perspective? Among Muñoz's work log (op. cit.) we found some of his first findings, which :are still valid for practicecurrent

> Follow the person in their phenomenological experience with music: empathize with the music, important not to use music that changes the person's experience; a first approach is to work with sounds and music from the history and sound culture of the person(s) or the ability to select new music for the client using the technique of qualitative phenomenological observation (s. p.).

It was also possible to locate among the logbook records, notes on the pre-recorded musical pieces that were integrated to what Muñoz called "musical medicine cabinet", with notes of his previous analysis from the intrinsic properties of music and from the human being-music relationship specifying its effects at a personal level and later notes on his qualitative phenomenological observations of different individual and group patients. This background would be what he later defined as the Integral Listening Laboratory technique and its two matrices, as shown in Chapter 13 of his master's dissertation thesis (op. cit.).

Regarding this time period Muñoz (op. cit.) wrote to Cheryl Dileo (op. cit.) that:

> As I was finishing my Master's Degree in Counseling and Human Development, the idea of working with sound came up. I realized that exercises with music had a much stronger impact than without it. I then discovered the tremendous power that music has to generate "contact" to mobilize the

> emotions that are there. While it is true that certain types of sound (harmonies, major or minor) generate certain types of emotions or feelings, it is more true that music is like a mirror of what each human being carries in his moment, obviously referring to his own history. I have been realizing that there is no music that can touch exclusively a feeling, what there is is music that can touch that human being in front of me with all his sonorous archetypes, his musical history and his phenomenological moment. There is no universality of responses to music, only human beings who interact in a very personal way with it. This is one of the basic principles of humanistic music therapy (s. p.).

Qualitative phenomenological notes on body expressions and voice were found also when music was integrated inthe work done by Muñoz (Idem), among these:

> The effect on the dissolution of people's resistance to stay with the feelings they were experiencing even though there was a certain degree of discomfort; the depth that people achieve in their awareness, as were experiencing; there is a greater richness than with verbal ; the report of people feeling accompanied and supported by the music even in the work that they and the fact that people report feeling accompanied and supported by the music even in the work that they were experiencing.work alone

meant a challenge (Idem)

At this stage of the research, the importance of creative work in the construction of music-therapeutic experiments (which would later be developed at the level of techniques) was observed using the phenomenological or empathic exercise of following the person and facilitating their process; for this Muñoz established a first creative process that included the following stages that formed cycles: "of search, of gestation, of integration-disintegration, of successes and errors"; according to what he reported to Cheryl Dileo (Idem).

In the use of music in the psychotherapeutic work of Muñoz (op. cit.) he recorded a breakthrough in the study that led him to integrate resources of gestalt . psychotherapyAmong the elements that were considered the most important at thetime were: the theory of awareness, background and figure, and the psychotherapeutic . experimentAmong the notes

-located while Muñoz was taking the training program for Gestalt psychotherapists at the Humanist Institute of Gestalt Psychotherapy in 1985 (first generation) in Mexico City- the importance of not doing gestalt and person-centered approach with music ; a matter that apparently started full of questions rather than answers.therapy was raised

Among the questions asked were: what does the presence of music contribute to the process of people's realization? Is it possible to consider the concept of the psychotherapeutic experiment[6] in music therapy work? How to integrate music and howto do it in music therapy ?experiments

What happens in consciousness and awareness in the human being-music relationship?

Later, 1987, Muñoz (2008) was "invited to teach the subject of Sensitization Gestalt in the Master's program [Orientation and Human Development at the Universidad Iberoamericana], and while working on it, I realized that the exercises in which I worked with music had greater strength" (p. 16). The lines of her findings dealt with the concepts of the music therapeutic experiment as a space to propitiate "awareness" and responsibility in people, as well as the use of interventions

[6] According to the Polster brothers, "Gestalt therapy seeks to counteract 'overistic' by paralysis bringing to the the patient. 's action system forefrontIt mobilizes him to confront the emergencies of his life through experiment and to bring to light feelings and aborted acts in conditions of relative safety." (As cited in Muñoz, op. cit., p. 48).

verbal gestalt therapy during the processing the patients' phenomenological experience.

During this period of work, other qualitative phenomenological made by Muñoz (op. cit.) in his logbook , among these:observations were located

> The participants reported that working with music has greater intensity and their experience is deeper, it seems that the processes of personal growth and humanistic psychotherapy are enriched with music. Participants reported that when music is used in group they discover greater meanings, as they become aware of more connections, feelings, reactions, etc. (s. p.).psychotherapeutic experiments

Likewise, he wrote by way of observations of the human being-music relationship and its therapeutic uses with respect to non-ordinary contexts, "apparently there is a greater broadening of consciousness and in other cases the experience is deeper and more significant. There are people who spontaneously have experiences with transpersonal characteristics" (Ibidem, n. p.).

Other observations that led to what would become the methodological curve of humanistic music therapy were identified in her work log (Idem):

> It is also important to work under music therapy guidelines, music is not the same for the beginning of the process, during the development and to close session or the exercise; the selection of music is not only not to change anything of what people are experiencing and follow the experience of people with music (empathy) but also must consider the phase in which they are in the process.

> I also believe it is important to emphasize the promotion of the responsibility of what the person experiences with the music from the vision of the gestalt theory; the music therapist must work on the generation of a creative center to accompany the music therapeutic processes because there are many working tools and techniques that can be used as indicated by the qualitative phenomenological process of the session (s. p.).

For this research, the notes of the work logs in individual processes and group as whole ashowed some of the studies Muñoz did at a theoretical-practical-methodological level using the interdisciplinary research method between different psychotherapeutic models, Rogers' person-centered approach, Perls' gestalt psychotherapy and his incipient proposal.music therapy

The interdisciplinary methodological process led him to the integration of these two models psychotherapeutic as theoretical, philosophical, conceptual and attitudinal of humanistic music therapy, being part of his influences, without making properly approach pillars person-centeredor gestalt psychotherapy with music, as evidences of his work and different materials of expositions made up to that moment , showsince his analysis was to identify the theoretical contents that allowed to create him new theories and a whole practical body of the human being-music relationship at the level of humanistic psychotherapy, transpersonal and human development from music therapy.

Regarding this first period, Serafina Poch Blasco (op. cit.) commented onwork done by Muñoz and de Hoyos, highlighting the seminars given at the Humanist Institute of Gestalt Psychotherapy in Mexico City, Guadalajara, Querétaro and Cuernavaca.

However, the research process developed by Muñoz at this stage, gave him the opportunity to

demanded the acquisition of new knowledge such as the theories and techniques of Jacobo Levi Moreno of psychodrama, with Maria Carmen Bello Belela and Jaime Winkler Pytowski. Training that she did between 1986 and 1987, and that later would be part of her interdisciplinary research, as some of its theoretical principles were considered for the realization of some of the active techniques with musical instruments (sonodramas) of humanistic music therapy.

Between 1987 and 1990, Muñoz taught the subject of Music Therapy as part of the curriculum of the Master's Degree in Guidance and Human Development at the Universidad Iberoamericana. In 1988 he met Eduardo Soto García and Armando Corte, who joined Muñoz as co-facilitators in workshops and growth groups during this incipient stage of creation of music therapy.humanistic

In addition, in this year Muñoz was trained in the work of the voice: the technique of singing harmonic with Dominique Bertrand and Daniel Prieto. After this training Muñoz gave workshops on Harmonic Singing, as a technique that can be used as a working tool in the process of humanistic music therapy, according to the section of Chapter 9 dedicated to this topic in his thesis (op. cit.) and that today is part ofthe techniques used in this model.

Muñoz and Soto conducted introductory and exploratory music therapy workshops and growth groups in a laboratory setting, where participants experienced sensitization exercises and emotional contact through receptive music therapy techniques.

In these music-therapeutic laboratories, qualitative phenomenological observation was used to identify the responses or effects of music on the participants. One of the recording tools used in this stage of the research was the instrument they called the *Music-Sensory Experience* (1989). This analysis exercise consisted of six parts (corresponding to the sounds of six different instruments), and the participants were asked to answer as concretely and clearly as possible the questions: "In what part of your body do you feel the vibration of these instruments? What sensations or emotions do they produce in you? When listening to drums, cello, piano, flute, percussions and human voice" (s. p.).

This questionnaire allowed Muñoz and Sotos to identify the human-music with respect to what people experienced between different sound vibrations and body reactions. This fact initiated the development of different elements of the model, one of them the technique of the Integral Listening Laboratory with its two matrices of musical analysis (Muñoz, op. relationship cit., pp. 345-390); the working technique of Musical ; Historyand later the tools in the form of questionnaires: Music of important events in your life and Your clinical and psychological history, created by Muñoz in 2002, to initiate the files of the clients or patients of humanistic music therapists.

In 1989, Roxana Aguilar Vizcaino and Víctor Muñoz Pólit created the workshop El corazón del guerrero, which was initially designed to be given within the Germinación group. This workshop made use of the human being-music relationship and some of its uses from the perspective of the native peoples of Mexico, since this relationship has been interpreted, integrated and applied in the field of humanistic music therapy (a topic that was developed in the section Elements of the psycho-cultural heritage of the use of music in pre-Hispanic times of this research, given its importance in this model).

It should be noted that this experiential workshop was extended on a regular basis (twice a year) outside Germinación, from its creation until approximately 2020 and since 2022 it has been given once a year. Being for Muñoz's research work the space to confirm his findings regarding the psycho-cultural heritage of the native peoples of Mexico in terms of: the human being-music relationship and its uses, two indicators that guided the development of the section entitled Elements of the psycho-cultural heritage of the use of music of the native peoples of Mexico of this work.

Also in 1989, Muñoz and Soto created the first Diploma in psychomusical group techniques at the Mexican Institute of Humanistic Music Therapy (IMMH). This training was aimed at professionals in the areas of health, psychology, education, music, art and recreation.

With this training, the first headquarters of the IMMH was inaugurated informally in 1990 and later its foundation was made official in .1990

2002 since the figure of society was constituted, in 2006 it changed its headquarters because Muñoz built a specific building for the activities of this institute, which was open as the home of humanistic music therapy permanently until 2019 when the property was sold, given the context of the challenges that were experienced during the COVID-19.

Regarding this stage, among the documents reviewed in the IMMH library, we found two music therapy exercises carried out by Jacqueline Larrainzar (1990) El talismán and María Isabel de León (August 1990) La semilla, both music therapy experiments were directed tothe fifteen members of this training; In addition to these two works, we found the one done by María Eugenia Espinosa Esparza, member of the second generation of the Diploma in psychomusical group techniques, formed by 16 people; she did a music therapeutic experiment to work on sensations, emotions and mood in June 1991, according to this evidence.

In the three papers, it was observed that at that time, the was requested as a final paper, design and application of a music therapeutic exercise (experiment) which had to comply with the following requirements: the definition of a topic, accompanied by its corresponding theoretical , frameworkthe objective of the exercise, the population considered for the application of the , the estimated time for the duration of the , the description of the exercise and the reference of the music that was used.

It should be noted that in this phase of his research Muñoz consolidated the body of knowledge of the philosophical, attitudinal and technical aspects of humanistic , . music therapysince the pillars were insipient to meet all the demands of the human being-music relationshipthe same time, tools for teaching and learning were developed, such as descriptive charts, expository works and didactic material.

With respect to the progress of the humanistic music therapy methodology, the following four steps were identified: working theme, centering (receptive music therapy) or warming up (active music therapy), execution and closing.

After this training Larrainzar joined for a period of time as part of Muñoz's team of co-facilitators in humanistic music therapy workshops. To give an account of the work of that time and of the experimental work that

This research phase involved locating in the IMMH library the structure of a theoretical-experiential music therapy workshop, designed by Larrainzar (s. a.), with the following line of work:

> 1st[er] day. Return to the origin. Theory: biology and psychology of sound; objectives: group integration, knowledge of one's own sound, [exploring] the roots of our life through sound, contacting the feeling cradled from prenatal and childhood stages.
>
> 2[do] day. Sadness. Theory: philosophy and history of sound and feelings and sound; objective: to give a theoretical frame of reference for sound in our culture and history and to explore grief and sadness.
>
> 3rd day. Fear, aggression, joy. Theory: body segments, emotions and music; objective: to associate music with emotion and the body, to feel fear, to courage and joy.
>
> 4[to] day. Free expression of our sound. Theory: elements of music and individual and group iso; objective: to explore individual and group iso and expression of feelings with sounds (s. p.).

It is worth mentioning that the program of the Diploma in Psychomusical was taught for three generations; from the first generation, we found the works mentioned above and the participation of Miguel Domínguez Rodríguez Gil who was also a student of the fifth generation of the Specialty of Music Therapy, and since 2012 has been Muñoz's co-facilitator in the workshop The Heart of the Warrior, as well as part of the team of Techniques teachers of some of the training programs of the IMMH, this last one.

from 2015 to date. From the third and last generation of this diploma course (1996), the participation of Ezequiel was located among the administrative documentation of the IMMHGonzález Campos (who later joined Muñoz's team as academic coordinator and professor of the IMMH and with whom he would work on the definitive methodology of humanistic music therapy) , Efraín Aguirre Solares (who is part of the team of professors of the Master of Music Therapy, covering the transpersonal subject at the IMMH) and Martha Gabriela Bayardo Ramírez (co-author of this research), who after this training were students of the second generation of 1996-1998 of the Specialty of Music Therapy.

In this same year (1990) Muñoz together with the Universidad Iberoamericana invited Carlos D. Fregtman who gave four courses of transpersonal music therapy and the master conference Holomusica in Mexico City. In this meeting Fregtman taught Muñoz how to make sonodramas.

From this fact, Muñoz began a work of interdisciplinary analysis between the sonodrama , techniquepsychodrama , techniquesthe gestalt experiment that led to the stage of developing new active techniques with instruments, typical of humanistic music therapy, as his thesis for his master's degree in orientation and human development (op. cit.) showed.him

In 1993 the book was published*Music therapy: international perspectives* , under the authorship of Cheryl Dileo, who considered the work of Víctor Muñoz Pólit to give an account of music therapy in Mexico, according to *part one: Music therapy in Mexico*, of this book.

Dileo's interest in the music therapy that Muñoz was developing was especially significant, as could be seen in the presentation made by Muñoz of Dileo to the group of the first generation of the Music Therapy Specialty, and which was transcribed by Ángeles Rogerio Specia, Marisol Prada González (who was part of the team of IMMH professors teaching the interview subject according to the Rogerian model and who during the years 2013-2015 would be the Academic Coordinator of the IMMH) and Patricia Rugerio Specia (1997) in her dissertation *Memorias (Memoirs de of the la primera first generación de la especialidad en musicoterapia humanista 1996-1997 generation of the humanistic music therapy specialty 1996-1997*).

> Currently [Cheryl Dileo] is the director of the music therapy portion of
>
> Temple University of Maryland and

> I want to tell you that in addition to her background, she has been very significant in my life. Some years ago, when music therapy became a little stagnant, because things happened between Lalo [Soto] and me, and there was a certain crisis; at that time I had the opportunityto write something for Cheryl's book International Perspectives on Music Therapy; this was a rescue and revival for me in music therapy again. Then I had the opportunity to meet her two years ago and besides all this beautiful professional part that she has, I found a person that for me has been light. fact that music therapy is simply known I owe thehumanistic in the world to Cheryl (p. 197).

This quote corresponds to the time period of the work done by Muñoz and Soto in which they designed the training program of the Humanistic Music Therapy Specialty that was applied during the years 1996-1997, and which has since evolved to become the first postgraduate music therapy program in the country.

In relation to the design, revision and updating of training programs for music therapists, (1996-1997 and 1997-1998)Muñoz Eduardo Soto García : and participated in the first two generations Eduardo Soto García in the first generations (1996-1997 and 1997-1998) and in 1997 Rosalía Castro Ávila, a 1997 graduate student, joined the team; the program was updated two in 2000 and Marisol Prada González, a graduate, Adriana Hoyos Leonard and Ezequiel González Campos, a 1998 graduate, ; later in participated2001 Muñoz and González developed and implemented supervision as part of the training of humanistic music therapists; in 2004 Iván Sánchez Constantino, who completed his training as a music therapist, joined the team of teachers and

Together with Horacio Hernández Valencia, who graduated from the training in 2001, they created the Creative Music Training and Music Training and Appreciation program as part of the training program for humanistic music therapists; in 2006 they continued updating the *Humanistic Music Therapy Specialty* program with the collaboration of Adriana Hoyos; in 2009, Karen Weber Penninck and Ernesto Erdmenger Orellana ; joined the updating process of this programin 2015, the director of the IMMH Juan Carlos Camarena López -a student who graduated in 2017- .joined the workof reviewing and updating the programs in the area of musical training of the students who study the humanistic music therapy programs

According to the administrative archives of the IMMH during Muñoz's time as director (1985-2013) this program and its updates were given to more than 20 generations in Mexico City, Querétaro, Guadalajara, León in Mexico and in Madrid, Spain, as can be seen throughout this work. It was also found that by 1999 Muñoz had worked with approximately 1500 people throughout the country, according to music therapist Lisa Summer (1994) in the publication *Music Therapy International Report*, volume 9.

In addition, the level of development of the elements that make up the theoretical-conceptual-practical body that Muñoz had developed , but by that time, the researcher had not defined a single methodology for humanistic music therapy.was observed in different documents in the IMMH library -which will be referred to later-

During that time Muñoz used the following guidelines to guide the interventions during the individual and group work sessions: 1. Definition of the theme, 2. Preparation or sensitization, seeking to follow the person(s) from their phenomenological experience, 3, Prada M., and Rugerio P. (op. cit.), who recorded each ofthe class sessions during one of the two years of training, as well as the particular objectives of each module, the subjects -which gave an account of the findings of the work Muñoz in was developing that phase of his research and creation-: Receptive music therapy and sensitization, The

Art, Play and Therapy, Language Body and Music, Voice , ManagementMusical Instruments , Sound Medicine, Musical History of our Life and Transpersonal. It should be noted that one of the requirements to attend this training was to have previous training in Philosophy and humanistic existential psychology, which had as a general objective the application ofthe skills and attitudes of the interview under the approach of Carl Rogers and philosophy and theory of humanism.

Another of the elements found in Muñoz's log (op. cit.) were the tools for the analysis and selection of music for music therapy intervention: Laboratorio de escucha integral de la música compuesta por:

- Matrix 1. Properties of music.
- Matrix 2. The human response to music.
- Analysis of the human-music relationship, based on the effects of musical instruments on people.

Among the recapitulation made by Rogerio Á., Prada M., and Rugerio P. (Idem) of the memories of the first generation of the humanistic music therapy specialty, the following "foundations of humanistic music therapy were located: psychodrama, medicine-health, yoga philosophy [as a theory of the transpersonal approach], gestalt psychotherapy, philosophy and humanistic existential psychology and core-energetics".

For this research it was important to observe the changes in the methodology used to structure and guide the intervention of humanistic music therapy, with respect to the four steps previously located in this area, according to evidence from 1990. The methodology used specifically for receptive music therapy consisted of five steps:

1. Subject.
2. Centering.
3. Execution (use of music with musical)scheme
4. Resolution/closure.
5. Processing.

According to the designs of the music therapy exercises of the students of first two generations -located , in the IMMH library-for their respective evaluations, since these were part of the requirements of their training in this model,

as observed in: Alicia Picazo de Cortina (January 1997) Loss work; Ana María Bojórquez Durán (February 1997) Working the inner child through music; Patricia Rugerio Specia (February, 1997) Working with the shadow; Rubén Darío Lara Méndez (March 1997) Mask- treble clef-heart; Margarita Sánchez Barssé (March 1997) Resentimientos; Ángeles Rugerio de Rendón (May 1997) Tocando tu música interior and Carlos Franco Fitzmaurice (1998) Asuntos inconclusos y fantasías, darse cuenta; and José Luis Suárez Gallardo (1998) Metamórfosis.

With respect to the methodology for working with active techniques, the following steps were observed:

1. Subject.
2. Heating.
3. Perception of non-verbal , framingsound dialogue (climax) [use of musical].instruments
4. Year-end closing.
5. Processing.

According to the records made by Rogerio, Prada and Rugerio (op. cit.) and the design of the music therapy exercises (experiments) that are also part of the IMMH library: Marisol Prada (January 1997) Despertando tu sensualidad; Silvia Frías Cortina (January 1997) Música, juego, creatividad; Ángeles Rugerio de Rendón (February 1997) Explorando lo obscurito, parodia musical de un conflicto inter e interpersonal; Araceli Tirado Zavala (February 1997) Intensificación del contacto; María Eugenia Fritz Zozaya (February 1997) Inner ; María Eugenia Fritz Zozaya (May 1997) childExpressing feelings with the feet; Araceli Tirado Zavala (1997) Expressive ; movementAna María Bojórquez Durán (May 1997) Your path of growth; Araceli Tirado Zavala (May 1997) Experiencing my emotions; Rubén Darío Méndez (May 1997) Nature and harmony; José Fabio Castillo Baltodano (1997) Searching for our roots; Martha Gabriela Bayardo Ramírez (March 1998) The characters that live in my body; Hilda Robbins (February 1998) Exploring good humor, joy, happiness and celebration and Adriana Hoyos Leonard (March 1998) The drama of the story or the story of the drama and mixed music therapy Patricia Rugerio Specia (May 1997) Matea; Marisol Prada (May 1997) Contacting your symptom.

It should be noted that these first methodological guidelines were intended to build both the reliability and validity of the research conducted by Muñoz, on the results obtained during the intervention of humanistic music therapists, according to the qualitative phenomenological observation of the people who worked both individually and in groups, both for active, receptive and mixed ; it was only later that it was possible to clarify a methodological curve that will pass the tests of internal reliability, techniquestime and other actors as noted later in this work.

On the other hand, taking up again the time line of this itinerary of facts about the research and creation of modelshumanistic music therapy , it was found that, in 1996, Muñoz concluded his training in Core-energetic evolutionary therapy training at The Institute of Core Energetics (1992 to 1996). This was integrated into his interdisciplinary research work, specifically the theory of training character development and the theory and practice of body ; .typologiesthe conception of the structure of the work from the perspective of the mask, the lower self and the higher self

In addition, in 1998, the IMMH invited Don Campbell to give the keynote lecture *The Mozart Effect* and the workshop of the same name in Mexico City.

In the same year, Muñoz concluded his postgraduate training in Core energetic at The Institute of Core Energetics (1996 to 1998). This training was part of the interdisciplinary research process of humanistic music therapy. And that would develop to the point of being integrated as part of Muñoz's personality theory, as can be seen in the section The theory of the four beings of the human being as a variable in the music therapy work in the social field of this research.

In 1999, Muñoz also completed his Advanced level training in guided imagery and music, as established by Mid-Atlantic Institute, Inc., in the same year, The Bonny method of guided imagery and music declared Victor Muñoz Polit as a member of The Association for Music and Imagery. It was noted that this training was significant, since it was the music-therapeutic model that he integrated in his interdisciplinary research.

According to the evidence located in this research, a comparative analysis made by Muñoz (as shown in Table 4) was found. Comparison between

Imaginary guidance with music and humanistic music therapy, in the section The use of interdiscipline in humanistic music therapy of this work); since his training in GIM him to allowed have one of the referents catalogued as a music therapy according to the WFMT and his projected work developed until then.model

Another important fact for music therapy in Mexico was that between 1996 and 2002, Muñoz and María de los Ángeles Ahrens Gil -alumna of the first generation the Humanistic Music Therapy Specialty and member of the Mexican Association of Humanistic Music Therapy- through the IMMH brought to Mexico the training of the model GIM with teachers from the Mid Atlantic Institute of Virginia: Carol Bush, Sierra Stokes, Jim Borling and Ginger Clarkson; from this work emerged the first three generations of this model in Mexico.

3.2.1.1.1. The process of consolidation of humanistic music therapy as a model In terms of the evolution of humanistic , the period of time that began in 1999 was especially significant, That year Víctor Muñoz Pólit constituted together with María de los Ángeles Ahrens Gil and Myriam Muñoz Pólit the Mexican Association of Humanistic Music Therapy, which officially founded the Mexican Institute of Humanistic Music Therapy (IMMH) with the purpose of continuing to have a space adapted to continue with the development of the research that led Muñoz to the creation of his model, for the work of individual and group consultations, workshops, diploma courses and teaching-learning of this model and music therapy's own knowledgeothers.

Likewise, in the year 2000 Muñoz, togetherwith Ezequiel González Campos, worked to achieve the objective of establishing a single methodology for humanistic music therapy, and to go beyond the stage of having guidelines that changed according to the use of active and receptive techniques, towards the definition of a single methodology for the intervention of humanistic music therapy. This marked the figure of a curveseven-step:

1. Approach to the subject.
2. Preparation.
3. Exploration.

4. Contact us.
5. Intensification.
6. Resolution.
7. Processing.

The key element for this to happen was just to return to the conception of the relationship human being-music and its psychotherapeutic , useas a unique fact that occurs in the same way despite the change of factors. Regarding this fact, Muñoz (op. cit.) commented:

> In the second generation of music therapy [1997-1998] Ezequiel González Campos graduated, with whom we began a slow and sustained process to create the methodology not only for the practice of music therapy but also for its teaching, so that the students would know what to do with the . use of different individual and group techniques, as well as receptive techniquesand active We systematized the steps to work on what we had been doing spontaneously for years. The methodology was essential to differentiate the steps that were taken during the process of a session and the techniques that were implemented during the psychotherapeutic work. The structure strengthened our music therapy model, which based on the philosophical foundations of existentialism, humanistic theories and the development of humanistic music therapy theories. Ezequiel's contribution was a milestone in the consolidation of our model (p. 21).

Because, having achieved this curve in which both individual processes and group , are unifiedit allowed Muñoz to obtain accurate results that

The results of the music-music intervention were really related to the human being-music relationship from a humanistic perspective; regardless of the type of technique to be used (active, receptive or mixed) or whether other variables such as gender, age, religion or any other issue that defines a person within the framework of humanistic psychotherapy, human and transpersonal development, will change; the condition for which the group or individual intervention is developed; the line of themes to work on; the type of experience lived during the music therapy intervention; the duration of both the intervention and the process itself.

This important fact occurred until the beginning of 2001, as can be seen in the thesis of María Lourdes Campos Campos (2001) La musicoterapia, una posibilidad de sanar el alma y el ejercicio de musicoterapia Un encuentro con la poesía a través de la musicoterapia, of the 2000-2001 generation.

It is relevant to highlight that, after having obtained the methodological curve humanistic , music therapyMuñoz started the process of validity and reliability of his research, applying different forms for it and .the preparation for his dissertation In the year 2000, Muñoz built the IMMH headquarters, which began to operate on

November 2 offering a diversity of programs, among these the fundamental subjects ofthe Specialty in Humanistic Music Therapy (with a duration of two years) and the training in Humanistic Facilitation (with a duration of one year); the workshops: The Warrior, 's HeartEmotion , ManagementHarmonic , SingingThe Wound, among others, as well as the attention through private consultation of music therapy, among other activities directly associated with the research process. And in 2001 it was finally officially inaugurated by Juan Lafarga Corona (father of human development in Mexico).

In 2001 Martha Ytuarte Olivo and Martha Urbiola Ytuarte worked together with Muñoz in the first reform of the IMMH, to update its structure and organizational chart, raison d'être, vision, as well as its procedures manual. The institute continued to be directed by Muñoz until 2013, and since the second semester of that year, Juan Carlos Camarena López joined as director.

In 2002, Víctor Muñoz Pólit, Ezequiel González Campos and Horacio Hernández taught the two years of the training program for the Specialty in

humanistic music therapy in the city of Querétaro, and Adriana Hoyos y Muñoz in the city of Guadalajara. Groups that were part of the evaluation process on the work done up to that period of time.

In the first city two generations of humanistic music therapists were trained: 2002-2003, 2006-2007 and in the second three generations: 2003-2005, 2006- 2007 and 2011-2012; according to the evidence of the music therapy exercises designed by the students of the Querétaro generation, which were located in the library: IMMH María Lorena Bárcenas Macedo (2002) Origins of music and Exercise to work inner resistance; Karla Luján Pérez (2002) Exercise a look at your lower self; Agustín Saavedra Rivera (2003) Exercise coexisting with fullness; María de Lourdes Munguía Castellanos (2005) Exercise an encounter with your inner ; María wisdomde la Luz Angelina Suárez Rodríguez (2003) Exercise and so is my life; Rosa Aurora Zanella Schiavón (2003) Experiential reconstruction: Rescue of the inner child; and María Elizabeth Cordero Bleizeffer (2003) Expression and movement and The sounds in music therapy; and in the city of Guadalajara: María Guadalupe Hernández González (2003) The healing power of sounds and music; Marlyn Gómez Dávila (2003) Music therapy exercise darse cuenta; Alejandra Martínez Santibáñez (2005) The power of music; Berta Alicia Aguilar Luna (2005) Active ; imaginationCarla Serna Méndez (2005) Ejercicio de musicoterapia un viaje a través del enojo; Cecilia Díaz Busson (2005) Diseño de un taller de musicoterapia la música como un camino de sanación del cuerpo y del alma and (2005b) El ejercicio musicoterapéuticos tomar la vida; Elizabeth Watson Leyva (2005) Exploring my hidden ; disabilitiesLucio Vázquez (2005) Music , therapythe healing energy of music; Luis Alberto Nájera Valdés (2005) Music therapy exercise expressing my feelings; María Gabriela Corona Salazar (2005) Discovering my inner voice; María de Lourdes Munguía Castellanos (2005) An encounter with your inner ; wisdomMaría de Lourdes Quiroz Miranda (2005) Exercise
Sensual me?; María del Socorro Vergara Camou (2005) Music therapy : exerciseI am music; María Eugenia Vergara Camou (2005b) Final : womb school of being; María exerciseIsabel Reyes Retana Zesati (2005) Encounters that leave a mark; María Guadalupe Hernández González (2005) Music therapy exercise integrating my human ; beingRosa Raquel Lomelí Torres (2005) Moving my hip, back to my center and (2005b). Move

the hip to work on the splitting of body and mind; Laura Elena García García (2006) El plano de mi casa, experiencia musicoterapéutica humanista; and in the city of León, Guanajuato at where was certified a generation (2007-2009) of music therapists was certified by the IMMH. Among this generation of humanistic music therapists is the case of Martha Cecilia Córdova Villalobos, who coordinated this last generation. It should be noted that these works were for this research an evidence that showed both the diversity of topics in which the limits and scope , both of humanistic , .music therapy can be appliedat a personal and transpersonal levelaccording to the researcher first stage of 24 years of research.

In the line of associations, it was found that in 2002, Muñoz was one of the founding members of the Asociación de Desarrollo Humano de México (ADEHUM), according to .a certificate issued by this association on July 6 of that year This consideration was based on the selection criteria that made this instance on the trajectory of its members, both in humanistic psychotherapy, their research and creative work in favor of human development in Mexico.

In the same year, Muñoz independently published the work of analysis and use musical works under the perspective of receptive humanistic music therapy: Matea[7] (fear, affection, sadness, anger and joy) as part of the didactic material for students of this model.

This musical Matea was done using the Integral Listening Laboratory tool with its two matrices; a matter that, for this research, showed the importance of the first level of knowledge that the humanistic music therapist must develop for the selection of music -which he/she integrates in his/her medicine cabinet-, and uses from total empathy, according to the qualitative phenomenological experience present in the person during the intervention.

In 2003 Muñoz learned directly from Sergio Michel and Rosario Chávez - companions of the Germinación group - the theoretical and practical elements of experiential reconstruction therapy. This learning was later part of the interdisciplinary research process that led to the technique of reconstructive sonodrama of

[7] MATEA is the result of research conducted by Myriam Muñoz Pólit as part of her doctoral degree research and published in 2009 under the title *Emotions, feelings and needs: a humanistic approach.*

humanistic music therapy. This study allowed him to write the synopsis of the book *Terapia de (Reconstrucción Experiencial* 2004) by Michel and Chávez. It should be noted that Michel was a student of the first generation of GIM training in Mexico.

In 2006 the Academic Council of the IMMH , was formedcomposed of the creator of the humanistic , music therapy modelthe director, the academic coordinator of the IMMH and the team of professors of the humanistic music therapy specialty.

In March 2007, Muñoz completed Learning love training by Thomas Tobe and Gitte Demant Trobe. The importance of this training process is that at a theoretical-practical level it was part of Muñoz. 's interdisciplinary researchThe results obtained were later materialized in the technique to work on the primary wound and the personality theory of humanistic music therapy (a topic that is still under research). The same year, Muñoz concluded the research he began in 1985 to obtain his Master's degree in guidance and human development from the Universidad Iberoamericana and did his dissertation in 2008, thesis that he adapted to book . formatText that she published independently, titled with the same title name than his graduate thesis (op. cit.).

Another relevant activity during 2008 was Muñoz's participation inthe *Seminar on Music Therapy in Health, Education and Community* in Bogota, Colombia, according to the strategic alliance of cooperation between Diego Schapira (ADIM), André Brandelise (CGM), Edgar Blanco Tirado (CORSAC) and Víctor Muñoz Pólit (IMMH). In this space he participated with the workshop Emotion management with music and the presentation based on the results obtained through 24 years of research: Humanistic Music Therapy. During the years 2008-2009 Muñoz and José Luis Gil Carrasco (alumnus of the fifth generation of the Specialty of humanistic music therapy, taught this program in the city of Madrid, achieving the formation of a first generation in Spain. Among the evidence located for this work is the exhibition by Lucía Díaz Uceda -Spanish humanist music therapist- who participated in 2014 in the *V National Congress of Music Therapy Barcelona* as a representative of the University of Alcalà de Henares, Madrid, with a paper entitled *Music and emotion from humanist music therapy*, .in which she stated that this model emphasizes emotional work How the basic emotions MATEA, development and

> The main objective of the course is to show how the learned emotions influence the development of the human being. Likewise, is emphasis placed on how to work with emotions from humanistic music therapy, taking into account all the aspects that make up the model in order to offer a practical vision of its therapeutic contribution to society. Together with these contributions, a scientific vision of the current state of research in music and emotion is presented, showing how this vision is taken into account from Humanistic (p. 80).Music Therapy

In May 2010, Muñoz wrote the article Los 4 seres del ser Humano: El proceso emocional de CRE-SER for *the Revista Mexicana de Psicología Humanista y Desarrollo Humano. Universidad Iberoamericana: Prometeo,* number 58. It should be noted that the article contains the first results obtained from the personality of humanistic music therapy.theory

In 2012 the Ministry of Public Education (SEP) certified the study program humanistic music therapy as a Master's degree in humanistic psychomusical , theory and techniquesthrough the Humanistic Institute of Gestalt . PsychotherapyUnfortunately the continuity of this postgraduate program was not possible, given that in general terms the work done within this model has had the limitation of depending on the scope, but also financial limitations of the support of the creator of the model who was not able to sustain the financial requirements of this level of training of humanistic music therapists.

In 2016, Myriam Muñoz Pólit sold her proportional part of the partnership Víctor Muñoz Pólit and María de los Ángeles Ahrens Gil sold her part to Camarena. This new partnership was in force until 2022.to

In the year 2020, according to the *Proceedings of the Seventh Latin American Congress of Music Therapy: Latin America.Theory and Practice of Music Therapy: Roots, Perspectives and Evolution* of Music Therapy in

VII Latin American Congress of Music Therapy in Bogota, Colombia, Muñoz and Juan Carlos Camarena López participated in the experiential workshop of humanistic music therapy with musical instruments; Muñoz also gave the lecture Theory of humanistic music therapy; and Camarena gave the lecture Humanistic music therapy: Fundamentals, contributions and applications.

In 2022 the society that currently directs the IMMH was founded: International Association of Music Therapy and Humanistic Psychotherapy (AIMPH) of which Miguel Domínguez Rodríguez-Gil, Ernesto Erdmenger Orellana, Marco Antonio García Hernández, Víctor Muñoz Pólit, Juan Carlos Camarena and Karen Weber Penninck , who make up the Board of Directors of the IMMH.are members

Finally, this section allowed us to identify evident in the section Theory on pedagogical models and mainly some some facts of how this this research.music therapy humanistic music therapy in this research, model was shaped as a complex system (with its subsystems), such as some of the facts that marked the organization of humanistic music therapy -which from Morin's (1977) vision is the one that "transforms, produces, gathers and maintains" (p. 126) the system, as could also become as well as of the interrelationships between disciplines that 126) the system, as could also become evident in the section Theory on pedagogical models and humanistic music therapy of this research, as well as some of the interrelationships between the disciplines that were part of the interdisciplinary and multidisciplinary research developed by Muñoz and humanistic music therapy, which was developed in Figure 14. Structure, were part of the interdisciplinary research of order and interrelations of humanistic music therapy system. Likewise, some of the interactions of this complex with its supersystem , which is why a space was given to the subject in the following section.system became evident

3.2.1.2. Some of the interactions of humanistic music therapy in universities, governmental , bodiesin the field of humanistic psychotherapy and human development

For the development of this section, we used the historiographic analysis of documents from the professional archive of Víctor Muñoz Pólit, among these: exhibition material from conferences, diploma courses, workshops and others, diplomas or recognitions from different instances in which he showed the different findings of the research that led him to the creation of the humanistic : .music therapy modeluniversities, institutions, universities and other institutions

government, spaces of humanistic psychotherapy and human .development

The work done by other humanistic music therapists trained at the IMMH was also integrated to this analysis -according to the answers obtained from the interview format in Annex I of this research-, since as a whole they account for the work that had to be attended to as part of the research and creation process of this model and the actions in which music therapy was sought to be disseminated as a discipline of study through some of its interactions with health, human development and education.

3.2.1.2.1. Humanistic music therapy in Mexican universities

In October 1988, Muñoz participated with a presentationon Music Therapy at the *XIII Psychology Week of* the Instituto Tecnológico y de Estudios Superiores de Occidente in the city of Guadalajara. He presented some of his first observations and findings of the interdisciplinary research he was developing on the effects of music in the field of humanistic psychotherapy, a subject that occupied him since 1985.

In October 1989, Muñoz participated in the *XIV Week of Psychology* of the Instituto Tecnológico y de Estudios Superiores de Occidente in the city of Guadalajara . In this conference, he gave a theoretical exposition on some theoretical-conceptual and practical elements of music therapy that he was beginning to develop for its therapeutic use within the field of psychotherapywith the lecture "Music Therapy"humanistic .

In October 1993, Muñoz participated as a speaker in the exhibition Music Therapy Humanistic and Transpersonal , Workinthe *Sixth Conference on Transpersonal Development* organized by the Department of Human Development of the Universidad Iberoamericana. And according to the evidence of his exposition in this event, Muñoz exposed both the definition of his proposal as humanistic music therapy and some of the advances on the interdisciplinary study that allowed him to expand the theoretical-practical frontier of the transpersonal approach to this incipient music therapy proposal.

In this regard, Lisa Summer (op. cit.) noted about the most important influences on the practice of humanistic music therapy of this era, the work done by "[...] Ken

Wilber (TherapyTranspersonal) and Carlos Castañeda (CosmovisionShamanic), well as yoga and meditation " [philosophy](p. 58). At the philosophical and theoretical , levelthey were referential pillars of both the transpersonal and cultural work of this model. Therefore, it is worth remembering that the interest in the human being-music relationship and its uses according to the native peoples of Mexico was and is a line of research for Muñoz, and although there are no studies in the field of music therapy that can prove or disprove that the practice of using music among Mexican medicine women or men is or is not a practice of this discipline. He has managed to locate some of the knowledge of the human being-music relationship that, without pretending to imitate the ancestral work of shamans and shamans, has extracted the elements that he has defined as one of the legacies of these peoples to humanistic music therapy from their cultural context, as could be observed in the sections of the Theoretical Framework and Elements of the psycho-cultural heritage of the use of music in pre-Hispanic times of this work.

Returning to the itinerary of facts, it was found that in November 1996, Muñoz gave a course on humanistic music therapy at the Universidad Iberoamericana. Among the material presented were some theoretical fields related to psychomusical techniques, both receptive and active in individual and group work, as well as the importance of the humanistic music therapist's personal work as the basis of his professional work. This subject is still part of the training of these music therapists, since it is a requirement for the conclusion of the training in this model that the students -from the first generation to the present- deliver the proof that they have lived a process as patients of humanistic music therapists, since the development of attitudes of this music therapy practice is based on their personal work.

In 1997-1998, Víctor Muñoz Pólit, Eduardo Soto García and Rosalía Castro Ávila taught the Diploma in Humanistic Music Therapy at the National School of Studies Professional (ENEP) Iztacala of the Autonomous University of Mexico (UNAM). As part of this program, the final work of Iris Xóchitl Galicia Moyeda (December 1998), entitled was located*Benefits of music in premature children*, *Diploma in Music Therapy, Humanistic* . This document made it possible to show the work of humanistic music therapy.that has been done in the field

The purpose of this project is to inform the educational and scientific community about the existence of the music therapy practice developed in the country.

The Diploma in Humanistic Music Therapy organized by the Facultad de Estudios Superiores (FES), Iztacala of the UNAM was also given from August 11, 1998 to July 6, 1999; from which graduatedHoracio Hernández Valencia , who would later be certified as a humanistic music therapist and would develop his music therapy work as a representative of the IMMH in this institution.

In this regard, the first work done by Hernandez was to coordinate different workshops at FES Iztacala, among : Music Therapy and Superlearning, given in March 1997; as well as the one entitled Music Therapy, given from February 10 to March 10, 1998; then Music: a path towards the identification of the adolescent, given from August 3 to 20, 1998, and Erase una vez: la música, mi cuerpo y mis palabras, given from August 5 to 19 of the latter year.

Also, in 1998, Muñoz participated in the *XV Student Congress: Psychotherapy in its multiple applications* of the Universidad Iberoamericana through Department of Psychology and the Society of Psychology , Studentswith the conference Humanistic Music Therapy. And according to the material presented at this event, were presentedsome of the structural elements of the model, the human being-music in both humanistic and transpersonal psychotherapy and human development .relationship

That same year in October this university published in the *Memoirs of the XV Congress of Psychology: Psychotherapy in its multiple applications*: La musicoterapia humanista, according to the letter addressed to Muñoz, which was signed by Guadalupe Ayala Benuet, from the Department of University Dissemination of this university.

Also in December of this year, Muñoz participated as a speaker in the *Humanistic Music Therapy Diploma*, in the modules Bases: philosophical and theoretical, and Play, creativity and art, at the National School of Professional Studies Iztacala of the Autonomous University of Mexico. In these participations, Muñoz presented some of his findings related to the relationship between the philosophical vision of the human being and the process experienced up to that moment on the creative process of the construction of humanistic music therapy.

In April 1999, Muñoz participated as a facilitator of the Workshop of

humanistic music therapy at the *VI National Meeting of the Humanistic Institute of Gestalt Psychotherapy*. For the participants, the workshop was experiential, using the different active, receptive and mixed techniques developed up to that moment as part of humanistic music therapy.

Likewise, Horacio Hernández Valencia coordinated the workshops given at FES Iztacala in 1999: Music Therapy I, from March ; 1 to 22Music Therapy II, from October to November 8; Music Therapy, from October 25 to 29; and in 2000: Music Therapy I, in January; and Music Therapy II, also organized by the Head of 13 the Psychology Department in February; Music Therapy I, from April 25 to 16May ; Music Therapy Therapy II, II, from from June ; ; ; and 6 6 to to 2727Music Therapy Music Music Therapy I, I, from from October October 17 17 to November 8to November 8.June
November 10; Music Therapy II, from November 21 to December 15; and Music Therapy I from April 24 to May 24, 2001.

In September 2000, Muñoz participated in the *Psychology Cultural Week of the Psychology Faculty of the Universidad Autónoma de Querétaro* with a presentation on Humanistic Music Therapy. In this presentation, the first findings of the multidisciplinary research between humanistic music therapy and the referents of the pedagogical models to build a music therapy model were presented, since in that period of time music therapy as a discipline did not have the theoretical-conceptual referents or categories of practice with their respective structural indicators about a model, according to the WFMT and which were the knowledge that constituted it.

The same year Muñoz participated in the *Humanist Congress of Gestalt Psychotherapy* in Puebla, giving the workshop The relationship between music and the human being. For this, he made use of the different techniques developed as part of humanistic music therapy.

Hernandez also coordinated the workshops at FES Iztacala in 2002: Transpersonal Music Therapy, given from April 13 to May 4; Depression Management through Music, given from April 26 to May 31; Transpersonal Music Therapy, given from June 3 to 24; and participated as a speaker in the through Music, given from April 26 to May 31 Transpersonal Music Therapy, given from June 3 to 24; and participated as a speaker in the through Music, given from November Music Therapy, given from November to *Pediatric Dentistry Diploma Pediatric Dentistry Diploma* with the topic of Humanistic Music Therapy, given on July 19; Transpersonal Music Therapy, given from October 1 to 22; Transpersonal Music Therapy, with the topic of Humanistic Music Therapy, given on July 19; Transpersonal Music Therapy, given from October 1 to 22; Transpersonal Music Therapy, given given from from November November 19 19 19 19 to to to December ; ;December ; December ; and Transpersonal December 10.101010Depression Depression Management Management The of

depression through music, from October 29 to December 10.

On October 8 and 29, 2003, Muñoz participated in the National Autonomous University of Mexico with the conferences: Humanistic Music Therapy: a Mexican Model and Music in Psychocorporal Therapy, which were part of the *Cycle of conferences: Music Therapy Clinical and Educational Application*. In these academic activities Muñoz presented the body of theoretical-practical knowledge developed up to that period of time, among these, the seven-step method of humanistic music therapy and some of the results of his interdisciplinary study between this music therapy model and chore-energetics, since in 1996 she concluded the requirements of her training in this psychocorporal model (1992 to 1996) and later concluded the postgraduate course in this psychotherapeutic approach (1996 to 1998), according to the Institute of Core Energetics, as already mentioned.

Hernández in 2003 coordinated the workshops and courses at FES Zaragoza: *Body, creativity and movement* with humanistic music therapy, given from February 6 to April 10; as well as the course Stress management through music, given in July; and taught from August 11 to 14 Music Therapy.

In June 2004, Muñoz gave at the a lecture : Humanistic Music Therapy and Human Development and Creativity at the Technological Institute of León. As part of the information *3rd National Congress on Human Development and Creativity*presented, some ofthe elements developed until then were identified as part of the creative center of the humanistic , a music therapy modelsubject studied from the perspective of the *Grammar of Creation* (op. cit.) and art and its processes as part ofthe branches of human knowledge that are not part of science.

In 2004 Hernández also gave the following workshops: Transpersonal Music Therapy, from March 4 to April ; 1Music Therapy, from April 22 to May 20; the course at FES Iztacala, Introduction to the Humanistic Music Therapy Approach, May 20,from April 26 to July ; 5the Music Therapy , workshopfrom August 26 to September 30; the Music Therapy workshop at FES Iztacala, Music Therapy, from August 26 to September 30; the Music Therapy workshop at FES Iztacala, from April 26 to ; and the Music Therapy course at FES Iztacala from August 26 to September 30.

October 2 to 3; the workshop Music therapy in the elaboration of intervention programs, educational given from October 13 to December ; 15as a speaker at the

Diploma in pediatric dentistry with the theme Humanistic , Music Therapyat FES Iztacala, given on October 24.

In February 2005, Muñoz gave a keynote lecture entitled Humanistic Music Therapy: an alternative in education and creativity*, the* at*4th Meeting Academic of TeachersMusic* , at the National Preparatory School of the National Autonomous University of Mexico. In this event, some of the findings obtained in the multidisciplinary research between pedagogical and humanistic music therapy as a model .models were presented

The same year and month Muñoz, received recognition from the Humanist Institute of Gestalt Psychotherapy, for his work as a teacher giving the workshop on Managing emotions with music in that institution. It should be noted that this workshop was also part of the training of humanistic music therapists.

In October of the same year, Muñoz gave the keynote lecture: psychotherapy Humanistic Humanistic Psychotherapy in Puebla: Psychotherapy as music a and the workshop: Working path to spirituality wounds with music at the at the Carl Rogers University Institute*11th National Meeting of . National Meeting of Humanistic Psychotherapy in Puebla: Psychotherapy as a path towards spirituality* at the Carl Rogers University Institute. In this regard, Muñoz shared some of his findings obtained through interdisciplinary work on the psychotherapeutic work of Thomas Trobe and Gitte Demant Trobe, and humanistic music therapy.

Hernández in 2005 coordinated the Music Therapy workshop, given from February 3 to March ; 4the Music Therapy , workshopgiven from April 21 to May ; he 24was a speaker at the course *Play Therapy from the humanistic approach*, with the topic Music TherapyHumanistic , given from May 4 to June ; 29he coordinated the course-workshop: Introduction to the use of psychomusical techniques and musical sensitization in dentistry, given from May 26 to September ; 29as well as the course at FES Iztacala, Introduction to the humanistic music therapy approach given from June 6 to September 12; and the workshop: Music Therapy, given from September 5 to October 17; he was also one of the speakers of the *Diploma in Humanistic and its Corporal Alternatives Gestalt Psychotherapy* with the topic Humanistic Music Therapy given on 14.October

Hernández also coordinated workshops and courses in 2006 .at the FES

Zaragoza: Music Therapy, given from March 24 to 26; the workshop at FES Iztacala, Baroque music in learning: myths and realities, given from May 25 to June 1; the courses: Stress management through music given from May 29 to June 26; Mozart in the classroom, given from June 15 to 22; as a speaker in the diploma course *Training of promotershuman development* , with the topic Humanistic , given Music Therapyfrom July 5 to August ; 9and as a speaker in the children's summer course Playing with music given from August 3; in addition, Hernández coordinated the course in the Faculty of Sciences Music therapy: un enfoque grupal de intervención tutorial given from June 7 to 9; the course Mozart en el aula, given from November 17 to 24 of the same year.

Hernández in 2007 was coordinator of the workshop at FES Iztacala Music Therapy given from November 30, 2006 to January ; he 18coordinated the course Psychomusical techniques in therapy with a humanistic approach, given from February 14 to March 21; he was speaker at the *Diploma for the training of human development promoters* at FES Iztacala, with the theme Humanistic Music Therapy given from February 28 to March 14; She was also a speaker at the workshop Sentimientos y musicoterapia humanista given at the Colegio de Ciencias y Humanidades, Vallejo campus, on April 26; she was a speaker at the diploma course *Estimulación temprana* con el tema Musicoterapia humanista, at FES Iztacala, from February 26 to May 28; she coordinated both the workshop: Music Therapy, which was held from June 4 to July ; 2as well as the course: Recognizing my child inner given from September ; she 7 to 28was also a speaker for the course Baroque music in learning: Myths and realities from September 24 to October 1; she was speaker of the course-workshop Stress management through music from October 15 to November 12; she was also speaker of the workshop Music and feelings in the *3rd International Meeting and ^{13th} National Meeting of Humanistic Psychotherapy* at the Carl Rogers University Institute in Puebla, on October 20; She was also a speaker at the workshop Music, body and movement and as a speaker at the *training course for human development promoters* at the FES Iztacala, with the theme Humanistic Music Therapy, held from November 7, 2007 to August 20, 2008.

In October 2007, Muñoz participated as a speaker at the

First Conference on Psychology: A Multidisciplinary vision of psychology, with the

conference: Humanistic Music Therapy at the Universidad del Valle de México, Mexico City region, Chapultepec Campus. By then, Muñoz had concluded the research that allowed him to create his music therapy model, so the final results of his work were presented in this conference.

In the same year Muñoz also participated in the *4to. Encuentro Nacional de Desarrollo Humano*: *Volver al amor*, organized by the Universidad Iberoamericana de Puebla and ADEHUM with . the Humanistic Music Therapy workshopIt should be noted that, for this research, this evidence and other interventions specifically in the relationship of humanistic music therapy work with ADEHUM, showed the incursion of this music therapy model in the field of one of the fronts of human development in Mexico as discussed in the section of the Theoretical Framework of this research.

Subsequently, in March 2008, Muñoz participated as a speaker in the conference Humanistic Music Psychotherapy in the *International Academic Week 2008* of the Universidad del Valle de México. In this lecture he presented part of the topics of his dissertation to obtain his master's degree.

That same year Muñoz also participated as a speaker inthe course *The Value of Life II*, at La Salle University, with the experiential workshops: Humanistic Facilitation and Music Therapy Humanistic in which active, receptive and mixed techniques of this music therapy model were used.

Also, during 2008, Hernandez was a speaker at the workshop Music Therapy at the *Congress of Formative Research in Homage to Dr. Jerome Bruner* at the Faculty of Psychology of the UNAM on February 22; he was a speaker at the course Psychomusical techniques in therapy with a humanistic approach given from February 11 to April 14 and a speaker at the workshop Mozart in the classroom given from March 5 to 12. These last two were given at FES Iztacala; he was also a speaker at the diploma course *Neurodevelopment* on Humanistic Music Therapy at the Universidad Autónoma de Tamaulipas, given from March 16 to August 3; also Hernández was a speaker at the *Education and Transpersonal Process diploma course* on Humanistic , Music Therapyat FES Iztacala, given from April 14 to 28; coordinated the Music Therapy workshop at this institution, FES Iztacala held from May April 12 14 to to June ; she August .93was also a speaker at the workshop Music, creativity and imagination at the held at *1st International Congress of Psychopedagogy* from

He was a speaker at the workshop The Mozart Effect at the 2008; he was *1st International Congress of Humanistic Psychopedagogy* at the Carl Rogers , held on *University Institute* in PachucaMay 18,also a speaker at the workshop Mozart in the classroomat FES Iztacala, held from May 23 to June ; and speaker at the workshop course 6Music therapy in special education, held from August 15 to September 12; and as a speaker at the *training course for human development promoters* with the theme Humanistic Music Therapy, held from September 3, 2008 to May 20, 2009; as a speaker at the course Music as a facilitator of the process of gender equity, held from November 19 to December 3, 2008.

In 2009, Hernandez was a speaker at the *Diploma in Play Psychotherapy with Humanistic Approaches*, with the theme Humanistic Music Therapy, held on February 6 and 7; as a speaker at the course-workshop Mozart in the Classroom, held from February 11 to 25; as a speaker at the course Psychomusical Techniques in Therapy with a Humanistic Approach, held from February 19 to May 7; as a speaker at the course Psychomusical Techniques in Therapy with a Humanistic Approach, held from February 19 to May 7; as a speaker in the diploma course *Training psychotherapists from the Person-Centered Approach* with the theme Humanistic Music Therapy, held from February 27 to July 31; as a speaker in the *diploma course Training psychotherapists from the Person-Centered Approach with the* theme Humanistic Music Therapy, held from March 27 to June 26; as a speaker in the workshop course Music as a tool in the teaching-learning process, held from May 21 to June 18; as a speaker in the workshop course Music as a tool in the teaching-learning process, held from May 21 to June 18; as a speaker in the workshop Music as a tool in the teaching-learning process, held from May 21 to June 26; as a speaker in the workshop Music as a tool in the teaching-learning process, held from May 26 to June 26; as a speaker at the Course*Children's Summer* , Music Therapy, held from July 28 to August 14; as a speaker at the Music Therapy workshop-course, held from October 9 to November 6, participations at FES Iztacala; as a speaker at the workshop Music Therapy in Early , Stimulationatthe *2nd International Congress of Humanistic Psychopedagogy* at the Carl University Institute Rogers in , Pachucaheld on May 23; and as a speaker at the workshop Music for the , at the ^{2nd} *International Congress of Humanistic Psycho-pedagogy* at the Carl Rogers University Institute in Pachuca, held on May 23 and as a speaker at the workshop My sonorous shadow, at the ^{4th} *International Meeting and* ^{15th} *National Meeting of Humanistic Psychotherapy* at the Carl Rogers University Institute in Puebla, held on May 17; participated in diploma courses, courses and workshops at FES Iztacala, *Training*

She was a speaker at the Humanist Music Therapy , held from November 4, 2009 to April 7, 2010; as a speaker at the *course Diploma in Education and Transpersonal Process for Human Development Promoters*with the theme Humanist Music Therapy, held from November 14, 2009 to February 20, 2010; she was a speaker at the workshop course Music Therapy in the dental office, held from November 19, 2009 to February 18, 2010; she was a speaker at the diploma course *Humanist Advisor*, with the theme Humanist Music Therapy, held on December 4 and 5, 2009.

In May 2010, Muñoz participated in the *VII National Meeting of Human Development: Emotions, Feelings and Quality of Life* with the workshop Emotion Management in Humanistic Music Therapy, organized by the University of Celaya and ADEHUM. The workshop was experiential, using the different techniques of this model.

In addition, in 2010 Hernandez was a speaker at the speaker at the *Diploma course for the training of human development promotersStimulation* , with the topic Humanistic Music Therapy, held from January 27 to May 12; as a speaker at the a with topic Humanistic Music Therapy, held from September 14 to October he a speaker at the September 14 to October *Diploma course for the training of psychotherapists from the person-centered approachDiploma course Early the Diploma course Early Stimulation with the* , with the topic Humanistic Music Therapy, topic Humanistic Music Therapy, held held held from May 28 to June ; ; ; and . 111111he was he was was coordinator of the workshop course , at on March 19the Escuela Secundaria Oficial n. 200 Roberto Ruiz Llanos, Music for Learning200 Roberto Ruíz Llanos, Music for learning, given from on March ; he 19was a speaker at the diploma course *Early stimulation* with the theme Humanistic Music Therapy, held from September 14 to October 5; and from September 20 to October 11; as well as a speaker at the course Music as a facilitator of the process of equity between the sexes, held from October 7 to 21; She was also a speaker at the training course for promoters of human development; and speaker at the workshop Music therapy as a way of sound expression at the *16th National Meeting of Humanistic Psychotherapy* at the Carl Rogers University Institute in Puebla, held on October 16 of that year.

In September 2011, Muñoz gave a on Humanistic Music Therapy as part of the lecture series at the National of School Professional Studies Iztacala of the Autonomous University of Mexico *Humanistic Music Therapy and Transpersonal Psychology*.

And in 2011, Hernández was a speaker at the course-workshop Stress management through

She was also a speaker at the Music Therapy course at FES Cuautitlán, held from August ; she 6 to 27participated as a speaker at the workshop Body : a path towards personal harmony, at the Music Therapy*17th National Meeting of Psychotherapy Humanistic* at the Carl Rogers University Institute in , Pueblaheld on October 15. In 2012, Hernandez was a speaker at the *Diploma in Education and Transpersonal Process* at FES Iztacala with the theme Humanistic Music Therapy, held from December 5, 2011 to January ; she 16also worked as a speaker at the course-workshop Music as a tool in the teaching-learning process, taught from January 26 to March 29; as a speaker at the *Diploma in Training of Promoters of Human Development* at FES Iztacala, with the theme Humanistic Music Therapy, held from March 7 to May 9; as a speaker at the Music Therapy , workshopheld from April to May 17; as a speaker at the course Music Therapy in the dental office, held from 24 12 May to 23August ; as a speaker at the course Mozart in the classroom, held from August 23 to September 6; and as a speaker in the course Psychomusical techniques in therapy with a humanistic approach from September 13 to November ; 29also, as a speaker in the course-workshop held from February 17 to 25 entitled Stress management through music, at the DGAPA; as a speaker in the workshop Music therapy: un recurso sonolúdico en el salón de clases at the *4to Congreso Nacional de Pedagogía y Psicología* at the Instituto Universitario Carl Rogers in Pachuca, held on June 2; as a speaker at the workshop La aplicación de la música en el proceso creativo- aprendizaje, at the *4to Congreso Nacional de Pedagogía y Psicología* at the Instituto Universitario Carl Rogers in Pachuca, held on June 2; as a speaker at the Music Therapy course at FES Cuautitlán, held from August 11 to September ; as a speaker at the workshop Tell me what you listen to and I will tell you who you are, at the 1*^{18th} National Meeting of Humanistic Psychotherapy* at the Carl Rogers University Institute in Puebla, held on at the Carl Rogers University Institute in Puebla, held October 2020: , with the workshop You Encounterand I. The Symphony of the , on October la sinfonía del encuentro, at the *18^{avo} Encuentro Nacional de Psicoterapia Humanista* at the Instituto Universitario Carl Rogers in , Pueblaheld on October ; she ; 20was a was a speaker speaker at the at the workshop workshop Poniéndole Poniéndole música música a a mis sentimientos, at the Colegio mis sentimientos, at the Colegio de Ciencias y de Ciencias y Humanidades Humanidades plantel plantel Oriente, held she Oriente, held .on October 20 2009on October , 2009,20

October 30, 2012.

In August 2013, Muñoz participated in the Humanist Institute of Gestalt Psychotherapy, giving a didactic sample of the Mexican model of humanistic music therapy at the Coyoacán branch.

Also in 2013, among the activities of humanistic music therapists, Hernández was a speaker at the *Diploma for the training of human development promoters* at FES Iztacala, with the topic Humanistic Music Therapy, given from January 23 to April 27; speaker at the workshop course Stress management through music, at the DGAPA, held from February ; 1 to 9speaker at the workshop Music Therapy at the Centro de Capacitación Integral Psicopedagógico y Educación Humana; speaker at the workshop Humanist Music Therapy, at the Universidad Salesiana México, held in April; speaker at the children's summer course, Érase una vez.... music, my body and my words, held from July 23 to 30; speaker at the workshop-course Music as a tool in the teaching-learning , processheld from October 1 to December as part of the activities carried out at FES Iztacala.3

Likewise, Hernández in 2014 was a speaker at the Diploma for the training of human development promoters, held from January 22 to February 26; speaker at the workshop course Música maestro: The humanistic use of music in education, at the IMMH, held from March 7 to July 5; speaker of the course-workshop The humanistic use of music in education, at the University of La Ciénega de Michoacán de Ocampo, held on June 18; as a speaker of the course Mozart in the classroom, at the FES Iztacala, held from August 26 to September 9; as speaker of the workshop Empatía Total [attitude of the humanistic music therapist] in the *6to Encuentro Internacional y 20^{avo} Encuentro Nacional de Psicoterapia Humanista* at the Carl Rogers University Institute in Puebla, held on October ; 18as speaker of the workshop El lado tierno del corazón, in the *6to Encuentro Internacional* y *20^{avo} Encuentro Nacional de Psicoterapia Humanista* at the Carl Rogers University Institute in Puebla, held on October 18, as speaker of the workshop Musicoterapia: touching my senses, awakening my sensitivity, at the *3rd International Congress: special education, play and child therapy child* at the Mexican Institute of Human Education in Puebla, held on November 28, 29 and 30; held in Puebla, Mexico, on November 28, 29 and 30; at the Mexican Institute of Human Education, held in Puebla, Mexico, on November 28, 29 and 30.speaker at speaker at the workshop the workshop Developing Developing thinking thinking skills Music Therapy Music Therapy at at the the *3rd 3rd International : International : CongressCongressspecial , , special , educationeducationplay play and and therapytherapy* skills through

at the Instituto Mexicano en Educación Humana in , Pueblaon November ; 28, 29 and 30as a speaker at the workshop Acercándome a la tristeza con música, at the Colegio de Ciencias y Humanidades, plantel oriente, on December 3, 2014.

In September 2015, Muñoz participated in the *XVII National Congress of Human Development* at the Universidad Contemporánea de las Américas in Morelia, Michoacán, with the community activity Concierto terapéutico. It should be noted that this intervention is evidence of the work that continues to be done to address problems social through humanistic , a music therapytopic that continues to be one of her lines of research.

Between September 1, 2015 and January 26, 2016, Horacio Hernández Valencia coordinated and was a speaker at the workshop "Music teacher! The humanistic use of music in education, at the National School of Professional Studies Iztacala of the Autonomous University of Mexico with the IMMH.

In addition Hernandez in 2015 was a speaker at the Diploma Training of Promoters of Human Development, at FES Iztacala, held from May 13 to 27; as a speaker at the workshop Music therapy as a treatment for childhood , depressionat the *2do International Congress Building Strengths in Child Development: Psychopedagogical Factors* at the Mexican Institute in Human Education in Puebla, held on May 22, 23 and 24; as speaker of the workshop The application of music therapy in the current contexts of health and education, at the *2do International Congress Building Strengths in Child Development: Psychopedagogical Factors* at the Mexican Institute in Human Education in Puebla, held on May 22, 23 and 24; as a speaker at the course The use of music therapy in education, at the Mundo Maya University Campus Oaxaca, held on 21August ; as a speaker at the workshop Humanistic : Music TherapyUn encuentro empático-sonoro con el otro, at the *21 Encuentro Nacional de Psicoterapia Humanista* at the Instituto Universitario Carl Rogers in Puebla on October 16; as speaker of the course Musicoterapia, at FES Acatlán, given from November 11 to December 9; and as speaker of the workshop Musicoterapia para niños con TDAH, at the *4to Congreso Internacional: Educación Especial, Juego y Terapia Infantil* at the Instituto Mexicano en Educación Humana in Puebla, held on November 27, 28 and 29, 2015.

In June 2016, Muñoz participated in the *National Human Development ¡Vive tu camino! Meeting* with the workshop Manejo de la emociones en la musicoterapia humanista, and Actividad comunitaria: Musicoterapia humanista, organized by the Universidad Iberoamericana de Puebla and ADEHUM.

In 2016, Hernández was a speaker at the workshop Manejo de las emociones por medio de la música, at Universidad Insurgentes plantel Tlalnepantla, held on April 27; speaker at the workshop La música y mis emociones, at the *4ta Jornada de Psicología en Desarrollo Humano* at Universidad Popular Autónoma de Veracruz sede Coatzacoalcos, on May 14; speaker at the workshop Empathy from the humanistic music therapy, at the *4th Conference of Psychology in Human Development* at the Universidad Popular Autónoma de Veracruz, Coatzacoalcos, on May 14; speaker at the workshop The importance of music in the development of adolescents, at FES Cuautitlán, on October 18; speaker at the workshop Autism and music: donde mueren las palabras inicia la música, at the *5to Congreso Internacional: Educación Especial, Juego y Terapia Infantil* at the Instituto Mexicano en Educación Humana in Puebla, held on November 18, 19 and 20; and as speaker of the workshop La terapia musical y la lectura de los estados corporales y emocionales, at the *5to Congreso Internacional: Educación Especial, Juego y Terapia Infantil* at the Instituto Mexicano en Educación Humana in Puebla, on November 18, 19 and 20, 2016.

In the month of July 2017, Muñoz participated in the *XIX .National Congress of Human : DevelopmentThe Journey*, with the workshop Humanistic : Music TherapyA Journey to the Interior, organized by the Universidad Iberoamericana de Puebla and ADEHUM.

In the same year, in December Muñoz, Hernández, Juan Carlos Camarena López, Karen Weber Pennick, Ana Natalia Betzabe Montaño Peláez, Miguel Domínguez Gil, Luis Nicolás Blanno Cabrera, Tirso Febronio Tejeda Sanabria, among other humanistic music therapists participated in a *community work of Humanistic Music Therapy* in the *Brigades CulturaUNAM of emotional accompaniment through art*, . organized after the earthquake of September 19 of that year in Mexico Hernandez Cityin the same year was a speaker at the workshop Music therapy as a treatment for childhood depression, at the *4th Congress Building Strengths in Child : .DevelopmentPsychopedagogical Factors* at the Mexican Institute of Education

Humanist Music Therapy: touching my senses, awakening my sensibility, at the *4th Congress Building Strengths in Child Development: Psychopedagogical Factors* at the Mexican Institute in Human Education in Puebla, on May 19, 20 and 21; he was a speaker at the workshop Humanistic Music Therapy in the emotional accompaniment of the student, presented at the *9th National Congress of Psychology and 5th International Congress of Pedagogy* at the Carl Rogers University Institute in Pachuca on June 3; gave the workshop Music as a promoter of learning in the classroom, presented at the *9no National Congress of Psychology and 5to International Congress of Pedagogy* at the Instituto Universitario Carl Rogers Pachuca on June 3; She was also a speaker at the Humanistic Music Therapy workshop, as part of the *Jornada Académicas la Psicopedagogía y el Bienestar Emocional* at the Universidad Mesoamericana de San Agustín, on September ; 23speaker at the workshop Estrategias psicopedagógicas para desarrollar las funciones superiores mentales a partir de la música, at the Universidad Antequera de Oaxaca, on September 30, 2017.

Hernandez was also a speaker at the workshop Recognizing my emotions through music, at the Interdisciplinary Professional Unit of Engineering and Social and Administrative of the National Polytechnic Institute, on June 16, 2018; as a speaker at the workshop-course Music as a tool in the teaching-learning process, at FES Iztacala, held from October 4, 2018 to January 10, 2019; Sciences as a speaker at the training course for Human , Development Promotersat FES Iztacala, held from August 14 to September 4, 2019.

In the same year, Muñoz gave at the Carl Rogers University Institute in Puebla, the workshop "Managing emotions with music" and the keynote lecture "Humanistic music therapy and its theory of personality", at the *25th National Meeting and 8th International Humanistic Psychotherapy in Puebla* of the Carl Rogers Institute.

3.2.1.2.2. Humanistic music therapy in Mexican government institutions

In 1991, Víctor Muñoz Pólit gave a lecture *on Music therapy: an alternative for health* at the Mexican Institute of Social Security in Mexico City. Hernández gave a course at the Hospital de Gineco Obstetricia Tlatelolco*, ,: an .Stimulation Music Therapyalternative for health*

Early Neonatal ResuscitationEarly Neonatal Resuscitation, with the topic Humanistic Music Therapy, held from September 4 to 8 and from October 9 to 13, 2006 and from May 14 to 18, 2007; as well as the course at the Hospital de Gineco Obstetricia Tlatelolco, , with the topic Humanistic Music Therapy, on June 20, 2008. As well as the course at the National Institute of Psychiatry Ramón de la Fuente Muñiz, Music Therapy in the treatment of mental : disordersIntroduction to Humanistic , held on September 29-30, 2009.Music Therapy

In September 2010, Muñoz participated as a humanistic music therapist in the course *Music Therapy: Alternative for the management and prevention of addictions*, with the topic The process of Cre-ser: A Psychotherapeutic vision for working with addictions, at the Ramón de la Fuente Muñiz Psychiatric Institute of the Ministry of Health.

In June 2010, Muñoz presented the conference: Humanistic Music Therapy Model, at the Support Center for Comprehensive Care of the National Cancer Institute of the Ministry of Health.

Hernandez was a speaker at the *Early Stimulation* course on Humanistic Music Therapy, .on August 13, 2010 at the Hospital de Gineco-obstetricia de Tlatelolco of the IMSS

In August 2011, Muñoz was coordinator of the course *Introduction to Humanistic Music Therapy* and gave the master lecture Humanistic Music Therapy, as a speaker at the Instituto de Psiquiatría Ramón de la Fuente Muñiz of the Ministry of Health.

Hernández taught the course Introduction to Humanistic Music Therapy, at the National Institute of Psychiatry, on August 29 and 30, 2011.

In April 2022, Juan Carlos Camarena López gave the training Humanistic .Music Therapy atthe Hospital Central Sur de Alta Especialidad de Petróleos Mexicanos

Regarding the exposition of the work done by Muñoz in the field of psychotherapy, the following section was considered.

3.2.1.2.3. Humanistic music therapy in international and world congresses of humanistic psychotherapy and human development.

In 1999, Víctor Muñoz Pólit participated as a facilitator in a Music Therapy workshop at the *IV National Meeting of the Humanist Institute of Gestalt Psychotherapy*. This experiential was based on the advances workshop theoretical and practical research of what would later become his music therapy model.

On February 13, 2005, Muñoz participated as a speaker in the exposition of Music and Gestalt Therapy at the *IX International Congress of Gestalt Psychotherapy*. Regarding the exposed material, it was observed that at this stage Muñoz had already concretized the interdisciplinary relationship between these manifest fields.

In February 2000, Muñoz gave the workshop The relationship between music and the human being, at the *Humanist Congress of Gestalt Psychotherapy* of the Humanist Institute of Gestalt Psychotherapy in Puebla. In this workshop she presented, both at a theoretical and practical level, part of the results obtained in her interdisciplinary research, as well as the use of the human being-music relationship of the native peoples of Mexico in the field of humanistic music therapy.

In October 2002, Muñoz participated with the Humanistic Music Therapy workshop in the *National Celebration of 100 Years of Carl Rogers*, organized by ADEHUM. In this practical exposition, he presented the advances in the development of his interdisciplinary research, specifically in the line of the attitudes of the music therapist. humanistic It should be noted that this participation and the subsequent ones within the framework of ADEHUM, for this research, were evidence of the interaction between this music therapy model and the field of human development in Mexico, exposed as part of the *theoretical framework* of this research.

In June 2003, Muñoz participated with the workshop Humanistic , in Music Therapythe *1st $^{er.}$ National Congress on Human : DevelopmentA way of being, the identity of human development,* organized by ADEHUM.

That same year, in November Muñoz gave the workshop The notes of the soul: a music therapy experience, on the *anniversary of the Humanist Institute of Gestalt Psychotherapy*, Querétaro.

In March 2004 Muñoz participated with the Music Therapy workshop

Humanist, at the *1st er. National Meeting on Human Development*, organized by ADEHUM.

In February 2007, Muñoz participated in the *2006-2007 Cycle Update Meeting* with the lecture Humanistic music psychotherapy, an alternative in human development, organized by ADEHUM.

The same year in April Muñoz, gave the workshop The primary wound: a soundpresent and forgotten , atthe *1ra. National Convention of Core Energetics* in Mexico. In this workshop he presented the latest results obtained on the interdisciplinary research done over 23 years, by then he was already working on the requirements of his dissertation.

In November 2008, Muñoz gave a workshop on humanistic music therapy: The wound, a paradox of freedom, and in the Interactive Table representing music therapy humanistic inthe *VI National Congress of Human : DevelopmentFreedom*, organized . by ADEHUMIn these participations Muñoz presented part of the results obtained throughout 24 years of research and creation of his model.music therapy

In February 2013, Muñoz the in the magazine published article El manejo de la música y el sonido en la sensibilización Gestalt *Fondo Figura*, collection edition vol. 1 to 6, of the Humanist Institute of Gestalt Psychotherapy.

Finally, the study of sources from Muñoz's professional archive that were used throughout the construction of the sections The development of humanistic music therapy in Mexico, and Humanistic music therapy in universities, government agencies and in the field of psychotherapy, gave an account of different tasks:

1. Part of the itinerary and the different demands of the research process and creation of the humanistic music therapy model were crystallized (activities, trainings, presentation of results throughout the research process).

2. We also observed the lines of research developed by Muñoz in the different periods of time associated with the interactions established since the gestation of the model -exposed previously in the section on the Theoretical Framework of this research-, but under the objectives of this research it was highlighted that he worked with different processes that were developed jointly, initially the process

The creative process from which the techniques and skills of humanistic music therapy specifically emerged.

3. Some of the interrelationships of this model with other fields and systems could be evidenced.

3.2.1.3. Some of the trajectories of humanistic music therapists not yet affiliated to the AMME

Regarding the trajectory and work of humanistic music therapists -who are not affiliated to the AMME- who were not part of the previous sections, but who answered the interview format (Annex I), used to provide the necessary information for the particular objective of this research: to *know the current state of music therapy in Mexico based on the activities and contributions of its actors*, some answers were obtained, among them those of:

- Adriana Hoyos Leonard, humanistic music therapist (second generation: 1997- 1998) and music therapist of Guía Imaginaria con Música second generation in Mexico: 2000). Hoyos worked alongside Víctor Muñoz Pólit as a collaborator in the revision and updating of the Humanistic Music Therapy Specialty program, teacher of said program, both in the Mexico City generations and in groups from other states, co-facilitator of the introductory workshop -and that later became part of the requirements for students in training of the humanistic music therapy model- Emotional Management with Music.

She is also the creator of the Bereavement workshop, which she taught for fifteen years within the IMMH and in other spaces. It should be noted that in the structure of the work, receptive techniques of humanistic music therapy an important way.were used

She has been since working her training as a music therapist until nowadays, attending people in private practice and group work.

- Horacio Hernández Valencia, his work as a humanistic music therapist was presented as part of the information in the section Humanistic music therapy in universities Mexican of this research, which corresponds to his the interview (see appendix I).answers to

- Regina Sánchez Correa, who by means of the interview format (see Annex I)

She stated that she has a Bachelor's degree in multidimensional human development from UniversityItaca ; a Master's degree in systemic family organization and Master's degree in reeducational strategies, both from Itaca University; a Diploma in ontological coaching from Centro de Estudios Certeza and a Master's degree in humanistic music therapy from IMMH.

Sánchez has developed her work as an individual psychotherapist, humanistic music therapist of individual processes, systemic family therapist, facilitator group of personal , processesfacilitator in collective work with women's , circleselaboration and development of experiential, participatory and playful , workshopsas coordinator of programs in violence prevention in indigenous communities in the high mountain of Guerrero (as part of the government programs Sedesol and Próspera), also as academic coordinator and member of the Academic Council of the IMMH (2016-2019), as well as teacher at the IMMH (2018-2019), elaboration of the dance and humanistic music therapy program A path to self-knowledge, as facilitator and teacher of the dance and humanistic music therapy program: A Path to Self-Knowledge taught at IMMH, as a humanistic music therapist of individual processes from 2019 to the present and development and implementation of group workshops of humanistic music therapy from 2020 to the present.

Her research has been for academic purposes, related to the work directed to Afro-Mexican women using humanistic music therapy as a tool for contact and expression of emotions from their history and lineage, through the recognition of their roots and history through their uses and customs in the Coast of Oaxaca, as reported in her dissertation of humanistic music therapy, entitled *The active humanistic music therapy as a tool for the recognition of the cultural identity of Afro-Mexican women of the Coast of Oaxaca* (2019).

- Marco Antonio García Hernández, concluded his training as a humanistic music therapist in 2019 and worked at the IMMH as academic coordinator from this year to 2022.

It should be noted that García was part of the work team (IMMH Directorate -which guided the process-, the Academic Coordination -which executed some of the tasks and attended to of the tasks and attended to requirements- requirements-and , and the .the Academic Academic Council -which Council -which approved and and approved the approved approved process-some

The IMMH's training programs have been adapted to face-to-face and non-face-to-face formats using the online format.

García was also co-facilitator of two generations of the master's degree in humanistic music therapy and was a founding member of the AIMPH, which currently supports the IMMH. Nowadays he attends adult population in personal processes, family bonds, issueslabor , assistance processes and life projects among .his lines of work It should be noted that the results of this section were added to the analysis made to know the state of music therapy in Mexico, through the activities and contributions of these music therapists, .according to the section The current state in of music therapy Mexico music therapy in Mexico of this research.

3.2.1.4. World Federation of Music Therapy and Humanistic Music Therapy

The World Federation for Music Therapy is an organization that according to its website, is an international , bodywith officers, commissioners and regional liaisons in all regions of the world and . works on a non-profit basis"In the year 1999 it catalogued five papers at the model level of music therapy. This during the *9th World Congress of Music Therapy in Washington*" (as cited in McFerran et al, op. cit.). These five models of music therapy were: behavioral (USA), Nordoff Robbins (UK), imaginary guidance with music (USA), Benenzon's music therapy (Argentina) and analytical music therapy (UK) (Idem).

However, this presentation did not offer guidelines for the development of other work proposals. Hence, for this research, it was considered an important fact that this Federation not only reviewed the current state of music therapy in the world, but also published categories of the different music therapy practices -a subject already discussed in the section on the Theoretical Framework of this research-; this work was relevant to situate humanistic music therapy as one of the models developed in the world, according to the binomial that was described as:

1. The reference in the form of categories that locate the type and level of evolution of the different proposals for the use of music in the therapeutic field (Idem).

2. Evidence corresponding to the level of development achieved in humanistic music therapy: model.

The importance and contribution of the WFMT to the effort made in humanistic music therapy is to have the recognition of the institution that represents it worldwide, a matter that contributed both to its legitimacy and its recognition within the same discipline.

This fact is relevant, if we consider the road that remains to be traveled in Mexico regarding the integration of humanistic music therapy and the discipline in itself the public life of the country, since so far it not hasbeen possible to advance in its integration in the health and education system despite the fact that in this country for more than 39 years this model has been part of the effort in the construction of functional answers for the population in terms of their personal development and health; as well as in the future of music therapy in the field of education and academia in the country, since according to the president of the AMME (answers obtained from Annex II) most of its members are humanist music therapists, and these have been the ones who have been doing permanent work for the longest time, They have also established relationships with different universities in the country and other instances, as shown in the section Humanistic music therapy in Mexican universities of this research and the creation of the study program for the first master's degree in this discipline in the country.

These facts allowed us to empirically elaborate the assumption of the importance of the legitimacy and endorsement of the WFMT with respect tothe opportunities that open up at the institutional level, also considering the levels of development and adaptation of the five models that were recognized since 1999; because although it is true that the inclusion of the humanistic music therapy model in the WFMT is not a conclusive condition for its integration into the public life of Mexico, it is probably a fundamental factor to begin the process of opening new frontiers for the advancement of the discipline in the country at the public level.

It should be clarified that the work done by the creator of the humanistic music therapy model has been focused on meeting the needs of the construction of the model as a complex , systemits organization, its interrelationships, some of its

The sum of efforts of music therapy graduates (Islas, 2023), students, specialists, teachers and a doctor, as well as the sum of institutions that have been founded in the field of music therapy in Mexico and Muñoz as pioneer and referent of this discipline could be used as a whole to continue with the next level of development of this discipline the state of emergency music in the country and as creator in the country, if of the modelhumanistic music therapy , of building bridges of communication and opening spaces in public life in areas such as therapy in the country is addressed, which together could lead to the next level of development of music therapy in the country, if the state of emergency of building bridges of communication and opening spaces in public life in areas such as .health, education and human development is addressed

3.2.1.4.1. Activities of humanistic music therapy in the World Federation of Music Therapy

Humanistic music therapy has participated with different papers in the World Congresses of Music Therapy, among these:

In 1999, Cheryl Dileo and Víctor Muñoz Pólit co-authored a paper entitled Healing the soul: two approaches, one musical-medical and the other in music psychotherapy(Washington, D.C., USA). In the same event Muñoz gave the paper: Humanistic Music Therapy, in which he presented the results obtained from his research in development, also managed the affiliation , at the *9th World Congress of Music Therapy* of the Mexican Association of Humanistic Music Therapy to the WFMT, federation that invited him to participate as a member of the scientific committee at the congress.

It is worth noting that it was at this event that Muñoz (1985-2008) redefined the objective of his research, defining that it would develop a body of knowledge corresponding to a music therapy model.

In 2002, in the Muñoz participated(Oxford, UK) with the lecture Psychocorporal techniques in music therapy, and Ezequiel González Campos with the lecture Management of depression in humanistic music therapy.*10th World Congress of Music Therapy*

In 2008, participated in the Muñoz in Buenos Aires, Argentina, with the paper .*12th World Congress of Music Therapy: Music, Music, Culture, Sound and Health* Humanistic : Music TherapyA model of music psychotherapy with 24 years of experience

of experience (p. 158) and the workshop: Integral Listening: Listening methodology for the selection (of music in humanistic music therapy (Ibidem, Ibidemp. 338); 337)303)(8). Martha Gabriela Bayardo Ramírez presented De la memoria corporal a la conciencia integral a la conciencia integral a través de la música (Ibidem, p. Constantino presented his work Método en formación musical creativa: técnicas psicomusicales con instrumentos percusión para aprendizaje de la ética , p. 337), Iván Sánchez Constantino presented his work Método en formación musical creativa: técnicas psicomusicales con instrumentos de percusión para el aprendizaje de la ética (Ibidem, p. 303), Iván Sánchez [8], and Ernesto Erdmenger Orellana and Gilda Waisburd with the exhibition entitled El poder de la música en el aprendizaje (Ibidem, p. 164).

At the *14th World Congress of Music Therapy* Vienna/Krems, Austria) held in 2014, Muñoz presented The theoretical foundation of personality from the humanistic ; music therapy modeland Víctor Andrés Terán Camarena from the Mexican of Humanistic Music Therapy and Enrique O. Flores Gutiérrez from the National Institute of Psychiatry Institute Ramón de la Fuente presented Humanistic music therapy in generalized anxiety disorder.

Another relevant event in Muñoz's relationship with the WFMT was the undoubtedly process that led to the official classification of humanistic music therapy as one of the world's music therapy models. A fact that began for this music therapy in 2021, when the president of the WFMT asked Muñoz for information about his model, as Vivian Chan stated in an e-mail -according to the translation made for this research-:Education and Certification Commission

> Since 1999, when the five international models of music therapy were introduced, our profession has developed and evolved with the changing world in which we live. As a result, a variety of novel music therapy practices have emerged over the past 20 years, encompassing a wide rangeof models,

[8] It should be noted that Sánchez Constantino's proposal was the method used from 2003 to 2017 as part of the training of humanistic music therapists, since this music therapy model was not created only for professional musicians.

> methods, approaches, techniques and theories. Therefore, the WFMT recognized that a review and update of current music therapy practices around the world is timely. The project aims to generate an inclusive and dynamic overview of music therapy practices worldwide, and to provide some guiding tools to better navigate and understand the modern development of practice.music therapy
>
> As a pioneer of Humanistic Music Therapy in Mexico, we would like to invite you to contribute your knowledge and understanding of your specialized area of research and practice to this project.

The request was granted, so Muñoz asked Camarena to work on the document that would respond to the WFMT, and on February 24, 2021 Muñoz gave his approval to the document that Camarena drafted and entitled *Humanistic Music Therapy Model General Overview.*

The continuity of this process was to meet the request of the WFMT on documents that were evidence of the theoretical-conceptual-technical-methodological construction of the work done in humanistic music therapy, so Muñoz .delivered his thesis (op. cit.) in January 2022 through an email

The culmination of the work done by the WFMT regarding its work to update the state of music therapy worldwide was the document authored by McFerran, K., Chan, V., Tague, D., Stachyra, K. and Mercadal-Brotons, M., entitled *Contemporary Global Practices A Comprehensive Review Classifying In Music Therapy* and published in the year 2023. This text was one of the guiding sources for this research.

development, given its decolonizing guideline of the discipline's knowledge, a matter that continues to represent an emergency for humanistic music therapy, given that this fact constituted a novel and logical leap, which undoubtedly opened the gap to propose the next step in the evolution of this model: its integration into the country, 's public lifepossible to contemplate from its legitimization in the discipline, which will undoubtedly demand a higher level of evolution and adaptation, and which for this research represented our object of study.

Finally, all this point not only built an itinerary that, although it is not finished, it did allow to identify some of the characteristics of the complexity of humanistic music therapy as a system; through identifying some of its interrelations with WFTM, its adaptability, its evolution and some of its emergencies in relation to its own discipline.

3.3. Humanist Music Therapy and the Association of Music Therapists in Mexico (AMME)

The IMMH through Juan Carlos Camarena López and Víctor Muñoz Pólit with the initial of Diego Schapira and later of the Latin American Committee of Music Therapy (CLAM), in 2018 founded in Mexico the Association of Music Therapists in Mexico (AMME) affiliated to the WFMT and integrated as a delegation of CLAM.guidance

Regarding the process of consolidation of the AMME, Camarena pointed out -in an interview see Annex II- that the conception of this association was visualized and crystallized since "I started the drafting of the initial statute of the AMME in early 2018, considering opening membership for all music therapists of all types of training, not only humanists". This approach, was supported by Schapira, as it would allow the inclusion of music therapeutic work done in Mexico in CLAM, once Muñoz was clear about the importance and scope of this proposal, he supported and backed Camarena's proposal and work to achieve his goal. Therefore, all the resources available both at the IMMH and by the creator of the humanistic music therapy model were made available for this important project. In this regard, saidCamarena :

I consulted lawyers to provide a legal structure that

> guaranteed transparency, alternation and inclusiveness: achieving the draft took several months. Finally, I signed as legal representative and founder, and Victor Muñoz as co-founder in August 2018. During 2019 I started to give it visualization through the contacts I made with CLAM to participate in its next Congress. In 2020 I made contact with CLAM, who through its president supported me in the definition of categories. Subsequently, I made all the necessary arrangements (meetings, paperwork, etc.) for the AMME to join CLAM and the WFMT in August 2020. (Idem)

In the first council, the appointments of the Civil during the first year of AMME's life : Muñoz as president of the first management cycle Association were respectedand Camarena as secretary, "although the functions of that role (president) were executed almost entirely " by the secretary,according to Camarena (Idem). This effort generated progress to summon all music therapists in Mexico and join efforts to address pending , issuessince the association since 2020 is a member of delegates of the CLAM Council.

3.3.1. AMME's structure and some of its activities

The first meeting of AMME affiliates was held on August 31, 2021. The AMME structure since then has had different work areas analogous to CLAM. And it seems that every two years the people who manage these positions change.

According to the AMME website for the 2023-2025 period, the board of directors has been composed of a president (Juan Carlos Camarena), secretary (Daniel Torres from February to August 2023 and Eugenia Hernández from October 2023 to date) and members (Eugenia Hernández, Daniela Juárez, Ernesto Erdmenger and Karen Weber Penninck).

Communication Commission with a coordinator (Daniela Juárez); the Events with a coordinator (Karen Weber Penninck) and participants (Miguel Domínguez, Krystal Yamileth Guevara, Alejandro Sánchez, Giovanni Cante and Javier Scarpatti); the Publications Commission with a coordinator (Ernesto Erdmenger Orellana) and participants (Camila Schiller and Enrique Octavio Flores); the Commission on Training and Professional Regulation with a coordinator (Eugenia Hernández); the Commission on Registration Commission and Honorary Members of the AMME (Cheryl Dileo, Diego Schapira, Víctor Muñoz Pólit, Enrique Octavio Flores, Ginger Clarkson and José Luis Gil).

Among some ofthe activities carried out by this agency, the following were also on its web page:found

- As of the year 2021 the Day of Music Therapy in Mexico was established: January 31, according to the members ofthe AMME as a recognition tothe trajectory of this pioneer of music therapy in Mexico, given the foundation of the IMMH as the only permanent space for different activities of this discipline, as the creator of the humanistic model, among other achievements.

Since then, every year this association carries out different activities through the web in which music therapists from different latitudes of the world participate.

- Since 2021, they have conducted interviews, talks, conferences, among others on music therapy, with invited music therapists and musicians.

These activities are only a sample of the work done by the AMME. Its importance lies in the fact that it represents the country's music therapists before CLAM and WFMT to support the development of music therapy in Mexico. Proof of this is that, during Camarena's term as president, the AMME managed to make Mexico host the *Latin American Congress of Music Therapy 2025*, according to the Newsletter: News of September 2023.

3.3.2. Some of the work and contributions of AMME music therapists It should be noted that as a source of information for this research, an interview questionnaire to expand the level of information available on the work done in Mexico by AMME members through their Facebook page (according to the guidelines offered by this organization) in the field of music therapy.was implemented

of music therapy (see appendix I). The responses obtained were those of:

- Juan Carlos Camarena López, who has held all of the IMMH's management functions since 2013 until October 2023, as the members of the IMMH's Board of Directors, who currently lead the IMMH, joined this effort.

Camarena as part of the IMMH teaching team has been working since 2015 to make the corresponding changes in the subject of Musical Training for Music TherapistsHumanistic , based onthe creative musical training method of musician Iván Sánchez Constantino.

Camarena answered this question in the interview format prepared for this research (see Annex II):

> From 2020, after the music therapy training I took at the National Autonomous University of Mexico [do not we have the precise data of this training] and the criteria that the federation and CLAM established in the IMMH the minimum parameters for training in music therapy. [The Academic Council of the IMMH has worked on and endorsed this issue, incorporating a new subject: "Introduction to music therapy". This subject seeks for to studentsunderstand what ismusic therapy , what populations and minimum competencies it requires, and how humanistic music therapy (specialization model) is inserted within the great universe of music therapy. The latter, in addition to other adjustments in the enrollment process and in completion requirements, contributed to the fact that training in humanistic music therapy was mentioned in the compendium of

> CLAM music therapy training courses in 2021, this is a form of endorsement that has never been achieved before (s. p.).

During his tenure as director of the IMMH in 2015, withthe endorsement of Víctor Muñoz Pólit, he contacted the WFMT again to request the updating of the name affiliated to this instance since 1999 -given the changes in Muñoz's societies-, as well as the authorization as members of this instance in Mexico to include the logo of this federation in the advertising and promotional material of the IMMH. Subsequently, he did the same with ADEHUM, AMME and CLAM. It was also during his administration that was the AIMPH founded, which currently supports some of the IMMH's activities.

Regarding the presence of humanistic music therapy in the digital world Camarena has worked since 2018 to generate a higher level of dissemination, and expansion of the model through advertising, mentions of the model in internet , search engineshashtags, among others. during this same year he founded the AMME alongside Muñoz, fulfilling different functions: secretary and coordinator of communication and support to the president. He currently holds the presidency.

Camarena proposed the seven modalities of intercommunication to work in psychotherapy to sound , intercommunicationwhich is currently a technique used in humanistic . music therapyHis work integrated it as part ofthe subject that he teaches since 2018 at the IMMH, and under his direction the Academic Council and the Academic Coordination of the IMMH worked together to continue with the formative activities during the COVID-19 pandemic.

In 2020, Camarena participated as a speaker at the *VII Latin American Congress of Music Therapy* with the presentation The humanistic music therapy model: foundations, contributions and applications.

- Eugenia Hernández Ruiz has developed her career in academia at universities in the United States, information that was presented as part of the section Music therapy in Mexico in this research.

- José Ernesto Erdmenger Orellana completed the specialty in humanistic music therapy at the IMMH and the training plurimodal music therapy of the generation in Mexico through the IMMH 2022-2024.

Between 2007-2009 Erdmenger was the academic coordinator of the IMMH, after this period his line of work, as could be seen in the section of the theoretical framework of this research: humanistic music therapy in the continuing education and professional development program.

From 2015 to date he has been in charge of the research coordination of the IMMH with the lines of participatory action research of this model in the contexts: clinical, psychosocial, music therapy training and oncological case studies, bereavement, in education, and contributions of humanistic music therapy in various fields of intervention, as observed in the research corresponding to the period of this work done by Erdmenger in figures 1 and 8 of this research.

In addition, he is a founding member of the AIMPH in whichthe IMMH , an instance is currently supportedthat among its functions has been to join the effort of the management . Other workareas of his music therapy work have been attending people in consultationsprivate , as well as in different residences and day centers for older adults attending to the needs of this population. She has worked as a humanistic music therapist in the Cedros de Líbano Residence in 2009, in the Club Day Center de Líbano 2010 de Libanes Líbano from 2010 to to , in in Un granito de Arena Residence since from from from 2010, in the Secuoya Secuoya Day Day Day Center during the years 2010-2012; 2010-2012, , 2010 to 2012 and in the 2010 to 2012.in the in the the Casa de Líbano Casa Casa Residence Center Residence from dateCenter of the Park from 2011 to 2012, attending private practice since 2000.

He designed and also taught human development using creativity and humanistic music therapy.

He is a member of the WMA Council in the Publications .Committee

- Karen Weber Penninck completed her *Master's Degree in Humanistic Psychomusical Theory and Techniques* at the IHPG in Mexico City, her Specialization in Humanistic Music Therapy at the IMMH, and the first generation of plurimodal music therapy training in Mexico through the IMMH 2022-2024.

Since 2001 Weber has been teaching at the IMMH in different humanistic , music therapy training is a member of the Academic Council of the IMMH and is a founding member of the AIMPH in which the IMMH is currently supported and supports some of the management work.

Weber's line of music therapy work is focused on psychotherapy and humanistic music therapy through private consultation and various workshopspersonal development ; and his research topic has been on effects of pre-Hispanic instruments on states of consciousness, according to his master's thesis *The wind whistle as a tool within the process of humanistic music therapy* (op. cit.).

Weber is also a member of the AMME Board on the Events .Committee

- Alejandro Sánchez Ramírez is a humanistic music therapist of the 2017- 2020 generation, from February 2023 to the present he has been co-facilitator in the humanistic , he music therapy master's programattended the plurimodal music therapy of the generation in Mexico through the IMMH: 2022-2024, and he is a member of the WMAE Events Commission since 2021.training

- Miguel Domínguez Rodríguez Gil was part of the first generation of the Diploma in Psychomusical Techniques taught by Víctor Muñoz Pólit and Eduardo Soto García, and endorsed by the IHPG in 1989. He is a humanistic music therapist graduated from the fifth generation of the Specialty in Humanistic Music Therapy of the IMMH.

Dominguez from the year 2012 has been co-facilitator of Victor Muñoz Polit in the workshop The heart of the warrior, he is a teacher at the IMMH since 2015 teaching different subjects, among these: Fundamentals of humanism, Humanistic interview, Methodology of humanistic music therapy, Framing and basic music therapy material, Active music therapy with instruments (Sonodramareconstructive) family and is co-creator next to Luis Nicolas Blanno of the thematic Sonodrama technique, since 2018 he is a member of the Academic Council of the IMMH, as well as a member of the AIMPH in which currently supports the IMMH and supports some of the work of direction that institute.

In 2021, Dominguez was a member of the AMME in the Events .Commission

3.4. The current state of music therapy in Mexico

With respect tothe results obtained through the interview questionnaire conducted with the community AMME (Annex I), it was not possible to obtain the necessary information establish a sample size reference and to statistically account for the

The current state of music therapy in Mexico as demanded by one of the objectives of this research: to *know the current state of music therapy in Mexico based on activities and contributions of its actors*.

The only thing we were able to do were 16 observations on the answers in the section Some trajectories of humanist music therapists, not affiliated to the AMME (five music therapists), Some of the works and contributions of the music therapists of the AMME according to the answers obtained by six music therapists and the case of Víctor Muñoz Pólit:

1. Except for Horacio Hernández, all the music therapists who answered the interview form in Annex I, offer their services to the population either through private or group consultation.

2. In all cases, they have worked as professors either at the University of Kansas and Arizona State University, at the Universidad Iberoamericana and the Humanist Institute of Gestalt Psychotherapy or in the only training in Mexico: the IMMH or also in the case of humanist music therapists who were trained through the teaching-learning process to become so through co-facilitation according to IMMH criteria.

3. In the cases of Horacio Hernández and Víctor Muñoz, it was observed that they have served as exponents of humanistic music therapy at a theoretical level, either through conferences, workshops, courses or diploma courses, acting as a bridge between the IMMH, public and private universities and government agencies.

4. Víctor Muñoz, Adriana Hoyos, Regina Sánchez, Karen Weber, Ernesto Erdmenger and Eugenia Hernández have designed workshops to work with specific populations.

5. There are also music therapists with academic coordination experience, as is the case of Erdmenger, Sanchez and Garcia at the IMMH or doing related activities, as is the case of Eugenia Hernandez in foreign universities.

6. It was observed in the specific case of Muñoz that he is the only one who has founded: a teaching-learning system and a specific institution for research, training of music therapists in different models and for the practice of music therapy as a discipline.

7. Muñoz, Camarena, Weber, Domínguez and Erdmenger have worked on updating or redesigning training programs for humanistic music therapy.

8. Eugenia Hernández and Muñoz have developed lines of research.

9. All the music therapists studied in this paper have developed at least one research topic.

10. Ernesto Erdmenger and Eugenia Hernández have conducted research.

11. In the case of the population with academic degrees in the discipline of music therapy, there are two cases with master's degrees: Karen Weber and Eugenia Hernandez with a doctorate.

12. Eugenia Hernández, Muñoz and Camarena have experience in founding at least one association or partnership.

13. In the cases of Muñoz and Camarena there is experience in directing a music therapy training institution.

14. Except for Eugenia Hernández, all the music therapists who answered this interview were trained in Mexico and are humanistic music therapists, perhaps because most of the music therapists of the AMME were trained at the IMMH, according to the answers of the president of this association in the interview made for this research according to Annex II.

15. Muñoz is the only Mexican case that has created a music therapy .model

16. Muñoz is the only case pioneer in Mexico that is active, according to the evidence located.

3.5. The multidisciplinary process in the creation of the music therapy model.humanistic

One of the methods used by Víctor Muñoz Pólit in his different investigations for the development of some of the theoretical-practical knowledge of humanistic music therapy was of a multidisciplinary , natureaccording to his research objective: to .*create a Mexican humanistic music therapy model to work at the psychotherapy, human development and transpersonal levels*

The results obtained between the study of pedagogical models and the music therapy humanistic developed up to that moment, allowed him to order and

categorize this information in order to specify the structure of his music therapy model, hence the decision to open the following section.

3.5.1. Theory on pedagogical models and humanistic music therapy

Muñoz's search forthe most propitious form for the teaching-learning humanistic music therapy led him to the need to structure his model. The discipline used for this multidisciplinary process was the theory of pedagogical models from the viewpoint of Rafael Flórez Ochoa (1994), who demonstrated that:

> The model is, then, an analytical instrument for describing, organizing and understanding the present and future multiplicity, mutability, diversity, accidentality and factual contingency that such has always been of concern to man, since his endeavor to control chaos, chance and irrational indeterminacy (p. 7).

Hence, the consideration of some of the approaches on pedagogical models will provide humanistic music therapy with guidelines for the organization and articulation of the different theoretical and practical knowledge that led to the construction of the system of this model, as it was possible to crystallize in the section Structure, order and interrelations of humanistic music therapy as a complex system, of this research.

Likewise, this research phase allowed Muñoz to clarify the limits and scope of each of the elements that make up the body of knowledge developed over 24 years (from 1984 to 2008), among them:

- The therapeutic context of the human being-music relationship.
- The establishment of its philosophical and theoretical foundations on the vision of the human being in which the relationship is established: human being-music, given the specialization of the context of its intervention and therefore the theory of personality.
- The specific methodology for the practice of this music therapy in both individual and group .processes

- The basic attitudes of the music therapist during practice.
- The different skills that the music therapist .must develop
- The group of techniques of receptive, active and mixed nature for the application of this model.
- The training process for the teaching-learning activity of the specific case of humanistic music therapists, as well as the inclusion of the requirements for this process: the stage of co-facilitation of the apprentice with a humanistic music therapy teacher.

Muñoz found in pedagogical terms the mental constructs that defined: "what should be taught, to whom, with what procedures, at what times, according to what disciplinary , regulationsin orderto mold certain qualities and virtues in students" (Ibidem, p. 8). Although it is truethat humanistic is not a pedagogical model per se, some of its approaches had to be used in order to advance in the process of building this proposal at the level of a music therapy model and its teaching from their respective theoretical and practical frameworks.music therapy

One of the most relevant results of the pedagogical work in humanistic music therapy was to achieve sufficient theoretical-practical autonomy among other music therapy and psychotherapeutic models that shaped its influence.

The guidance of the theory of pedagogical models provided answers to specific approaches that organized the reproduction of the practice of humanistic music therapy and oriented the teaching-learning process until it became a model that has been reproduced for more than 39 years through the training of humanistic music therapists and its practical use in different environments.

From this process of analysis and pedagogical organization Muñoz was able to obtain some first criteria that allow us to distinguish the theory and practice of humanistic music therapy from other models, as well as to ask his own questions and answers about his music therapy practice, as can be seen in Table 1. Analysis of the humanistic music therapy model from the pedagogy of this section.

Table 1. Analysis of the humanistic music therapy model from point of the view.pedagogical	
Questions	**Pedagogical responses**
What is your philosophical ?current	Existentialism and transpersonal .philosophy
What isthe vision of humanistic music therapy on the human being?	It is the vision conceived by humanistic , according to the theoretical and philosophical framework it adopted, as well as the definition of a theory of personality originatedpsychotherapy at the music therapy humanist, that integrates the transpersonal .perspective
What is the general objective humanistic music therapy?	To be part of the institutional effort to guarantee to the fundamental human right to health and human development.
What is the limit of humanistic ?music therapy	Only works with the population presenting neurosis, need to work both at the human development and level .transpersonal and patient care during your hospitalization.
What is the map of successive that phases guides the interventions of humanistic music therapy in practice?	Seven-step : methodology1. Definition of the topic, 2. Exploration, 4. Contact, 5. Intensification 6. Resolution 7. Verbal .Processing
From where does humanistic music therapist ?intervene	From the development of attitudes that correspond directly to the theoretical and philosophical framework of its vision of the human being[9].
What are are the skills of the humanistic music therapist?	-Experience of their commitment to their own personal (neurotic) and transpersonal , as well as to the development of their human potential.work -Use the methodology of humanistic music therapy during the intervention. -Ability to create the environment of the human being-music relationship to make the humanistic music therapeutic intervention. -Development of phenomenological observationqualitative . -Expertise to follow the patient's experience through total empathy. -Skills to design music therapy experiments from phenomenologyqualitative . Ability to work with musical instruments, pre-recorded music, voice and body.
What does the music therapist do in the encounter with a person or a group of people, to facilitate the personal processes that arise in the work ?sessions	He makes use of his skills and resources developed for practice from his own personal, formative and professional process.
How is humanistic music therapy ?applied	Through the use of receptive, active, and The mixed, the integral listening laboratory and its two matrices, tools and instruments of work:

(Methods, disciplines and branches of knowledge involved in the creation of the humanistic music therapy and its contributions.

	-Verbal intervention techniques. -Body intervention techniques. -Techniques of musical intervention either recorded music or through musical instruments. - Voice .techniques - Transpersonal .techniques - Techniques for group .intervention
With which tools does the humanistic music therapist?	-Clinical and psychological history. -Patient's musical history. -Music of the most important events of your life. -Musical .instruments -Audio .equipment -Musical kit.
How is humanistic ?music therapy taught	Through different training programs that have their own general teaching-learning objectives and their own didactic strategies such as: practical , modelingtheoretical expositions, practice supervisions, feedback qualitative phenomenological of the practice, among others.
What instrument is used for the design of each humanistic music therapy teaching-learning program?	Programs for each training program that includes the design of descriptive charts for each class session, including: objective of the session corresponding to the general objective of the training program, description the .methodological of the technique, , and hours of number of hours trainingof training work, tactics and didactic tools, material.necessary
What kind of didactic tools are used in the teaching and learning process?	Theoretical and practical: focused on the personal work of the students and the development of attitudes, skills, the use of the methodological curve of this model, use of different techniques, use of tools (integral listening laboratory, use of musical instruments and use of the electronic), , and the .equipmentdidactic didactic modeling modelby studentsthe and internshipssupervised .
By what means is the process of personal growth integrated as part of the training of humanistic music therapists?	-Personal music therapy process with a humanistic music therapist. -Experiential experience of the workshops: Managing Emotions with Music, The Primal Wound and The Warrior's Heart. -Experiencing the techniques of humanistic music therapy as part of their classroom training.
How is the learning the level of humanistic ?music therapy model evaluated	-Practical : exercisesindividual and group. -Supervised practice. -Feedback phenomenological Qualitative: individual or group. -Development and presentation of research.
Which are the formats for the teaching learning of humanistic music therapy?	Face-to-face.

Who performs the functions of coordinating the academic requirements ?of the teaching process learning music therapyhumanistic ?	The Academic Coordinator of the IMMH.
Who facilitate the process learning process?	Humanistic music therapists trained at the IMMH for this purpose.
How does a humanistic music therapist learn to teach at the IMMH?	Through the teaching and learning process of co-facilitating with a teacher endorsed by the IMMH for 2 years.
Who evaluates IMMH training programs?	Academic .Coordination
By what which procedures is Do they meet the needs of the teaching and learning process?	-Through the board of teachers and co-facilitators. -Through the IMMH Academic Coordination Board.
Objective: Teaching-learning of humanistic music therapists based on personal, attitudinal, methodological, technical and skills development.	

Own , elaborationbased on Muñoz Pólit, V. G. (op. cit.).

Through this Table 11, Muñoz clearly established the origin of his model from a humanistic perspective. And it was this that in its evolution endowed it with transversality. This scope has been thanks to its developed theoretical-practical components, because although music therapy as a discipline has this characteristic, not necessarily all the models that comprise it are.

In this research it was also observed that these results were fundamental in the evaluation stage that Muñoz made on his different processes of research and music therapy , creationand later allowed to him take one of the most important steps for the evolution of his model: the creation of the Master's program in Theory and Psychomusical Humanistic Techniques, endorsed by the Ministry of Public Education (SEP), according to the RVOE 20121160 in 2012, being this the first registration made in the field.

Questioning the teaching-learning process of humanistic music therapy and offering answers allowed Muñoz to establish a structure that made visible the forms of representation of the different knowledge accumulated in the music therapeutic practice of this model. In particular, the order and some of disciplinary interrelations of the components of humanistic music therapy as a complex system .were clarified

Likewise, organizing the knowledge developed in humanistic music therapy from a pedagogical perspective made it possible to make accessible and comprehensible the knowledge accumulated in this music therapy , modelwith the objective of contributing to the Mexican government's effort to build a more functional balance in the fields of health and human development through the areas in which it has managed to establish its practice: humanistic, transpersonal psychotherapy, the development of human potential, accompanying and facilitating patients in a hospital state or who require attention to their health, or attending to problems that have reached social dimensions, or through a pedagogy that promotes humanization as Rafael Flórez Ochoa points out (op. cit.).

It is worth mentioning that the work consolidated by Muñoz has been the basis on which the contributions of humanistic music therapists such as the members of the Academic Council of the IMMH , both individually and jointly. Among have been addedthese are the development of the training program in classroom and online , formatas well as the certification in humanistic music therapy, from the relationship between this institute, the AMME and the CLAM.

Another of the results obtained in the multidisciplinary exercise between humanistic music therapy and pedagogy was to have references in favor of an attitude of openness and theoretical and practical references and the learning acquired by Muñoz in his experience creating the method *Easy Guitar* generated the conditions for the development of novel proposals for the teaching of music as part of the training of humanistic music therapists, among these cases is the method of creative musical training for percussion instruments, according to the proposal of Iván Sánchez Constantino[10], and the training and musical appreciation for music analysis developed by Horacio Hernández Valencia. These subjects were part of the humanistic music therapy program from 2003 to 2018.

Regarding this training, Juan Carlos Camarena López presented a new proposal from 2018, called Musical Training for Music Therapists, created . also for the online modalityThis subject was developed based on

[10] For see more go to to https://www.musicoterapiahumanista.com/uploads/3/1/6/3/31630229/metodo_formacion_musical_creativa_-_ivan_sanchez_-_immh.pdf

Iván Sánchez Constantino's Creative Musical Formation method -as mentioned in the interview conducted for this research (see Annex II)-:

> The new course considers some very valuable of her method: the hybrid scores and the concepts of circularity and relaxed attention. Unlike the previous course, elements the new version was designed to be taught online and the main objective was focused on the development of musicality and relaxed attention in the therapist through music, rather than on the development of rhythmic-musical skills based on criteria of Western , music teachingas it better suits the pedagogical objectives of the training of humanistic music therapists. The concept of harmony, auditory training exercises for pitch recognition in a melody (to meet the standards of other music therapy trainings), and feedback exercises of musical practice among students as a form of self-knowledge were added.
>
> I recently redesigned classroom material so that people blind and visually impaired can perform hybrid scores (s.p.).

On the other hand, a contribution of music therapy to pedagogy was the development of a diploma program for the use of music in classrooms: Música maestro! designed in 2002 by Martha Ytuarte Olivo, Martha Urbiola Ytuarte and Horacio Hernández Valencia. This program was part of the options offered at the IMMH until 2016. It is worth noting that this was part of Muñoz'sof the evaluation

The progress of their research, as could be noted in the section Humanistic music therapy and the study methods used during its creation, of this research. Among the evidences found in the IMMH library, the final work of Claudia María Ramírez Mancera and Rosa Pérez Servín was found in the IMMH library(s. a.),) entitled Utilización (Use of de la música music y and técnicas techniques de atención plena mindfulness en in actividades activitiesacadémicas academic .

Subsequently, in 2014, the humanistic music therapist Gladys Luna Gale designed the Humanistic Music Therapy for Children diploma course, a program that was taught until 2018 by Luna and Marisol Prada, whose objective was the application of humanistic psychomusical techniques to favor the integral and timely development of children from 3 to 11 years of age.

In 2019 a new diploma course was designed by the humanistic music therapists Adelisa López Guerrero and Camila Schiller Solti with the title El uso de la música para niños (The use of music for childrendesarrollo socioemocional, , social-emotional development, vinculación y aprendizaje bonding and learning). From this year on, López and Schiller were the ones who taught it until the year 2023. Its design focused on providing tools to manage different stages of development considering different psychological , approachesas well as neurodivergences, without considering the framework of humanistic music therapy, according to the answers obtained from the interview with Juan Carlos Camarena (Annex II of this research).

In 2020, summer courses in Music Therapy for children and adolescents were offered, designed and taught by Patricia García Gaminde, López and Schiller.

In 2009 Karen Weber Penninck and Ernesto Erdmenger Orellana developed an adaptation and implementation of a supervision model for humanistic music therapy students.

Another evidence of the interest of humanistic music therapy in pedagogy are the works developed as part of the research within this music therapy model, according to the following works done by the students as a dissertation (figure 6).

Figure 6. Research done within humanistic music therapy in thefield of pedagogy.				
2000				
Author(s)	**Title**	**Scope**	**Objective or question and assumption**	**Comments on conclusions**
Isabel Wilhelm.	*The music y music therapy at school: applications at preschool and early childhood level and early years elementary school.*	Education.	To show that music therapy is a possible tool applicable in schools, in orderto expand the resources of teachers to meet the needs of venting or channeling emotional experiences and to optimize the academic performance of children.	The most important points to take into account when using music music at school the classroom.are: the age and developmental stage of each child, childthe group, the individuality of each child, the knowledge of the elements of music, the effects that music has on the body, the congruence between the present moment and the application of music, , and use of the emotions and the attitude of each in of the teacher.
2003				
Carolina Margarit Perusquía.	*A proposal for supervisioncase .*	Supervision.	Make a proposal case supervision.	The most enriching modality for the supervision was the group modality, given the plurality of analyses and observations, since it was considered that This favors the training and professional work of the music therapist.
2009				
Karen Weber Penninck and Ernesto. Erdmenger Orellana.	*Adaptation a nd implementation of a model de supervision for students at the specialty of humanistic music therapy.*	Supervision.	Propose a space for students and alumni to , be supervised and actively work on their first aid kit for .reaffirm previously acquired knowledge previously acquired , be supervised and actively work on their first aid kit forknowledge and to raise the level. academic, in modalityoptional .	The proposed supervision included: three cases, analysis of 119 musical pieces, organization of the first aid kit, feedback on their work, modeling and formats.work

2010				
Author(s)	**Title**	**Scope**	**Objective or question and assumption**	**Comments on conclusions**
Gloria Flores Montiel.	*Plan y guide for supervision of music therapy : formatcases from medical medical .record and history*	Supervision.	Propose different tools to facilitate the monitoring of cases different instruments that are part of the patients' files.	The tools proposed for the patient file were: -Clinical and psychological history of the patient. -Patient's musical history. -Musical history of thefamily. -Body reading results.
2017				
Alejandra Tischendorf, Evagoras Alicia Martinez, ,, VryonidesCarlos Rubio Evagoras Vryonides Rubio, Evagoras Vryonides, Ian Sanchez, José Luis Gonzalez, Juan Carlos Camanera, Maria Leon, Marina Arce, Natalia Monteño, Patricia Andrade, Patricia Martínez and Tirso Tejeda.	*Construction of group identity group identity through active active humanistic humanisticmusic therapy techniques and an model of creative process.*	Training of humanistic music therapists.	To develop a method, based on the use of some techniques of active humanistic music therapy in conjunction with the Wallas model, to facilitate the construction of group identity, for students of humanistic music therapy who are studying for a master's degree.	The proposed program was not implemented, so it remained at the level of a approach.theoretical
Lizabeth Butrón LópezMartínez, Alejandro Carrillo Uribe, Adelisa López Guerrero,	*The experiment in music therapy as a coadjuvant element a the formation of groups.*	Training of humanistic music therapists.	Determine which elements allow the group to be formed as a group during the realization of the of the experiments, and how to the experiences of each one of the	It was concluded that humanistic music therapy techniques were fundamental for the generation of human necessary for group work.attitudes and skills

Lorena Navarro Gomez, Mercedes Veronica Ochoa Neira, Silvia Orozco Vázquez Silva, Leya Aldebarán Ponce de León, and Amparo Ruiz del Castillo.			The participants, integrated as a process, make it possible to speak of a collective experience in these moments.	The music therapy space provided the conditions for a broad, authentic, respectful and interpersonal encounterproductive .
2019				
Author(s)	**Title**	**Scope**	**Objective or question and assumption**	**Comments on conclusions**
Carlos Chávez Mercado and Daniel Alejandro Gaytán Valencia.	*The humanistic music therapy at the integration into the university environment in foreign .students*	Education.	How does humanistic music therapy strengthen the integration of foreign students ? Through the use of humanistic techniques and tools, a stronger emotional intelligence can be developed in a group of freshmen.into the university environmentmusic therapy humanistic music therapy can develop a stronger emotional intelligence in a group of first-time students, abilities that are affected by the stress levels of the new process, the need for acceptance to new groups and the anxiety before the intellectual, economic and social challenges of the new level of schooling.	The proposed program was not implemented, so it remained at the level of a approach.theoretical

2019				
Author(s)	**Title**	**Scope**	**Target o question and assumption**	**Comments on conclusions**
Aideé Pamela Ríos Hernández, Diana Daniela Juárez Piñón and Francisco Othón Piñón Navarro.	*The humanistic music therapy for identification, recognition and and expression of basic (MATEA) feelings in preschool .children*	Preschool education.	How does the use of music favor the recognition and identification of basic feelings (MATEA) in students between 4 and 5 years old? Around 4 and 5 years old the child begins a new stage of maturation when starting to relate to other people outside their family environment the child must begin to learn to share and interact, for this it is important that the child is aware of their emotions and feelings and in in the this process can be very useful use of pre-recorded music, which will help the childto associate musical ,rhythms melodies or harmonies with feelings and emotions.	Thanks to the music therapy exercises designed and applied, I can facilitate in children the Thanks to the music therapy exercises designed and applied, the children were able to recognize and express their basic feelings, hoping that this learning acquired through the workshop activities will help them in their daily lives, improving the communication and expression of their feelings with the adults with whom they interact.identify,

Prepared by the authors, based on the sources analyzed.

It should be emphasized that all the elements that make up the humanistic music therapy have made it possible:model

1. To make the practice of humanistic .music therapy reproducible

2. To guide humanistic music therapists during their intervention since the methodology of this model reduces malpractice.

3. To meet the requirements of the teaching-learning of humanistic music therapy, given that the practice is based on solid theoretical arguments.

4. The methodological curve of humanistic music therapy has made possible different updates -based on the findings-, and with this, evidence that has given rise to specific interventions, for example, the development of new technical proposals.has been added

5. In the supervisions, the methodology has made possible the observation or punctual indication, favoring the development of research processes, critical reflection and construction of new knowledge.

6. It has facilitated the well-being of people -initially students in training- through psychological development and their human potential by means of self-knowledge and self-awareness, attention to social problems, attention to health needs, education, philosophy, art, among others.

7. The definition of the theoretical-philosophical framework of humanistic music therapy has been a clear reference to delimit, guide and establish new subject proposals that have been added to the formation of this model and other subjects of study at the IMMH. Finally, this section not only gave an account of humanistic music therapy as a system by showing its organization, the interrelation of the components that constitute it, its entity or global , unitalso allowed identifying some of the subsystems of humanistic music therapy: the teaching-learning process and the IMMH that maintain physical, functional and cognitive , interrelationsinterdependence and self-organization of the whole system of humanistic music therapy and the dynamics between them by pointing out their functions.

3.5.2. Elements of the psycho-cultural heritage of the use of music in the native peoples of Mexico.

For the development of this section, the method of content analysis was implemented and the method designed specifically to identify the psycho-cultural heritage of the native peoples of Mexico (Bayardo, op. cit.). It should be noted that the guiding text of this section was that of Bernardino de Sahagún, entitled *Historia general de las cosas de Nueva España*.

The selection criteria for this work were based on the point of view of the experts obliged to consult on Mexican anthropology who have studied for it various reasons, among them Alfredo López Austin (2011), who emphasized that "Sahagún followed in his time the most rigorous and demanding method for the study of the culture of the Náhuatl people" (p. 353). Therefore, the quality of this source continues to be an obligatory reference in the construction of new knowledge about that era, as they are monumental works of the sixteenth century.

The search indicators used through content analysis were those established by Muñoz on the human-music relationship and its uses according to the native peoples of Mexico, for the design of the workshop of El corazón del guerrero, in its two .formats

It should be noted that the *Historia general de las cosas de Nueva España* opened new axes of reflection, which forced the use of the epistemic guide of Boaventura de Sousa Santos (2015), since the:

> Search for knowledge and criteria for the validity of knowledge that give visibility and credibility to the cognitive practices of the classes, peoples and social groups that have been historically victimized, exploited and oppressed by global capitalism (p.13).colonialism and

For this reason, the to address use of this epistemic framework was sectionsubstantial the topic of this , since it guided the approach to this knowledge excluded by science,

but that, without its inclusion, the particular figure of the human being-music relationship and its therapeutic uses within the extra-ordinary or non-ordinary contexts that have been considered by Muñoz as part of the psycho-cultural heritage of humanistic music therapy (table 2) would not have been possible.

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
The fifth month they called tóxcatl. On the first day of this month they made a great feast in honor of the god called Tirlacauan, and by another name Tezcatlipoca; this was the god of the gods; to his honor they killed at this feast a chosen young man, who had no blemish on his body, raised in all the delights for a year, .instructed in playing and singing and speaking (Sahagún, 2006, p. 79).	Feast to the gods Special education	Playing instruments Singing
[The person to be slaughtered] arriving at the place where he was to be killed, .he would climb up himself and in each oneof them he would break into pieces one of flutes with which he was playing. all yearround [...] (Idem).	Party to the gods The instruments like element ritual	Instruments musical Play instruments
The seventh month was called tecuilhuitl. On the first day of this month they celebrated the goddess of salt, whom they called Uixtochíhuatl; they said that she was the older sister of the gods Tlaloques [...] The night before the celebration the women kept vigil with the one who was to die, and they sang and They danced all night long; when morning came, all the satraps would dress up and make an areito, holding those cempoalxóchitl flowers in their hands. (Ibidem, p. 80).	Ritual of sacrifice	Singing Areito for slaughter
The eighth month was called uey tecuílhuitl. All these eight days they danced and danced, making areito men and women, all together, all dressed in rich clothing and jewelry; the women wore their hair loose, walked in their hair, dancing and singing with the men; this areito began at sunset, and they persevered in it until nine o'clock. (Ibidem, p. 80).	Feast to the gods	Areito of celebration Cantar
The ninth month was called tlaxoxhimaco. The night before the feast after eating they began a kind of dance [...] they went step by step to the sound of those who chimed and sang, all of whom were standing a little apart from the dancers, near a round .altar which they call momoztli. (Ibidem, p. 82).	Party to the gods	Play instruments Canto They are
During this singing until nightfall, not only in the courtyards of the cúes, but in all the main houses and maceguales; they dyed and sang with great vocalization until nightfall. (Ibidem, p. 83).	Feast to the gods	Play instruments Singing

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
The fifteenth month was called panquetzaliztli. In this month they celebrated the god of war, Huitzilopoztli. On the second day everyone began to make areito, and to sing the songs of Huitzilopochtli, in the courtyard of their cu; danced men and women all together; they began these songs in the afternoon and ended around ten o'clock; these dances and lasted songs twenty days (Sahagún, 2006, p. 87). (Sahagún, 2006, p. 87).	Feast to the gods	Canto Areito Book from characters from the divine chants
On the ninth day of this month they prepared, with great ceremonies, those who were to be killed: they painted them with many papers; at the end they made an areito with them; in which went a woman and a (Ibidem, p. 88).	Offering ceremonies	Areito for sacrifice Singing
The seventeenth month was called títitl. In this month they made a feast to the goddess Ilama tecutli [...]. In honor of this goddess they killed a woman; and after they had cut out her heart, they cut off her head and made areito with it. [...] (Ibidem, p. 89).	Offering ceremonies	Areito for sacrifice
[In the feast in honor of Huitzilopochtli] the chief priest of that feast, who was called Iooallaaaa [night drinker], presented himself in the most honored place, because he was in charge of removing the hearts of those who died there; and in a seated state they would then begin to play flutes, trumpets, conch shells, and to whistle and sing (Ibidem, p. 99).	Feast to the gods	Musical instruments Playing instruments Whistling Singing
[At the feast in honorof Huitzilopochtli] those who sang and chimed[11] all wore white feathered flags on their shoulders, on their long , polesand they all sat down in orderly fashion on their shoulders. stone , lathesomewhat farther away than the priests (Ibidem, p. 99).	Ritual from offering	Playing instruments Singing
[For the ritual in honor of Huitzilopochtli] all the principal lords and nobles came and placed themselves in order in front of the royal houses, all in threes; Motecuzoma also went out in front and carried on his right hand the lord of Tezcuco, and on his left the lord of Tlacuba. a very solemn areito; the areito lasted until the evening at sunset (Ibidem, p. 100).	Ritual from offering	Areito for honor
[In the feast in honor of Huitzilopochtli] after the areito they began another way of dancing which everyone was holding hands, they danced as if they were snaking (Ibidem, p. 101).	Feast to the gods	Areito for honor

[11] Tañer: playing a percussion or stringed musical instrument (Real Academia Española).

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
They performed certain ceremonies with the pulcre that they gave to drink, and all this day they sang the songs of their house; . all these things happened within twenty days until uey tozoztli(Ibidem, p. 102).	Ceremonies to the gods	Singing Canto a to the gods
[In the feast and ceremonies] ... they said that she [Chicomecóatl] made all kinds of beans and any other vegetables to eat; and also all kindsof chia, and for reason they made her feast with offerings of food and with songs and dances... (Ibidem, p. 103).	Feast to the gods Ceremonies of offerings	Canto a to the gods
[Of the feast that took place] they took him then to a small and poorly groomed cu that was on the side of the road and out in the wilderness, distant from the city a league or almost a league; having reached the steps of the cu, he would climbthe steps himself, and on the first step he would tear to pieces one of the flutes with which he dyed in the time of his prosperity, and in the second tier he smashed to pieces others and in the third another, and so he ended up all climbing up the tiers (Ibidem, p. 105).	Feast to the gods Ritual element	Musical instruments
[Of the Feast and Sacrifices] arrived at midday, then they began a very pompous areito in the courtyard of Huitzilopochtli , himselfin which the most valiant men of war, who are called some otomin, others quaquachictin, and after them others who are called telpochiaque, and others who are called tiachcauan, and then the young men who are called telpopochtin (Ibidem, p. 124).	Feast to the gods Religious sacrifices	Areito for slaughter
[Of the feast and sacrifices] also in this dance women , enteredpublic ; girlsand they were holding hands, a woman between two men, and a man between two women, in the manner of the dances that the popular people do in Old Castile; and they danced while singing, and those who made the sound[12] for the dance, and those who led the singing were together, close to a round altar that they called momoztli (Ibidem, p. 124).	Feast to the gods Religious sacrifices	Singing Areito for slaughter They are Leaders of the songs
[Of the feast and sacrifices] in this dance they did not make any gestures with their feet or hands, not with their heads, nor did they make any , turnsbut went with flat steps to the rhythm of the sound and the song, very slowly: .no one dared to make any noise, nor to cross the space where they danced; all the dancers went with great care, so that they would not make any dissonance (Idem).	Feast to the gods Religious sacrifices	Cantar Son

[12] ~~They are: diversity of styles of music a~~nd dance of profane and festive character that the population has cultivated (Real Academia Española).

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[At sunset, ceased this ritual and everyone went to their homes, and the they didsame in each house, each one before their gods; there was great noise throughout the town because of the singing and the chanting of each house (Sahagún, 2006, p. 124).	Feast to the gods Sacrifices religious	Playing instruments Singing Areito
[Of the feast and ceremony] when this [adorned with weapons] was finished, they were already making areito in the courtyard of the goddess Toci, and then all those who had taken up arms went to the areito; those to whom these arms were given had the understanding that they were to die with themin the war. (Ibidem, p. 131).	Feast to the gods Ceremony warrior	Areito of war
[In this dance or areito, they did not sing, nor did they make dance movements, but they walked and raised and lowered their arms to the beat of the drum and carried flowers hand in each (Ibidem, p.131).	Feast to the gods Ceremony of warrior	Areito musical instruments fro m war
[Of the feast and ceremony] the women who were at the sight of this areito, cried and said: These our children, who are now so dressed up, if they soon proclaim war, they will be forced to go to war... (Idem).	War party Warrior Ceremony	Areito of war
[Of the feast and ceremony] that man who was the image of the goddess Toci, and his devotees and the women doctors, went apart, behind those who made the areito, and sang in tiple very loudly in this areito, beginning at noon (p. 131).	War Party Ceremony of warrior	Singing Areito of war
[On the feast and ceremony] on another day they made the same areito, and they all went out to it, . because many beforehad not gone out the day Because of the boast that was made on this day, all the principals and the They were adornedvery richly , and the lord went in front with rich ; the gold that it shone with the sun in a great way, in the whole courtyard (Idem).was so much	War party Warrior Ceremony	Areito of war
[Feasts and sacrifices] these manners of dances [with locked] handsbegan from noon, and they sang there some songs as they wished, and danced in this manner till the night and those who would like also at night... (Ibidem, p. 134).	Feast to the gods	Free song

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Feasts and sacrifices] at midnight they would go to enramar the altars and oratories, and humilladeros of the mountains, although they were far away: they would do this devotion at night and naked, every day and every night, until they reached this month of panquetzaliztli. They carried branches of green reeds and maguey ; they thornswould play with their conch shell or bugle, and with their whistle; one moment they would play with the bugle and another moment with the whistle, and in this way they would play the music (Sahagún, 2006, p. 138).	Feast to the gods	Musical instruments Playing instruments Changes musical
[Feasts and sacrifices] when was overthe month of quechlli, which is this past month, , then they began to dance and sing, and they sang a song called tlaxotecáyotl, which is singing in praise of Huitzilopochtli, began this theysong at the beginning of the night, and finished at midnight, when they had matins[13]. In this song the women also and danced, mixed with the men (Ibidem, pp. 138-139).sang	Feast to the gods	Canto a to the gods Matins Song of Songs
[Feasts and sacrifices] then the slaves would go [...] to their masters' houses to say good-bye, and they would carry them before a little bowl of ink, or of almagre, or of blue; they would go thus singing with a very loud voice that would seem to break the breast; and when they reached their masters' house, they would put both hands in the little bowl of color or of ink, and put them on the threshold of the door in the posts of the houses of their masters, and left them there printed with the colors (Ibidem, p. 140).	Sacrificial Ceremony	Farewell song
[Feasts and sacrifices] after they had made them, they took them to the houses of those who had voted and also took their teponaztli and their rattles, and the shell of the tortoise to ring in coming; then they composed the images that were made of a mass of bledos; some of them had (Ibidem, p. 141).	Feast to the gods	Musical instruments Playing instruments
[In the feast and sacrifice of Panquetzaliztli...] in the house of the slave owners they sang and dyed and played the rattles, they did not dance but were seated [...] and they also gave naguas, and huipiles to the women who were in charge of making bread and food and drink and also to all the neighbors of the neighborhood they gave blankets (Ibidem, p. 142). (Ibidem, p. 142).	Sacrificial ceremony	Singing Musical instruments Playing instruments

[13] Matins: First of the canonical , hoursprayed before dawn (Idem).

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Of the feast and ceremony] after having made them [papers with which the had to be composedimages of the] they would take them to the houses of those who had voted and they would also take their teponaztli and their rattles, and tortoise shell to play when they arrived; then they composed the images that were made of a mass of bledos; some of them had made five, some ten and others fifteen ... (Sahagún, 2006, p.143).	Party to the gods	Musical instruments Playing instruments Material from instruments
Before this woman , was sacrificedthe old men old men and women and women danced and danced, and the did the son The sang to himsingers ; and as he danced, he wept and sighed and anguished, seeing that death was near (Ibidem, p. 145).	Sacrifice Ceremony from	They are Sacrificial singing Singers
[Party and ceremony] the beginning of this dance was at the top of the cu, where the tajón , and having danced a little, they descended down, to the patrio of the cu, and danced around the courtyard, the cueles finished then the was undone .wasareito and they entered the royal palace accompanying the master (Ibidem, p. 145).	Sacrifice Ceremony from	Areito for slaughter
[Feasts of Huitzilopochtli] having made the images [of Huitzilopochtli] of that mass, then at dawn they adorned them and offered them before them for a great part of the day, and in the afternoon they began to make areito and dances with which they took them to the cu, and at sunset they took them to the top of the cu (Ibidem, p. 152).	Party to the gods	Areito to honor
[Regarding the relation of the differences of the ministers who served the gods] this Ome tochzin, was as master of all the singers who had charge of singing in the cues; he had charge that all should come to do their offices in the cues. They performed a certain ceremony with the wine they called teochtli, at the time they were to perform their offices; of this ceremony was the principal pachtécatl: he was in charge of the vessels in which the drank singers , to bring them and give them and pick them up, and to fill them with that wine he called teooctli, or macuiloctli and he put two hundred and three layers, of which only was onepierced, and when he drank them, the one who succeeded with that one drank it alone, and no more; .this was done after the office of having sung (Ibidem, p. 165).	Religious ceremonies Canto as a profession	Singing teachers Singers
The feast of this Yoaltecutli fell and was celebrated in the sign that was called nahui ollín, two or three days from the count of tonalámatl. Four days they fasted before this feast, and at noon of this feast they played the conch shells and the whistles and trumpets, etc., and they passed mimbres through the leagues, offering him that blood ... (Ibidem, p. 168). -	Feast to tho gods Ceremony se sacrifice of	Musical instruments Playing instruments Music from instruments for self-sacrifices

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
Relación de los cantares que se decían a honra de los dioses en los templos y fuera de ellos. [They are 21 songs[14] in the original language, without translation, .Sahagún considers them cult songs and psalms] (Idem). (Sahagún, 2006, p. 168).	Ceremonies to honor the gods	Song to the Gods Psalms Cantares
[Of the penance to which they were obliged .....] and for himthey played flutes , and then they seated the said Huitzilopochtli, and the private of the said Huitzilopochtli who was called Teohua drank water with a gourd jug painted blue, four , and they put him in front with four green reeds and they washed the face of the said Huitzilopochtli and his whole body, and after washing, the one who was dressed in the dress of Huitzilopochtli took again the stature of the said Huitzilopochtli, playing the flutes, and carried it until he put it and settled it on the cu and thus, after having placed the statue of the said Huitzilopochtli, then they all went out and .left (Ibidem, pp. 187-188).	Penitence ceremonies	Musical instruments Playing instruments Music from instruments for penance
Quetzalcoatl was esteemed and considered a god and was worshipped in ancient times in Tulla [...] and they say that he was very rich and had everything that was needed and necessary [...] and they say that in the town of Tulla many different kinds of were bredbirds of rich feathers and colors different , .which are called xiúnhtótl and quetzaltótl, and zacuan and tlauhquéchol, and other birds who sang sweetly and softly (Ibidem, p. 189).	Narrations about the gods	Appreciation of the sounds of nature
[On narrations of the tricks of the necromancer with which he killed many of the Tullans dancing and dancing...] and then many , Indianswithout number, came to Tulla, and when they all gathered together, the said Titlacauan went to a place called Texcalapan, with all the people, who could not be counted; both young men and women, ;andhe began to dance and dance and sing the said necromancer Titlauan, beating the atambor drum)(And all the people likewise began to dance and to rejoice much, singing the verse that they sang the said nigromático saying and singing each verse to those who danced; then they all began to sing the same verse even though they did not know the song by heart;, And they began to sing and dance at sunset, until about midnight, which was called tlatlapitzapan, and because there were many people who danced, pushing each other and many of them fell, falling into the ravine of the river, and turned into stones. (Ibidem, p. 193).	Narratives about nec romancers	Musical instruments Playing instruments Music to alter 's state of mindpeople Singing to alter people's state of mind

[14] The cantos are located from pages 168 to 178.

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[And the said dead man [necromancer] was so heavy that he could not be moved, and the ropes broke, and when a rope broke, those who were attached to it fell and died suddenly, falling one on top of the other; and so, not being able to drag the said dead man, the said necromancer said to the said Toltecs: Ah Toltecs, this dead man wants a verse of song! And he himself gave the song saying to them: Drag him, the dead man, Tlacauepan necromantic! And so, in singing this verse they began to drag the dead man away, shouting and shouting, and in breaking a rope, all those who were tied died; and those who were pushed away and those who fell one on top of the other, all died (Sahagún, 2006, p. 194).	Narratives about nec romancers	I sing as a wish of the dead
Thus Quetzalcoatl , was walking alongand they went ahead playing to flutes him, and he came to a bull's nest on road where he rested and settled on a stone; and he put his hands on the stone and left the marks of his hands on the stone (p. 196).	Narrations aboutthe gods	Musical instruments Playing instruments Music for accompany a the gods
Of the customs that were kept in the house that was called Calmpecac, where the priests and ministers of the temple were brought up from childhood [...] the fourteenth was, that they taught them all the verses of chant, to sing, which were called divine chants, which verses were written in their books by characters; and more they taught them the Indian , astrologyand the counting of years (Ibidem, p. 206).	Special education	Divine songs Book of characters of the divine chants Singing
[About those born in the sign of the drunkard who] has nothing on him, though he is full of bruises, and wounds from falling down because he is drunk, nothing is given him, and he trembles his hands, and when he speaks he does not know what is said: speaking like a drunkard, and speaks insulting and injurious words, reproaching and slandering others and giving howls and voices; and saying that he is a brave man; and goes about dancing and singing loudly; and to everyone belittles [...] (Ibidem, p. 220).	Conduct not accepted	Inappropriate songs
[Various ways of drunks...] and other drunks then begin to sing; and they do not They want to speak, not to hear things of mockery, but only receive consolation in singing (Ibidem, p. 221).	Conduct not accepted	Cantos inappropriate Singing

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
They also made a feast to all the gods of wine, and they put a statue of them in the cu, and they gave them offerings, and they danced and had for themflutes ; and in front of the statue a jar made of stone called ometochtecómatl, full of wine, with some reeds with which those who came to the feast , and those were old men and old women, and brave men and soldiers and men of war, they drank wine from that jar, for the reason that someday they would be captives of the enemies, or they, being in a place of fighting, would take captives of the enemies, and so they went about lounging, drinking drank the winewine, and the wine they drank never ran out, because the tavernkeepers every now and then would pour out (Sahagún, 2006, p. 222).	Feast to the gods	Musical instruments Playing instruments
[Characteristics of men born in the sign called ce Xochitl who were said to be cheerful, witty and inclined to music and pleasures...] they also said that they were indifferent; they said that anyone born in any of these houses, whether he was noble or popular, would be a knave, a scoundrel, and a ; his fortune would be his consolation, and he would receive great contentment in these houses if he were devoted to his sign; and if they had nothing to do with his sign, even if he were a singer and officer and had to eat, he would become would proud and disdainful and ill-conditioned, presumptuous, and not He would have nothing to say to the elders, nor to the equals, nor to the old, nor tothe young; he would speak pride and disdain to with all (Ibidem, p. 223).	Belief of propensity to music	Singers
[Characteristics of the men born in the sign called ce Xóchitl that they said that they were cheerful, ingenious and inclined to music and pleasures...] they also said that the lords danced in that sign for their devotion, the days that seemed to them; and when they had to begin this solemnity they put two poles with flowers at the door of the palace, and that was a sign that they had to dance in honor of this sign, some days, and the song that had to be said, the lord ordered them to say the one called cueztecáyotl, or tlauanca cuextecáyotl, or uexotzincáyotl or .the called one is called anahuacáyotl, or one of the others mentioned here (Ibidem, p. 224).	Belief of propensity to music music Devotional acts	Singers Songs for devotion

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Characteristics of the men born in the sign called ce Xóchitl who said that they were cheerful, ingenious and inclined to music and pleasures... they also said that the lords danced in that sign for their devotion,.....] and also those who were in charge of keeping the plumages with which they danced, took out all the plumages they had so that the lord ; and could take whichever one he wantedaccording to that one they gave their badges or plumages to the chiefs and brave men and soldiers, and all the other people of war, and they also gave blankets and maxtles to the singers and to those who played tepoztli and atambor; and to those who whistled, and to all the other dancers and singers; and they gave them to eat to all these various kinds of tamales and various kinds of moles, as here is declares (Sahagún, 2006, p. 224).	Belief of propensity to music	Musical instruments Playing instruments Whistles for devotion Whistlers Singers
[And if anyone fell ill in this sign], the doctors and physicians would immediately evict him; they said that he would not escape because the goddesses had wounded him. And if anyone who was well disposed fell ill in these days, they said that the goddesses had desired his beauty and had taken it away from him. To those who were born in that sign, males, they said that they would be well conditioned and rejoiced, and friends of all; and that they would be singers or dancers, or painters, or would learn some good office for having been born in such a sign (Idem).	Belief of propensity to music	Singers
[In a drunken state, they began to sing; some sang and cried, and others sang and there was pleasure; each one sang what he wanted, and in the tone that he wanted; none of them sang in agreement with the others. Some of them sang loudly, and others sang softly, as if inside themselves (Ibidem, p. 244).	Invite	Inappropriate chanting Chanting within oneself I sing for pleasure
[From the account of all the times that these natives] hadthey had that from eight to eight years they made a fast of bread and water for eight days, and at the end they made a feast where they made a solemn areito of diverse personages, ,where they said that they discovered fortune, or that they deserved it and called atamalqualiztli (Ibidem, p. 252).	Party every eight years	Areito with characters
Who will order to play the atambor and fife to gather people for the war? And who will gather and lead the old soldiers and men skilled in war? (Ibidem, p. 297).	Call to war	Musical instruments Playing instruments

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
In times past, before the Spaniards came to this land, the natives had many agüeros by which they divined future things. The first omen of these is that when someone heard in the mountains the bellowing of some fierce beast, or some sound made in the mountains or in the valleys, then he would take a bad omen, saying that it meant misfortune or disasters that would soon come upon him, or that he would die in war or of illness, or that some disaster or misfortune would come upon him, that it would come upon him or his house. Having heard this evil omen, he then went to seek out those who knew how to declare these agüeros, whom they called tonalpouhque, and this agorero or soothsayer consoled and strengthened this person [...] (Sahagún, 2006, p. 261).	The sounds like Soothsayer omen	Listen to a sounds as an omen
The second omen they had was when they heard a bird singing or chirpingcalled ocactli or oacton . This omen was indifferent, that sometimes they pronounced it well and sometimes badly; they considered it good when he sang like someone who laughs, because then, it seemed that he said yeccan, yeccan, which means good weather, good weather; when he sang in this way they had no suspicion that some evil would come, but rather they were happy to hear him, because they believed that some good fortune would befall them. But when they heard this bird singing, or chattering as one who laughs with a loud and loud voice, and his laughter came from the depths of his breast, as one who has great joy and great rejoicing, then they were silent and fainted, none spoke to the other, all were silent and crestfallen, because they understood that some evil was coming upon them, or that some of them would die soon, or that one of them would fall ill, or that one ofthem would fall ill, or that theywould be taken captive by those to whose lands they were going. (Idem).	The sounds as an omen	Listen to a sounds as an omen

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
Also when they heard the owl sing, these natives of this New Spain took bad omen, whether it was over their house, or whether it was on a nearby tree, hearing the owl's song, they were terrified and predicted that some evil would come upon them; or of sickness or death, or that the term of life had ended for some of their house or for all, or that some slave would run away from them; Or that his house and family would come to such a risk that all would perish, and that the house would justly be devastated and become a dunghill and then where the filth of the human body would be thrown; and that it would remain a saying of the family and of the house to say: "in this place lived a person of great esteem and veneration and curiosity, and now the walls ; are only alonethere is no memory of the one who lived ".here In this case, the person who heard the 's song owlthen went to the one who declared these omens, so that he would be told what to do (Sahagún, 2006, p. 265).	The sounds as an omen	Listen to a sounds as an omen Bird song
When someone above his househeard the owl hooting , he took a bad omen, then he suspected that someone in his house would die or fall ill, especially if two or three times he saw the owl hooting there, above his house, he believed that would be truehe would suspect that someone in his house would die or fall ill.his suspicion ; and if by chance in that house where the owl came to hoot, (Ibidem, pp. 264-265).	The sounds as an omen	Listen to a sounds as an omen Bird song
[Of the language and affection they used when praying to Tezcatlipoca] Who will command to play, the drum and fife to gather people for the war? And who will gather and lead the old soldiers and men in the war? (Ibidem, p. 297).	Called of war	Playing instruments Musical instruments
[Of the language and affection they used when praying to the god of rain] since this is so, as I say, I beg you to send the gods of sustenance, and give them to come and do their offices here in the world; let the wealth and prosperity of your be openedtreasures , and let the rattles of joy , .movewhich are the staffs of the lords gods of water, and take their ulli cotaras to walk lightly (Ibidem, p. 305).	Instruments as attributes of the gods	Musical instruments Expression of of feelings

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Of the language and affection that the lord used after his election to give thanks to Tezcatlipoca to do his office well] However, I demand your word and your inspiration, with which you inspired and breathed into your amino and acquaintances your image and like your own personwho governed your kingdom , , where on one side and the other sit your senators and principals, who are .with diligence and righteousnesswhich is the seat of your majesty and honorM. and honor, where on one side and on the other sit your senators and principals, who are your image and like your own person, which of them as of your flutes, speaking within them and putting you in their faces and in their ears, and opening their mouths to speak well (Sahagún, 2006, p. 307).	Instruments as property of the gods	Musical instruments
[Of the language and affection that the lord used after his election to thank Tezcatlipoca for doing his office well] you have already made me the back of your chair, and your flute, without any merit of mine; I am already your mouth and your face, and your ears, and your teeth, and your nails, although I am a poor man, I mean, I am unworthily your image and represent your person, and the words I speak .are tobe regarded as your your facewords, , and and my my face face is to is be be esteemed esteemed as as toyour face yours and my ears as yours, and the punishments you do must be considered as if you yourself had done them [...] (Ibidem, p. 308).	Instruments as property of the gods	Musical instruments
[Of the language and affection that he used to speak and warn the newly elected] lordyou not say or do anything rashly, listen to calmly and very completely the complaints and information that are linked before the living, do not attack the reasons or words of the speaker, because you are the image of our lord god and represent his person, in whom he is resting and of whom he uses, as of a flute, and in whom he speaks, and with whose ears he hears (Ibidem, p. 310).	Instruments as property of the gods	Musical instruments
[Of the language and affection that he used to speak and warn the newly elected] lordBe ,,careful and attentive sir to the areitos and dances, and to the adornments and instruments that for themare necessary ; because it is an exercise where hard-working men conceive desire for the things of the militia and of war rejoice, sir; and cheer the people of the people with games and pastimes suitable, (because) with this you will be loved, and even this life your fame and your love will remain; and tears for your absence will be about of the old men and women who knew you (Ibidem, p. 321).	War training	Areito de guerra

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Of the language and affection that the father, the main lord, used to persuade his son to the love of chastity] and it is said that even a generous young man of Huexotzinco, whose name was Mixcoatl, died in the war of the Mexicans -and they killed him in the war-, a song in his praiseis said : O well come Mixcoatl, you well deserve to be praised in songs, and you well deserve that your fame lives in the world, and that those who dance in the areitos bring you in the mouth, around the atabales and tamboriles of Huexotzinco, so that you rejoice and appear to your friends the generous nobles, your relatives! There follows another song in praise of this young man, in which he praises the virginity and cleanliness and purity of his heart (Sahagún, 2006, p. 340).	The practice of areitos as an attribute of chastity of chastity	Song in honor of the memory of a ruler Areitos to honor Tamboriles
[Of the language and affection that the father, the main lord, used to persuade his son to the love of chastity] O glorious young man, worthy of all praise, who offered your heart to the sun, clean as a string of precious stones that are called sapphires, you will bloom again; you will bloom again in the world, you will come to the areitos, and among the drums and tambourines of Huexotzinco, you will appear will appear to to the the noble nobles and and valiant brave .menmen, and you see you become your friends! (Ibidem, p. 340).	The practice of areitos as an attribute of chastity of chastity	Drums Musical instruments Areitos to honor
[Riddles] What isa teponaztli made of a precious stone and girded with living ? It is the ear made of precious stone that is tucked into the ear (Ibidem, p. 397).flesh	Appreciation for the musical instruments	Musical instruments
[Riddles] What is the thing and thing that scratches his ribs and is screaming? It is the bone that (is) used in the areitos for rattles (Idem).	Appreciation for musical instruments	Areito musical instruments Material of instruments
What on the top is round and pot-bellied, and it is boisterous and shouts? It is the rattle called ayacachtli (version according to Sahagún) (Ibidem, p. 402).	Appreciation for the musical instruments	Musical instruments
Foreign song, foreign word. It means that they did not say their own words, but perhaps the words of the old people. Words of some nobleman, or perhaps simply of a poor man, he would say. They would say to him: "Is it your word, is it your song that you prefer? You should not say it." (Ibidem, p. 403).	Other people's songs	Areito for slaughter Songs for nobles and others

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
One of the adornments, and the first that the lords used in the areitos, was called quetzalipiloni, and were two tassels made of rich feathers trimmed with gold, very curious; and they wore them tied to the hair, from the crown of the head, which hung down to the neck by the temples, and they wore a rich plumage on their backs, called tlauhquecholtzontli, very curious [...] (Sahagún, 2006, p. 439).	Dressings that used the Messrs. your areitos	Areitos
[Of the adornments that the lords used in their areitos] they used atambor and atamboril, the atambor was high, as high as the waist, in the manner of those of Spain in the cover; the was tambourine made of wood, hollow, as thick as a man's body, and as long as a man's body. about three palms, a few more and a few less, and very painted; this atambor, and this atamboril are now used in the same way (Ibidem, p. 440).	Dressings that used the Messrs. your areitos	Musical instruments Material of instruments
[Of the adornments that the lords used in their areitos] they also used rattles of gold, and now they use the same ones made of wood; and they used tortoise shells made of gold, in which they played and ,now these natives use them of the same tortoise (Idem).	Dressings that used the Messrs. your areitos	Musical instruments Material of instruments Playing instruments
[Of the trappings that the lords wore in war] and they wore green feathers instead of hair, with gold bands intertwined, or they wore a green feather coselete and on their shoulders they carried the atambor, also green in a cacaxtli; .also the atambor wore skirts of rich feathers and gold, they carried a golden , lightning boltsowed by the rib (Ibidem, p. 442).	Dressings that used by the lords in war	Musical instruments Material of instruments
[Of the trappings that the lords wore in war] they wore another form of insignia and weapons, which are called ocelotótec, which was made of tiger hide with gold rays sown on it, and the atambor that he wore was painted like tiger hide, and the skirts of the atambor were of rich feathers gold flames on the top (Ibidem, p. 442).	Dressings that used by the lords in war	Musical instruments Material of instruments
[Of the adornments that the lords used in the war] they used to also carry in the war some shellfish shells, to touch the weapon, and some trumpets; also they used some golden pennants which, when touching the weapon, they raised them in their hands so that the soldiers would begin to fight (Ibidem, p. 444).	Dressings that used by the lords in war	Musical instruments Material of instruments Playing instruments

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Of the council of war] there was a room in the palace called achcauhcalli. In this place the masters of the young men, who were called tiachcauan and telpocchtlatoque, met to await what the would command lord , themto do some workspublic ; and every day at sunset they had the custom of going naked to the said cuicacalli , houseto sing and dance (Sahagún, 2006, p. 448).	Chants of warriors	Song to the sun
[From the council of war] and so all the young men who had been created in the houses of telpochcalli, went to dance every night and it ceased about eleven o'clock, .and then the priests and ministers of the idols began to chime at matins, with the seafood snails It was timeto go out to do penance, according to their custom (Idem).	Playing instruments one's own for the warriors	Musical instruments Playing instruments
[From the house of the singers, and the atavíos del areito] there was another room called mixcocalli. In this place all the singers of Mexico and Tlatilulco would gather, waiting for what the lord would command them, if he wanted to dance, or try to hear some newly composed songs, and they had at hand all the with their attire of the instruments to play the areitoatambor and some instruments to play the atamboril, atambor, atamboril, , atamboril, with their instruments for playing the atambor and some rattles called ayacachtli, and tetzilácatl, amichicauaiztli, and flutes with all the master players and singers and dancers, and the atavíos del areito for any singing. (Ibidem, pp. 449-450).	House of the singers, and .of the 's attiresareito	Musical instruments Playing instruments Areitos Compositions Musicians by trade
If the lord ordered the to singers of Uexotzincáyotl or Anahuacáyotl sing, they sang and danced with the attire of the areito of Uexotzicáyotl or Anahuacáyotl, and if the lord commanded the teachers and singers to sing and dance the song called Cuextecáyotl, they took the attire of the areito according to the song and they were composed with hair painted , and maskswith pierced nostrils and red , hairand they brought the They had a wide and long head as the Cuextecs use, and they wore their blankets woven like a net (Ibidem, p. 450).	A will of Messrs.	Musicians by trade Composiciones Areitos for the gentlemen Singers
[Of the things in which the lords exercised themselves to engage in war] having all lodged, before they began to fight, they waited for the satraps to make a signal, drawing new fire, and to blow the horns; when the satraps made this signal, they all began to shout and then began to fight the same night. of his arrival [...] (Ibidem, p. 451).	War training	Musical instruments Playing instruments

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[The third thing that the lords were very careful about wasthe areitos and dances that they used to rejoice the people. The first thing he dictated the song that be wastosaid, and ordered the singers to put it inthe tone that he wanted, and that provided for him very well (Sahagún, 2006, pp. 452-453).	Musical adjustments	Areitos Compositions Areitos for rejoice the people
[Of the manner of the areitos] he also ordered the making of those ulli pots with which they play the teponaztli, and that the teponaztli and atambor be very good; he also ordered the movements that were to be seen in the dance, and the attire with which those be composedwho danced ; were to He indicated also those who were to play the atambor and teponaztli, and those who were to lead the dance or ball, and he indicated the day of the dance, for some feast of the gods (Ibidem, p. 453). 453).	Party a the gods	Areitos Musical Instruments Instruments to play drums Playing instruments Singers
[In the manner of the areitos] and while dancing, if any of the singers failed sing, or if those who played the teponaztli and atambor failed to play, or if those who led the dance made mistakes in the movements and content of the dance, then the lord ordered to them be arrested and another day he ordered them to be killed (Ibidem).	Punishments for errors	Areitos Musical instruments Playing instruments Singers
[In the manner of the areitos] the young men who were created in the Tepochcalli also kept watch, and they sang at night for a great part of the night; lest should some of the enemies come by night (that) they should hear from afar that they were keeping watch and not sleeping. And the satraps kept watch at night, blowing their horns, they answered them , and in all the telpochcalli, blowing the horns and teponaztli and atabores. This they did many times until morning (Idem).	Strategy Su rveillance strategy	Areitos Musical instruments Playing instruments Singing like strategy sur veillance
From the freedom of the king, sought to the lords be liberal and to have such a fame, and so they made great expenditures in wars and in the areitos. They also gambled very precious . thingsAnd to the low people, both men and women, who dared to salute them, and said to them some words that made them happy, they gave them clothes to wear and to sleep in, and food and drink; and if anyone made them a song that made them happy, they had to give him gifts, according to what they had done and the contentment they had taken from their work (Ibidem, p. 454).	Fame and expenses for areitos Payments for song composition	Areitos Compositions

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[When the penance was over, he took the lord to the royal palaces and theothersto his house] then the lord consulted the soothsayers or astrologers so that they would point out a fortunate day for him to celebrate the feast of his choice, which they call motlatoapaca, and then he ordered his butlers or calpizques to prepare all the plumage and adornments of the areito, which was necessary for that time (Sahagún, 2006, p. 456).	Dressings that used the Messrs. your areitos	Areitos
[On how the lord gives a very solemn banquet] and then gave gifts to all the new soldiers, especially to those who had done notable things; they gave them blankets and carved maxtles, and license for them to use them from then on, and also gave them license to bring barbets, and rich stones and silver and gold, to each one as they had been appointed in the war, and gave them names of nobles, and various or weapons so that they could be honored and known for their bravery. He also gave them license to wear gold tassels and feathers on their heads, walking in the areitos (Ibidem, p. 456).	Dressings that used the Mr. and Mrs. your areitos	Areitos
[Of the way the lords and nobles brought up their children] and if they put him did not inthe house of the regiment, they put him inthe house of the singers, and commended him to the The main ones of them, which they imposed on him in sweeping in the temple, or in learning to sing; and in all the ways of penance that were used (Ibiedem, p. 458).	Special education	Singing teachers Singing schools
[And as the merchants began to be regarded as lords and honored as such] some of the captives they stabbed, stopped in the fight, defending themselves, and gave those who looked at them something to see, because they showed their strength; others of little spirit, let themselves be killed; others of the captives brought their owner with them in the areito [...]. (Ibidem, p. 474).		Areitos
[Of the ceremonies that were performed by the one who made the banquet, when the began singers the areito, and what they did throughout the night] and then those who were to make came outthe areito , and they began to sing and dance; and the tlacatécatl , came out firstand then after him all the salted ones who are called quaquachictin and those who are called otoni, and those who are called tequiuaque, who are like old soldiers. However, the merchant lords and other merchants did not dance, but remained in their chambers watching, because they were the authors of the feast; and the old merchants received those who came, and gave them flowers to each one according to his own way, with diverse manner and make of flowers (Ibidem, p. 486).	The rules in the areitos de los señores	Singers Areitos from banquets Singing

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Of the ceremony they did at the break of dawn and what they did at sunrise...] after they had buried those ashes, they then began to sing and dance, with the atambor and with the teponaztli, they sang some of the songs at sunrise: then they gave food to all the guests without leaving any in their rooms, and their flowers, and perfumes; at the end they gave food to the folk who had guests, old men and old women, and the women took home a medium-sized chiquíhutl, full of corn; they wore it on their heads. the shoulder (and) this was for tamales Sahagún, 2006, p. 487).	The rules in the areitos de los señores	Musical instruments Divine chants Canto al sol (Song to the sun)
[Of how they killed the slaves] having eaten these morsels, they then pulled out the hairs from the crown of their heads; having done this they played an instrument called chichtli, which they called chich, (and) this instrument was a signal for them to pull out the hairs from the middle of their heads; In playing the instrument, and to each of them they played for when they were tobe to pull out the hair, whether were the slaves , many or fewthe one who played the instrument walked around the slaves as if dancing, [...] (Ibidem, p. 494).	Ceremony Sacrifice Ceremony for playing instruments	Musical instruments Playing instruments
[On how they killed the slaves Having done this, they put the snake on the paper that was lying on the apétlatl or table, and then was burned, paper snake, which was called xiuhcóatl,and the one who brought it returned to the top of the cu; arriving at the top, then began to the satraps on the top of the cu (Ibidem,play snails and trumpets p. 495).	Ceremony Sacrifice Ceremony	Musical instruments Playing instruments
[Of the officials who work the stones] they say that to these gods [Chiconahui iztcuintli, Naualpili, Macuilcalli and Cintéotl] they attributed the skill of working the precious , stonesof making bourbons and earrings of black stone, and of crystal, and of amber, and other white earrings [...].] and for the rest they honored them as gods and for these for them.]the old officials of this office, and all the other lapidaries ; made a feast and at night they said their songs, and .kept vigil [.. for their honor to the captives who were to die, and they rejoiced in their feast (Ibidem, p. 498).	Party a the gods	Chants for the gods
[Of other officials as] the cantor raises his voice and sings clearly, raises and lowers his voice, and composes any song of his wit; the good cantor is of good, clear and sound voice, of clear wit and good memory, and sings in tenor and singing low and high, and softens or tempers the voice, intonates others, occupies himself in composing and in teaching music, and before who sings in public is first rehearsed (Ibidem, p. 537).	Special education	Good o bad singer Singing teachers Composer

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
The bad singer has a hollow or rough or hoarse voice; he is uneducated and harsh, but on the other hand he is presumptuous and boastful, or shameless and envious, annoying and irritating to the He is very forgetful and greedy in not wanting to communicate with what he knows about singing, and he is arrogant and very crazy (Sahagún, 2006, p. 537).	Special education	Good o bad singer
[Theis] bad chocarrero painful in his speech; foolish and incapable of saying graces, and them says out of purpose and out of time, with which he gives more anger than pleasure to those who They hear , themno matter how much he dances and sings (Ibidem, p. 540).	Conduct not accepted	Inappropriate songs
[On the notes made by Sahagún about the religious] in this way they sing when they want and get drunk when they want, and they make their parties as they want, and they sing the ancient chants that they used in the time of their idolatry, not all but many, and nobody understands what they say because their songs are very closed; and if some They use songs that they have made after their conversion, in which they speak of the houses of God and his saints [...] (Ibidem, p. 562).	Spontaneous chanting as accepted behaviors for religious people	Canto from the religious Divine chants
[About the Toltecs, first settlers of this land] the tlanquacemilhuique which means, that they ran a whole day without resting were good singers, and while they sang or danced, they used drums and rattles of sticks that they called yacachtli, they chimed, and composed, and ordered curious songs from their heads; they were very devout and great orators (Ibidem, p. 581).	Being good singer associated with a village	Good o bad singer Singers Composer Singing Musical instruments Playing instruments
[Of the ocultecas, mazaoaques and totonaques] because the very old women, as young girls, shave themselves with the said tecozáhuitl , bitumenor with color; and they feather their arms and legs; they also dance with rattles called ayacachtli; and the men of that land of ordinario traen las sonajas, y cuando se les hacer alguna fiesta átanse la cabeza con alguna correa, y allí ponen una de las dichas sonajas (Ibidem, pp. 588-589).	Playing instruments in a certain way in a certain way associated with a village	Musical instruments

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
There is a bird in this land that is called cuitlacochtótl, or cuirlacchin, it has long and thin feet, it has a thin, sharp and somewhat curved beak, it is ashen in color, colorpurple ; it in sings very well; it is called cuitlacoch, cuitlacoch, taratitarat, tatatati, etc., because of its song. They take them small and raise them in cages for love of their song, which is very soft, they sing three months a year; and everywhere they breed, they make nests in trees, also in the holes of the stones and high ; they . placeseat worms and flies, and meat and ground cornIn the winter they do not sing, they sing in the summer, and get always beak to the wind to sing (Sahagún, 2006, p. 623).	Breeding birds for their song	Appreciation of the sounds of nature
There is a little bird in this land that is called centzontlatole, it is brownish (and) has a white breast; it has white wings, it has white streaks on its face, it is long; it breeds the mountains and cliffs. It sings softly and makes diverse songs, and it leases to all the birds, for which they call it centzontlatole, also leases to the hens and to the dog when It also sings at night, (and) breeds in a cage (Idem).	Breeding birds for their song	Appreciation of the sounds of nature
There is another little bird that is like a little green bird; it sings very well, its song is very pleasant; it is very small (Idem).	Breeding birds for their song	Appreciation of the sounds of nature
There is a bird in this land that is called chiquimollin [...] and when it growls like a mouse, it is a sign of anger, and is taken bad omen from this screech; and those who hear it say: screeches against usthe chiquimollin , look, go with warning, . that some evil will befall usAnd when he whistles, they take sign that he is happy and the walkers who hear him say: whistles the chiquimollin, some good fortune must come to us (Idem).	The sounds as an omen	Listen to a sounds as an omen
[Of how the brigantines that the Spaniards made in Tezcuco came over Mexico] they took the shot further on towards the courtyard of Vitzilopuchtli where there was a large stone round like a millstone, and on Vitzilopuchtli's cu are some sat satraps playing a teponaztli and singing; and although they saw what was happening, they not stop didplaying and singing, .and two Spaniards , came upand killed them, and threw them down the stairs below the cu (Ibidem, p. 724).	Ceremonies to honor the gods	Musical instruments Playing instruments Singing
[There it is said how the Spaniards killed, murdered the Mexicans who were celebrating Huitzilopochtli in what is said to be the patio of the god] because this is how things are, while enjoying the fiesta, there already isdancing, there already issinging, ,there is already a link between one song and another and the songs are like a roar of waves, at this precise moment the Spaniards [...] (Ibidem, p. 758).	Party a the gods	Singing

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[There it is said how the Mexicans captured fifteen Spaniards] then the begandin , flutes began to be played. They beat and brandish the shields, what they are to to confront the war [...] (Sahagún, 2006, p. 776).	Called of war	Musical instruments Playing instruments
[There it says how the Mexicans captured fifteen Spaniards] van cando ellos, pero also the Mexicans. From one side and from the other they hear songs. Then the songs that perhaps they remember, and with their songs they are emboldened (Ibidem, p. 777).	Customs of war	Songs of war
[There it is narrated how the Mexicans] once again made captivesbecause now the Mexicans are taking their captives to the Yacacolco . areaThey go at full , and they they protect their captives. Some go crying, others go singing, others go slapping their mouths, as is the custom in war (Ibidem, p. 778).	Customs of war	Songs of war
[There it is said how the Spaniards put a catapult to throw stones at the Tlatecolcas and kill them with artifice] and when they had all departed, then the flutes were played. Many poor people have been robbed, but the Mexican warriors far away from the Tlatecolcas have the looters (Ibidem, p. 783).	Signals at the war	Musical instruments Playing instruments
[Account of the conquest] then they put on Huitzilopochtli everything with which he adorns himself, his paper clothes and all the trappings that are proper . everything to himThey put . Then on himthe Mexicans sing their songs. This is how they did it the first day. They were still able to do so on the second day: they began to sing and that was when Tenochcas and Taltelolcas died (Ibidem, p. 791).	Ceremonies to honor the gods	Chants for the gods
[Thirteenth account of the coming of the Spaniards and the beginning of the law of the Gospel] when Cortés went, and when arrival of the the the feast of Spaniards fell the on19th of May and the beginning of the fourth month, called by his own name Tóxcatl, the night before, they placed great lights and played their instruments, as was their custom, and on the day of the feast they did their dance, which they call Mazehualiztli (Ibidem, p. 805).	Party a the gods	Playing instruments
[Huitzilopochtli ...] has his hips tied with blue tights; his legs are striped with light blue. There are rattles and bells on his legs. His sandals, princely (Ibidem, p. 861).	The instruments as attire of the gods	Musical instruments
[Attire and insignia of the gods] Tezcatlipoca [...] has his legs striped with a black stripe. There are on his legsrattles , round bells. Obsidian-colored sandals (Ibidem, p. 862).	Instruments as a meansof the gods	Musical instruments

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Attire and insignia of the gods] Quetzalcóalt [...] on his legs are bells tied to a strip of tiger . skinHis sandals are white (Sahagún, 2006, p. 862).	The instruments as attire from the gods	Musical instruments
[Coatings and insignia of the gods] of the Rabbits ...] girded on their hips with flaps of scorpion . figuresBells on their legs, on a strip of deerskin (Idem).	The instruments as attire of the gods	Musical instruments
[Tlaloc ...] has rattles and bells on his feet; his sandals are made of foam (Idem).	The instruments as attire from the gods	Musical instruments
[Chicome Cóatl ...] on his legs, rattles and bells; his princely sandals (Idem).	The instruments as attire of the gods	Musical instruments
[Attire and insignia of the gods] Otontecuhtli [...] on his legs rattles and bells; he has his white sandals (Ibidem, p. 863).	The instruments as attire from the gods	Musical instruments
[Yacatecuhtli ...] on his legs, rattles and bells; his sandals are princely sandals (Idem).	The instruments as attire of the gods	Musical instruments
[Atlahua and Chalman gods ...] on their legs, rattles and bells (Idem).	The instruments as attire from the gods	Musical instruments
[Ixcoxauhqui ...] on his feet, rattles and bells (Idem).	The instruments as attire of the gods	Musical instruments
[Attire and insignia of the gods] Xippe Tótec [...] his skirt, of zapote color, on his legs, placed rattles. His sandals. His shield with red . crestsIn his hand, standing a stick of rattles (Ibidem, p. 864).	The instruments as attire from the gods	Musical instruments
[Attire and insignia of the gods] Opuchtli [...] his shield with the insignia of the sun, and in one hand a stick of rattles (Idem).	The instruments as attire of the gods	Musical instruments
[Yauhqueme [...] his shield, with a water lily, in his hand a stick of rattles (Idem).	The instruments as attire from the gods	Musical instruments

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Chalchiuhtlicue ...] his shirt, his skirt, with painting of waves of water. Their rattles, their sandals. His shield with a water lily, and in his hand, a stick of rattles Sahagún, 2006, p. 864).	The instruments as a vestment of the gods	Instruments musical
[Attire and insignia of the gods] Xilonen [...] his shirt, his skirt, with painted with flowers of water. Their rattles, their sandals. His shield with his rattle stick in one hand (Idem).	The instruments as a vestment of the gods	Instruments musical
[Tzapotlan tenan ...] his shirt, his rattles, his sandals (Idem).	The instruments as a vestment of the gods	Instruments musical
[Huixtocíhuatl ...] his shirt and skirt painted paintwith of waves. Their rattles, their sandals (Ibidem, p. 865).	The instruments as a vestment of the gods	Instruments musical
[Coatings and insignia of the gods] Coatlicue, The White Woman [...] her white , shirther skirt of snakes. Her rattles, her white sandals (Idem).	The instruments as a vestment of the gods	Instruments musical
[Coatings and insignia of the gods] Amímitl [...] has his insignia that .cross his chest made of paper. Their rattles, their sandals (Idem).	The instruments as a vestment of the gods	Instruments musical
[Tomiauhtecuhtli ...] his pectoral , insigniamade of paper. Their maxtle, made of paper. Their rattles, their sandals (Idem).	The instruments as a vestment of the gods	Instruments musical

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
[Nappatecuhtli [...] his paper maxtle, his his rattles, white sandals (Sahagún, 2006, p. 865).	The instruments like the trappings of the gods	Musical instruments
[Totoltécatl ...] his red-trimmed , clothwith which he girded his hips. His rattles, his sandals (Ibidem, p. 866).	The instruments as the attire of the gods	Musical instruments
[5-Rabbit (Macuil tochtli) ...] his red-trimmed , clothwith which he girded his hips. Her rattles, her white sandals (Idem).	Instruments as the attire of the gods	Musical instruments
[5-Flor (Macuilxóchitl) [...] his clothhis rattles, his sandals of the sunred-trimmed, , with which he girded his hips. Her rattles, her sandals of the sun (Idem).	Instruments as the attire of the gods	Musical instruments
[Ayopechtli of Tezcocóac ...] Her shirt embroidered with aquatic flowers, her white skirt. Her rattles, her white sandals (Idem).	Instruments as the attire of the gods	Musical instruments
[Yautl of the Arsenal [...] his thin blanket made of ropes, with a border of light red rings, his necklace of snails. His rattles, his white sandals (Idem).	Instruments as the attire of the gods	Musical instruments
[Xochipilli [...] his pectoral ornaments, his bracelets. Her border cloth with which she girded her hips. Her rattles, sandals (embroidered) with flowers (Idem).	Instruments as the attire of the gods	Musical instruments
[Chantico [...] in his hand his shield covered with eagle feathers. His staff lined with obsidian points. His white skirt, his rattles, his white sandals (Ibidem, p. 867).	Instruments as the attire of the gods	Musical instruments
[Attire and insignia of the gods] Lady of Chalman [...] her (embroidered) shirt of aquatic flowers and . her white skirtHer rattles, her white sandals (Idem).	Instruments as the attire of the gods	Musical instruments

Table 2. Elements of the psycho-cultural heritage of humanistic music therapy		
Description of the use of music	**Use of music**	**Elements of music**
1. Canto a Hutzilopochtli Ibidem, p. 868).	Hymns to the gods	Compositions Song to the gods
2. Song to the Warrior of the South (Ibidem, p. 869).	Hymns to the gods	Compositions Song to the gods
3. Song of Tlaloc Ibidem, pp. 869-870).	Hymns to the gods	Compositions Song to the gods
4. Song to the Mother of the Gods (Ibidem, pp. 870-871).	Hymns to the gods	Compositions Song to the gods
5. Song of him who is on the Shield and Maternity of him who has the earth (Ibidem, p. 871).	Hymns to the gods	Compositions Song to the gods
6. Song of Ixcozauhqui (Idem).	Hymns to the gods	Compositions Song to the gods
7. Song of the Mimixcoa (Ibidem, pp. 871-872).	Hymns to the gods	Compositions Song to the gods
8. Canto a Xochipillo Ibidem, p. 872).	Hymns to the gods	Compositions Song to the gods
9. Song of Xochiquétzal (Idem).	Hymns to the gods	Compositions Song to the gods
10. Song of Amimitl (Ibidem, pp. 872-873).	Hymns to the gods	Compositions Song to the gods
11. Canto de Otontecuntli Ibidem, p. 873).	Hymns to the gods	Compositions Song to the gods
12. Song of Apopechtli (Idem).	Hymns to the gods	Compositions Song to the gods
13. Canto de Cihuacóatl Ibidem, pp. 873-874).	Hymns to the gods	Compositions Song to the gods
14. This is the chant that was sung every eight years, at the time of eating water tamales (Ibidem, pp. 874-875).	Hymns to the gods	Compositions Song to the gods
15. Canto a Xippe Tótec Yohuallahuana (Ibidem, p. 875).	Hymns to the gods	Compositions Song to the gods
16. Canto a Chicome-Coátl (Ibidem, p. 876).	Hymns to the gods	Compositions Song to the gods

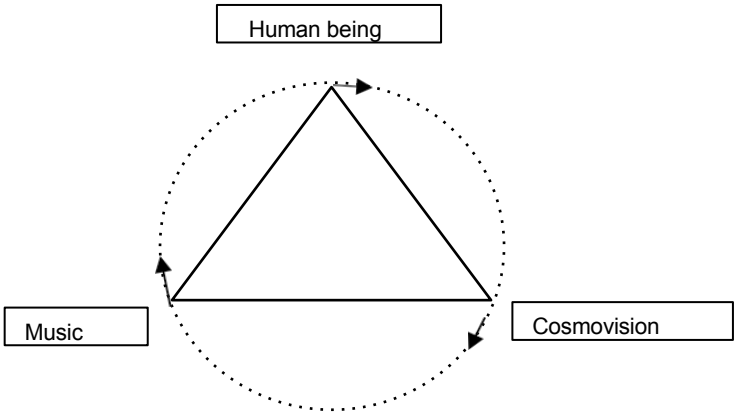
Table 2. Elements of the psycho-cultural heritage of humanistic music therapy			
	Description of the use of music	**Use of music**	**Elements of music**
17.	Canto a los Conejos de Tezcatzonco (Idem).	Hymns to the gods	Compositions Canto a los dioses
18.	Canto a Yacatecuhtli (Idem).	Hymns to the gods	Compositions Canto a los dioses
19.	Canto a Atlahua (Ibidem, p. 877).	Hymns to the gods	Compositions Song to the gods
20.	Canto a Maculxóchitl (Idem).	Hymns to the gods	Compositions Canto a los dioses

The trilogy: *General History of the Things of New Spain*, the epistemic framework of *the Epistemology of the South* and the content analysis, turned out to be, as a whole, an authentic constellation of knowledge that allowed to expose within this scientific research this richness.

, according to the results obtained in this study, there was a network of knowledge based on what Muñoz had called the human being-music . This link was very possibly based on the accumulated and transmitted knowledge about the effects of music on people in these original cultures, which he used from the perspective of humanistic music therapy in the workshop The Warrior's Heart (op. cit.).relationship

From the human being-music relationship indicator, a first finding was located: the trinitarian relationship (Figure 7) in which music was used exclusively within the different contexts delimited by the cosmovision and outside the ordinary life of the peoples referred to by Sahagún, given its almost exclusively presence.religious

Figure 7. The human-music relationship from the cultural perspective of the native peoples of Mexico.



Own elaboration

Hence the possibility that this relationship has generated a culture of trust associated with letting music touch the human , totalityhas beena presence in the religious and philosophical life of these peoples.

This statement could also be corroborated in another of the findings located following the human being-music relationship were both through the contexts of its use and the different uses with their respective requirements (see Table 3 of this work), as well as some of the elements of the music practiced in these Mesoamerican peoples.

The results showed that the presence of the human being-music relationship was a complex and refined construction, which fulfilled functions determined not only by aesthetic criteria, but also by the guiding criteria of the life of these peoples. That is to say, this relationship was neither banal nor frivolous, since its raison d'être was to establish bridges between the population and the contexts of power (government, social-cultural-identity, religion-spirituality, beliefs, war and education) as well as the demand of different requirements for its uses, since it apparently fulfilled different functions in the non-ordinary life of the native peoples studied by Sahagún.

As for the specific requirements for the use of the human being-music relationship, they were located: the use of this relationship had to be under the will of the lords who occupied the power dome in contexts such as politics, social-cultural-identity, their belief system, war, religion and education; the specific knowledge of their calendar; the lords, rulers and priests had to wear special dressings during the religious ; areitosfor the use of this relation it was necessary to go through a teaching-learning process that only took place under the control of the elite population of these towns; it was required to have musical compositions that could be reproduced specifically in some occasions; the knowledge of the songs and the most propitious forms for their uses; to have the necessary fame and all the resources required for the realization of the different areitos. Conditions that demonstrated in this research the special use that this relationship had.

Table 3. Contexts, uses and requirements of the music of the original Mesoamerican peoples of Mexico.						
Context	**Government-policy**	**Social-cultural-identity**	**Beliefs**	**Religion - spirituality**	**War**	**Education**
Uses and requirements	At the will of Messrs.	Conventions	Fortune omens originated inteller of the at the sounds of nature	Devotional events	Dressings that used by the lords in war	Special education
	Garnishes used by the gentlemen in their areites	The rules in the areitos de los señores	Beliefs propensity to music	Ceremonies with offering	Chants of warriors	Appreciation for musical instruments
	Other people's songs or 's own songsnoblemen	To be a good singer associated with the identity of un village	Narratives about nec romancers	Ceremony to the gods	Training for war	Musical adjustments
	The practice of areitos as an attribute of chastity	Playing instruments in a certain way associated with at la identity of a people	The sounds as an omen	Ceremonies to honor the gods	War party	Schools sin ging schools
	Ways from areites			Penance ceremonies	Warriors' own instruments	
	Fame and expenses for the areitos			Parties a the gods	Called of war	
	Payments by the composition of the song			Party every eight years	Warrior ceremonies	
				The instruments as a ritual element	Strategy Su rveillance strategy	

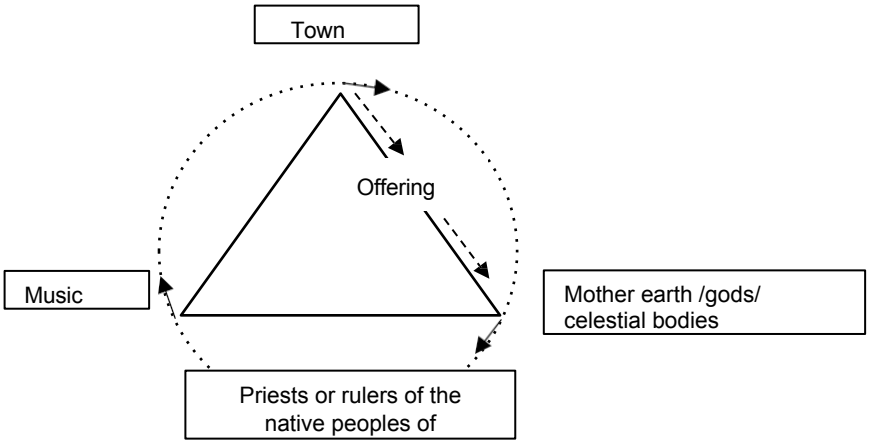
Table 3. Contexts, uses and requirements of the music of the original Mesoamerican peoples of Mexico.						
Context	**Government-policy**	**Social-cultural-identity**	**Beliefs**	**Religion - spirituality**	**War**	**Education**
Uses and requirements				Instruments as property of the gods	Customs of war	
				Narrations about the gods	Signals at the war	
				Offering Ritual		
				Sacrificial Ritual		
				Standards for playing instruments		
				Spontaneous singing as accepted behaviors for religious for religious people		
				Instruments as the attire of the gods		

Own elaboration

Among the uses of the human being-music relationship, it was observed that this was in accordance with the knowledge and norms established by the cosmovision of these cultures, as was shownin Sahagún's different narratives on rituals, ceremonies and festivals, in which music occupied some kind of function between mother earth, the universe, the gods, the celestial bodies, food and gifts to the gods, and the priests or rulers - who were in charge of the musical interventions- and the people who occupied their place according to the different contexts (Figure 8).

In fact, this was another evidence as to why indiscriminate uses of music ; in the cases in which uses of music were identifiedwere not founddeliberate , they were associated with socially unacceptable , except in the case of spontaneous singing as accepted behaviors in the religious sphere or as part of spiritual ceremonies.behaviors

Elements of the human being-music relationship from the religious perspective of the native peoples of Mexico.



Own elaboration

Having regulated the use of music, it could have fulfilled the function delimiting the ordinary space from the non-ordinary or the everyday with the extra-ordinary, marking the experience generated in special or unique spaces and times, since the relationship human being-music had its own space, time and function; and its performance was

more as a kind of service to the gods, the lords and the community that not directly associated with entertainment and leisure activities for those who practiced it or were spectators; since in the only cases that contemplative uses of music were found were inside the palaces.

Regarding the gifts and food offered to the gods, it was observed that different types of elements were deposited, such as flowers, food and ritual beverages, smoke and copal reeds, animals, human lives, chants and music, among other components of great esteem regarding the cosmovision of these cultures.

Among the elements of music (Table 3. Elements of the heritage of the use of pre-Hispanic music to humanistic music therapy) different aspects were located, among these:

- Singing schools/trade musicians: singing teachers, singers, drummers, whistlers, good or bad singers, composers, .song leaders
- Musical instruments: trumpet, conch shells, teponaztli, tepoztli, drum, atamboril, whistles[15], fife[16], flute, cornet, tortoise shell, atabales, rattle, ayacachtli rattle, tetzilácatl rattles, amichicauaiztli , rattlesrattles, ,rattles round rattles, horns, chichtli, bells, rattle stick.
- Playing instruments: for self-sacrifice, expression of feelings.
- Whistling: for devotion.
- Singing: of farewell, to the gods, for sacrifice, free, as desire of the dead, divine, inappropriate, for devotion, within, with great vocality, songs proper to nobles and others, to the sun, as a strategy of vigilance, .songs proper to the religious, of war
- Areito[17]: for ritual, to honor, for sacrifice, for war, with characters, for celebration, Uexotzicáyotl, Anahuacáyotl, for lords, rejoice the people, .for banquets

[15] Pito: Small instrument that produces a high-pitched sound when blown on or Small clay that produces a sound similar to the chirping of birds when, filled with water to a certain height, it is blown through its beak (Real Academia de la Lengua Española).vessel
[16] Pífano: very high-pitched , piccoloused in military bands (Idem).
[17] Areito: singing and dancing (Idem).

- Material of instruments: bone, tortoise shell, wood, gold, sea shells
- Compositions: are, , , musical changesmatins, psalms, chants, in honor of the memory of a ruler, newly composed , chantssinging Cuextecáyotl, Book of characters of divine chants, to please the lordsfor the gods.
- Appreciation ofthe sounds of nature: birds.
- Music: to accompany the gods, for penance, to alter the mental state of people.
- Sounds of nature as an omen: bellowing, buzzing, .birdsong

The different points also added to the evidence that music itself was the threshold that placed the human being in areas outside the everyday, because its presence was associated with a space and time that were not proper to ordinary subsistence, were not part of the usual uses and customs, its presence was part of the realms of the sacred, secret, intimate, deep, of the origin of life.

For music to have this level of control and development -according to Sahagún's work- there was a formal study of this art in the calmécacs. In fact, in these houses of education there was a structure of training , degreeswhich also showed the value of music in its relationship with the human being:

> The first, they called him tlamacazton[18] (which) is like an acolyte; the second, they called him tlamacazque[19], which is like a deacon; the third, they called him tlenamácac, which is like a priest. Of these priests the best were chosen for high pontiff, who were called quequetzalcoz, which means successors of Quetzalcoatl; and the life that had and used the ministers of the idols was , but the upbringing of the boys was divided in two parts, the one in the

[18] Tlamacazton: priestly deer (Sahagún, op., cit., p. 926).
[19] Tlamacazque: chief of ministers (Idem).

> The and other other in the in house of Calmécac the the house of telpochcalli (Sahagún, op. cit., p. 207).

This structure shows that there was a degree of specification and organization of those who sang, played instruments and whistled in the institutional spheres of the life of the original peoples of Mexico, as can be seen in Table 3.

And while it is true that there are no books that can give a more detailed and extensive account of the teaching-learning systems, it was possible to find that music was recorded, read and performed, since in Sahagúnthere are twenty compositions in the form of hymns to the gods in which the worldview of the recorded cultures was expressed.'s work

The information obtained through the content analysis conducted in this section allowed us to obtain evidence that points to a scrupulous handling of the use of music, being an integral part of the environments where these cultures expressed, recreated and were in communion with their cosmovision. For this study, the human being-music established by the first cultures of Mexico was built from a complex perspective, which today can be approached from art and various disciplines relationship such as history, anthropology, philosophy, psychology, sociology, culture, politics, education and, of course, music therapy. This is evidenced in the results obtained in Tables 1 and 2 of this section.

Some ofthe observations made regarding this study were:

- The appreciation of the human being-music relationship as part of the expression of the cosmovision, philosophy and forms of ritual life of these cultures, hence the contexts and uses were probably methodical and regulated, according to the meaning and objectives of each area.
- The human being-music relationship belonged to a non-ordinary reality, as evidenced by the contexts and uses in which it was employed.
- There was no indiscriminate use of music in the life of the peoples recorded by Sahagún. The musical elements belonged to a different reality that enriched and sublimated life.

- The culture of the human being-music relationship generated a bond of intimacy, communion and trust.
- Some of the uses of this relationship fell into disuse, such as .the one associated with human sacrifice and flowery wars
- Among the native peoples of the country, the knowledge about the human being-music has been maintained as a living culture.relationship

An example of this is when they affirm that it is necessary to "sonajear para ir con los dioses" (10:08) (INHA TV, 2020), or when they say that the Marakame is the singer and healer [of the community] (12:31).

Although in the field of music therapy specific methods have not yet been developed to study Mexican ancestral healing practices related to music -and therefore it cannot be stated whether these practices meet the formal requirements of music therapy as a discipline or whether they are other ways in which human beings have used music to generate healing processes- Muñoz has valued and considered this relationship as part of what happens in the music therapeutic work of his model.

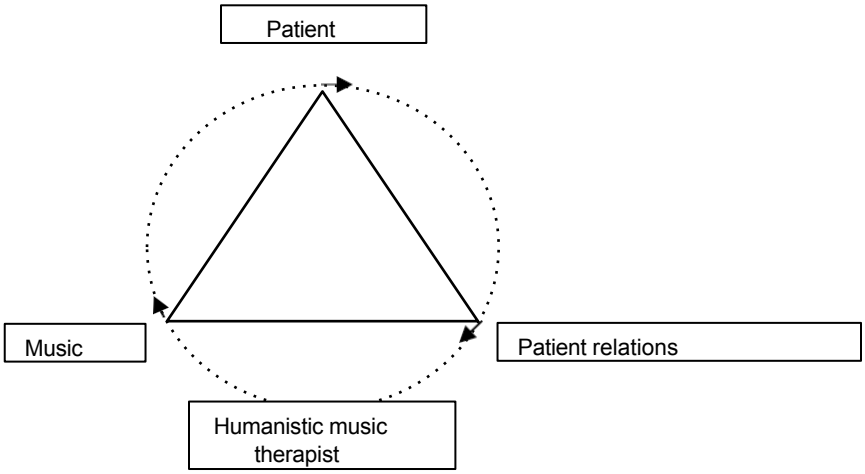
From this arises the importance of making explicit the value and importance of this heritage and its different uses since it has been used to make a difference between ordinary life and a life open to the understanding and contemplation of other realities not considered in everyday life, recognizing the human being as an integral part of a whole that expresses itself through its psychodynamic and discernment capacity.

Considering the elements located in this study, it was possible to establish that there are key components that make up the human being-music relationship as a heritage cultural of the native peoples of Mexico for humanistic (see Figure 9). This marks the limits of the model with respect to the populations that have safeguarded this link for centuries.music therapy

In addition, differences could be observed between humanistic music therapy and the elements of the human being-music relationship from the cultural perspective of the native peoples of Mexico (according to figure 8 of this section). While the priest, leader

Although the community or shaman fulfills a different function than the humanist music therapist, some uses -such as the therapeutic use of this relationship- are shared.

Figure 9. Elements that make up the human being-music relationship as a pisco-cultural heritage of humanistic music therapy.



Own elaboration

The recognition and importance of the knowledge of the human being-music relationship, the use of music as a means for the consciousness to access areas not perceived in ordinary life, and the elements of pre-Hispanic music are fundamental to humanistic music therapy. This knowledge is kept alive in the practice of this model, since, although it does not seek to replicate the shamanic practices of the original peoples of Mexico, it does recognize this wisdom as part of the lineage of the model, since for Muñoz the recognition of the value of the knowledge that was absent from the original peoples during colonization was the means to avoid simplifying and reducing the reality of humanistic , music therapygiven that this marginalized knowledge and science itself together construct a fuller reality for this model.

Therefore, these wisdoms are essential for humanistic music therapy, since they allow to give continuity to the ancestral baggage on the human being-music relationship and its uses, from a non-shamanic scope -which has been replaced by the concept of

music therapy experiments according to gestalt therapy-, making its validity according to the results obtained in this section.evident

One of the clearest evidences on this point is the workshop The Warrior's Heart created by Víctor Muñoz Pólit and Roxana Aguilar Vizcaino -which has already been described in the section Study ofthe research and creation of the humanistic music therapy model of this research-.

Finally, specifying the cardinal elements that Muñoz has integrated into the practice of humanistic music therapy by way of cultural heritage on the knowledge of the native peoples of Mexico and their mysticism, allowed us to define it as a Mexican model. Specifically related to the elements that make up the therapeutic relationship: patient-patient relationships-music-humanist music therapist, given the scope of this, to go towards the non-ordinary or extra-ordinary (regarding the state of perception or non-perception of the patient with himself and his environment) and work both at the human level (neurotic patterns or to accompany patients during the hospital), stayTheoretically defined the constitutive features of this heritage with the aim of opening new perspectives in the study that allow to demonstrate the great richness and historical antiquity of the indigenous cultural tradition on the relationship human being-music and its uses.

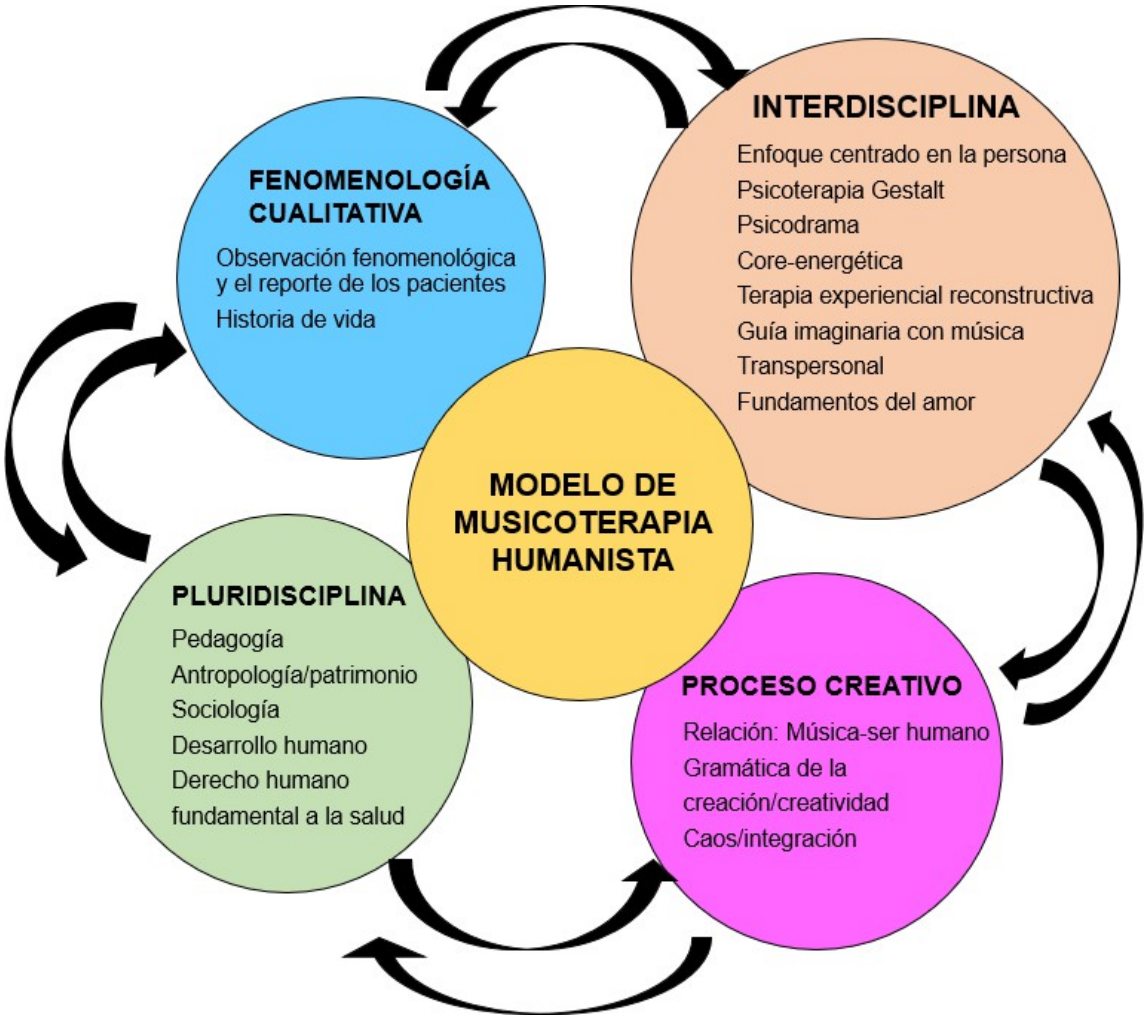
3.6. Humanistic music therapy and the study methods used during its creation

It seems that from the Mexican humanistic music therapy model there has been a dynamic non-linear regarding the continuum of its research and creation. And although it is true that the process of the creation of humanistic music therapy in Mexico had been -until before the exercise of decolonization of music therapy in the WFMT in 2023 (op. cit.)- outside the totalizing , discoursethis did not mean that for more than 39 years research methods had not been applied: qualitative phenomenological, multidisciplinary and interdisciplinary in a convergent manner, since all the different studies done by Victor Muñoz Polit -considering the two projects designed by

(1985 and 1985-2007) - went towards a single objective: to create a Mexican humanistic to work at the level of humanistic and transpersonal psychotherapy, human development and for interdisciplinary use in hospitals.music therapy

The different research processes generated findings that fed back into each other, allowing their evolution and cohesion, as evidenced by the methodological strategy used by Muñoz (see figure 10) .to make use the ofdifferent research methods

Figure 10. Methods used in the research and creative process of creating humanistic music therapy.



(Muñoz, 1985-2008, n.p.)

It should be noted that the processes developed by Muñoz led to the determination that the most appropriate research method for this work would be transdisciplinary, given the diversity of disciplines considered in the studies that were required to achieve its objective.

The general process was complex and demanded resources of different kinds, but according to the results obtained and its current evolution, it will surely demand the attention of new processes that will lead the model to new knowledge, as may occur when the state of emergency of humanistic music therapy is overcome at an institutional level from the public sector in Mexico. Hence the importance of the following points in this section.

3.6.1. Qualitative phenomenology in the research process of humanistic music therapy.

Qualitative phenomenology was implemented as a life history technique, on Muñoz's personal experiences (op. cit.) that were significant during the processcreation , since they contributed different empirical knowledge and means that had a direct influence; for example, the influence of Muñoz's experience with Guitarra fácil, since this method that he created prior to his music therapy , modelgave him the knowledge that there are alternative ways to those of the academy so that the population that is not professionally dedicated to music could approach it through learning to play an instrument in a simple way. This learning led to the conception of creating a humanistic music therapy model that could be studied, learned and implemented not only by academic or professionals of this art.musicians

Therefore, the knowledge accumulated by Muñoz was, in the first instance, a source of resources that allowed to the process advance towards achieving the initial of a music therapy model within the context of humanistic, transpersonal and human development psychotherapy and to be part of interdisciplinary disease care processes.proposal

Another of the uses of phenomenology within Muñoz'was s research process the information obtained through qualitative , phenomenological observationthe

processing of each patient's experience, reports of group processes and training theof humanistic music therapists were together one of the most sources significant that allowed the evolution of the research; since the experience and meanings of the people who lived the music therapeutic experiments were subordinated to the allusion of the Husserlian maxim "to return to the things themselves". Although for this research it was necessary to clarify that:

> In general terms, it can be mentioned that the phenomenology practiced in philosophy is based on exegetical works where philosophers usually write for other philosophers. For its part, the phenomenology practiced in qualitative research is based on a concern to understand the daily practice that we carry out in our activities professional from the notion of lived experience (Castillo, 2020-2021, p. 10).

Humanistic music therapy has done this by facilitating the experience through the humanistic attitudes that correspond to its psychotherapeutic context (empathy, unconditional acceptance, congruence) as well as those proper to this model (intentionloving , total , empathyresponsible , riskbeing in the truth, tendency spirituality, compassion and their respective skills), processing (time and space for the person to discover or become aware of the information in their own experience either through heuristics (the person makes inventions or finds elements that enrich it), hermeneutics (in which the person makes interpretations of his own experience), phenomenology (in which the person discovers being here and being thus), eidetics (in which the person discovers in his experience his own essence) and ontology (in which the person seeks to determine the fundamental categories of his existence and his reality, as well as the way in which these relate to each other).

Therefore, Muñoz's analysis of people's experience from the qualitative phenomenology allowed him to answer how people's experiences are during the music therapeutic intervention (categorized at a personal level),

transpersonal or human) developmentand subsequent to this as part of the personal of process their patients about what happens to people by the fact of realizing their existence and their state in the present, according to existential philosophy.

It should be emphasized that the use of qualitative phenomenology as a research method in humanistic music therapy was adopted from the perspective of humanistic psychotherapy, since it focuses on the person and his or her experience; therefore, for these music therapists it works as a kind of compass to make interventions that are close to the client's qualitative experience or centered on the person at any moment of the intervention according to the methodological curve of this model.

One of the contributions of Muñoz's research regarding the use of phenomenology qualitative was that despite the fact that this method has been not used to develop theories according to van Manen (2014), in the case of humanistic music therapy after years of the implementation of qualitative phenomenological observation and analysis, Muñoz managed to come to define a single methodological curve of the human being-music relationship within its context, as well as the development of the theory of personality: the four beings.

Another of the fruits of the use of qualitative phenomenology as a means of evaluation and regulation during the research process, intervened in the development of some knowledge specific to this model, such as the case ofthe attitudes of humanistic music therapy.

3.6.2. The use of interdiscipline in humanistic music therapy

Regarding the use of the interdisciplinary method in the research, it was observed that Muñoz considered within the study the philosophical and theoretical foundations of humanism and its theories of personality, in addition to the different humanistic psychotherapeutic models: person-centered approach, gestalt psychotherapy, reconstruction therapyexperiential ; core-energetics, psychodrama, and the foundations of love; the framework of transpersonal psychology; music therapy: GIM and sonodrama according to Carlos Fregtman.

This study was comprehensive, and determined both the contextual, causal, concomitant, and functional of humanistic music therapy through its relationship withdistinctives

the fundamental human right to health and human , developmentas well as its scope and limits in music therapy, according to Muñoz, the different chapters of this research and the different sources used. This issue led this research towards the need to propose a definition of this model, subject to its transdisciplinary study, according to the section Proposal for a definition of humanistic music therapy from a transdisciplinary perspective.

It should be noted that the table of the comparative analysis made by Muñoz (1999b) was locatedbetween GIM - as a referent of the works catalogued as a music therapy model according to the WFMT - and humanistic music therapy :

Table 4. Comparison between Imaginary Guidance with Music and Humanistic Music Therapy

Model	Imaginary guide with music	Humanistic music therapy
Orientation	It is oriented to individual .work	It is group and individual .oriented
State	Se is at a state state of consciousness.	Ordinary and non-ordinary state of consciousness.
Patient's body posture	The intervention is is done in a horizontal position.	The intervention is performed in any position the client adopts.
Centered	In the dumbbell: intention of the patient-music program.	In the person (the music therapist follows a your customer from total).empathy
Music	It works through previously music programselaborated .	The music therapist can work with programs, but is more common that I selected the music during the session by empathizing with the person(s).
Study of music	Music :analysis -Human response to music. -The intrinsic properties of music.	Comprehensive listening laboratory includes two matrices: -Human response to music. -The intrinsic properties of music. -Evaluation y confirmation from from qualitative phenomenology in group and individual processes.
Music therapist	The guide is a presence.	The music therapist is a person, hence the importance of his personal work.
Relation	The transfer is not handled openly.	Transference is a factor to explore in the music therapy relationship.
Methodology	Four stages: descriptive, involvement, intensification and conclusion.	Seven stages: approaching the subject, preparation, exploration, contact, ,intensification resolution y processing.
Preparation	It is called induction and its purpose is to relax and prepare the state of conscience.	Its objective is to favor the contact of the material exposed, at sometimes intensify.
Processing	It is verbal or with mandalas.	Verbal, with instruments, with voice, with the body, with expressive tools of the art.

Techniques	Receptive music therapy.	The model works with receptive techniques (musical empathy, conscious integral listening, handling feelings with music, continuum of consciousness with music, wound work with music, sound regressions, holotropic breathing and work with the higher self); active with the body: grounding, breathing, work with psychocorporal , typologiesloading and unloading; musical : instrumentssound empathy, dramatic expression, sociodrama, family sociodrama, reconstructive sociodrama and improvisation and voice: handling of sensations, feelings and images) and mixed (both receptive and The map of the seven-step methodology was used as a reference).
Attitudes	Respect, affection, .empathy	It works with all the rogerian attitudes, and those developed in this model: total , empathyresponsible , beingrisk at the truth, tendency to the spirituality and compassion.
Skills	Choosing the right program for the intended of the patient's intention, interventions verbal, touches respectful bodywork, work with mandalas.	Those that correspond to the person-centered approach, methodology, attitudes, responsive techniques and and verbal interventions of this model.
Process	The music works more with images.	Music is oriented to work with emotional and/or energetic states, not only with images. Hence the importance of total .empathy
Duration of use of the music	The music lasts as long as the program indicates.	The music lasts as long the aspersonrequires.s experience

(s. p.).

This analytical exercise allowed to Muñoz estimate the level of development made up to time in humanistic music therapy with respect to his research objective.

3.6.3. The use of the pluridisciplinary method in humanistic music therapy

The multidisciplinary process included different branches of knowledge excluded from science, such as the wisdom of the native peoples of Mexico, art theory, the study, teaching-learning of music from alternative , meansphilosophy as well as theories from different disciplines: pedagogy, anthropology, history and sociology; and this only to achieve the model of humanistic music therapy.

3.6.3.1. The use of the pluridisciplinary method between pedagogy and music therapyhumanistic

Among the issues that Muñoz investigated were the theory of pedagogical , since this allowed him to give order to the whole body of knowledge he developed during the research and to evaluate the level of evolution achieved at the end of his .modelsresearch

The material pertaining to the philosophical and theoretical basis, the issues related to practice such as the definition of the attitudes that were necessary for the exercise of this music therapy, the methodology of the seven steps for intervention, the active, techniquesreceptive and mixed , .as well asthe integral listening laboratory and the skills required to be a humanistic music therapist

This study was fundamental in the conformation and integration of the information obtained during 24 years of research as previously mentioned in the section Theory on pedagogical models and humanistic , music therapyof this research.

3.6.3.2. The use of the multidisciplinary approach between anthropology and humanistic music therapy

Another multidisciplinary study that Muñoz used during the process of creating the humanistic music therapy model was with disciplines such as anthropology, history and archeology, which allowed him to specify the human-music relationship and .the uses made by the native peoples of Mexico

These parameters in this research were confronted against the referent of s Sahagún, 'workaccording to the section *Elements of the heritage of the use ofthe music of the native peoples of Mexico*, .resulting in the verification of its relationship with humanistic music therapy at the heritage level

3.6.3.3. The use of the pluridisciplinary method between art theory and humanistic music therapy

As part of the creative process -considering the theoretical perspective of the *Grammar of Creation* (op. cit.)- Muñoz made use of non-scientific knowledge to design some of the first music therapeutic experiments that later shaped the active, receptive and mixed use techniques in the model.

It is appropriate to highlight that this process was the trigger that led him to achieve the research objective, established by Muñoz (op. cit.): to *create a Mexican humanistic music therapy model to work at the psychotherapy, human development levelsand transpersonal* , which, by the way, this process ended up being what Uscanga (Idem) calls "frontier research[20] [that] allows us to contribute new knowledge, providing significant results of progress, generating new paradigms, new approaches, new ways of thinking, new questions and approaches" (s. p.). They lead to new or different ways of acting and doing, enriching reality.

After having worked with the different sources consulted throughout this chapter through content , analysisa certain pattern of the relationship between the research and creative processes that led Muñoz to the realization of the humanistic music therapy model . From this, the relationship became visible, explained in Figure 11 of this section, which, despite having simplified its complexity, somehow made it evident, since these relationships was identifiedgenerated an ecosystem of knowledge that allowed the requirements of a music therapy model to be met, according to the WFTM (op. cit.).

One of the theoretical-conceptual-philosophical frameworks was the *Grammar of Creation* (op. cit.), since not only were creative processes carried out (that is, using something that already exists previously and taking it to another context), but also implied the complexity of the process of creation, which was to some extent starting from scratch, to finally achieve the existence of something that was not part of reality, since the lines of research developed by Muñoz were unique at the time.

As can beseenin Figure 11, the origin of the creative process and the

[20] Frontier knowledge can be understood as the product of cutting-edge , research.e., research that develops at the limits of the known/unknown, and results in knowledge novel that renew what is already established in a given area of science (Uscanga, 2021).

The research objective developed by Muñoz or the attention to the needs of the patients' work either in private or group consultation.

Figure 11. Relationship between the creative and research process that led to creation of the humanistic music therapy model.

Own , elaborationbased on Muñoz (op. cit.).

Based on these conditions, the following points were generated, which do not refer to a single aspect:

1. Working theme or question. Generally, whether in the music therapy session humanistic or in the research, the starting point was the clarification of a theme, accompanied by its respective questions. Some of these questions, located in Muñoz's logbook (1985-2008), include: how can I empathize with the person on a musical level, whether in the work with the voice, body, instruments musical or pre-recorded ? musicOr what does the person need to explore a theme through their relationship with music? There were many questions that arose in this long process of 24 years.

2. Preparation. This stage implied the attention to any need that arose from the subject. In fact, it was one of the most demanding, since it was here that Muñoz had to acquire new knowledge from other models, whether psychotherapeutic or music-therapeutic, and to initiate the study of the frontier between these disciplines in order to achieve the

creation of the humanistic . music therapy model, to meet the demand of this stage, it was necessary for Muñoz to develop his creativity, an ability that he later integrated as one of the skills for the music therapisthumanistic , as observed in Chapter 7 of his degree thesis (op. cit.).

In addition, this stage demanded resources of different natures (palpable as well as non-palpable) ranging from the constant exercise of designing experiments that would fit the patient's work topic during the humanistic ; as well as the adaptation of a specific work space for the music therapy intervention, this led to the foundation of the IMMH; the selection and acquisition of different work tools, for example: the design and application of tools music therapy sessionsuch as introductory, pre- and post-intervention , both questionnairesof their patients and group ; membersthe arrangement of sound and musical instruments; the previous studies of music -through the process the equipment ofintegral laboratory- listening to conform their kit; the laboratory study ofthe relationship or effects of the sounds of musical instruments on people; among other requirements, until reaching the preparation of the patient or the group to start the next stage: the inquiry.

3. Inquiry. This was the step in which Muñoz began his intervention and field research, the work of probing the work topic of a session and the disposition of his patients -whether in individual or group sessions- to .their experience or work problems

In addition, at this stage Muñoz moved to a first approach between theory and practice, making the necessary adjustments to focus onthe needs of his patient(s), according to the approach that humanistic music therapy is a means that responds to the demands of the contemporary human being with respect to the objective of the fundamental human right to health and human development.

Regarding this stage, notes were found on the importance of the development of an attitude of openness and the ability of flexibility and self-observation on the part of the humanistic music therapist.

At this stage Muñoz considered that the selection of the theme and this step were and are the

This the most propitious moment for to the humanistic music therapist update her theoretical and practical with respect to other models or considering the needs status regardingthe requirements of the emergencies she has to face as part of her evolution. Hence the importance of this step, and the fact that he has extended it into the .future

4. Test or experiment. This is the stage in which Muñoz took the theories to the music therapy designs in their initial field of application through experiments with different formats: designed, semi-designed or improvised as designs during the work session.

Therefore, this stage required the development of creativity since it was the concrete moment of the intervention, giving rise to the knowledge of humanistic music therapy at a technical level, for which she made use of some tools such as musical , instrumentsthe voice or the body of her patients or the use of music from her medicine cabinet.

During this stage, Muñoz made notes that refer to the importance of the development of the humanistic music therapist's skills to make different types of selections such as the choice of music or the most appropriate technique to perform the intervention.

5. Qualitative phenomenological observation. It was used as a constant method of verification and verification during the interventions. It was used as the most propitious means to identify the correspondence, coherence and clarity between the patient's needs and the humanistic music therapist's interventions.

In fact, it was sustaining the constant practice of phenomenology qualitative over extended periods of time that allowed Muñoz to identify both findings and errors during practice.

6. Findings or errors. This refers to the stage of discernment and analysis to identify, during or after music therapy intervention, the relationship between the five previous steps and the actions that contribute or detract from the satisfaction of either the psychotherapeutic needs of their patients during the intervention or needs of the research process.

7. Verification of the finding. This was done through group individual and .interventions

after step five and six. Muñoz has used the verification of what he considered to be a success during the music therapy intervention, which contributes to the relationship human being-music and its uses in humanistic music therapy or which has resulted in some requirement of the different researches.

From the beginning of Muñoz's fieldwork in 1985 to the present, it has involved re-submitting the results considered to be successful in a work session to a process of verification through the use of dependent and independent variables.

Among the dependent variables was located a population with different characteristics, among these: diversity with respect to their sexual identity, with dissimilar needs either within the range of attention to neurotic problems, seeking their human development and people suffering from some kind of health in problem which music therapy can bean ally in the process, with a wide rangeage (from childhood to older adults) and gestation processes, students from different training programs such as the IHPG, the CAE and the IMMH, people with and without previous music studies, with different levels of study and backgroundsacademic , including populations living in different places at national level or in other countries, with different religious and spiritual practices.

And the independent variable of time that considered the individual and/or group with different periods.processes

Another independent variable was the different objectives of the training programs and formats: growth groups, intensive workshops, different IMMH training programs (diploma, specialty, master's and master's degree).

The application of the success to this population during prolonged periods of time, allowed the evaluation of the theoretical-attitudinal-attitudinal-methodological-technical finding considering its validity in time.

If the results considered as findings remained constant in the application of these variables, Muñoz integrated them as part of the model.

It should be clarified that the verification exercise through qualitative phenomenological observation has remained in force as part of this stage.

8. Integration of the finding. It was the era that allowed to bethe elements of the model

of humanistic music therapy will take shape. Regarding this stage, Muñoz warns that each of the knowledge that integrates this model and each of its elements has the characteristic of being interrelated with the others.

Some examples of this stage are the experiments that became one of the techniques of humanistic music therapy, whether they were active (work with body-music, voice, musical instruments) or receptive (work with pre-recorded music) or its mixed use (the use of active and receptive techniques in the same intervention) or the development of the integral listening laboratory; in the development of attitudes and skills or in the definition of the seven-step of this model; also in the training programs such as the teaching-learning system methodological curve specific for this music therapy; and the new proposals of Muñoz derived from the theory of the personality of the four beings and his techniquework .

Relationship between the creative and research process, since in this figure there is an approximation in the form of a pattern (eight steps) of what Muñoz did to sustain the development process of this music therapy , modelgoing through stages of chaos and uncertainty typical of complex processes. And while it is true that it is expected to continue naming elements that motivate and guide new work proposals on the subject, so that music therapy continues to evolve in its process of contribution to the care of the fundamental human right to health.

Another observation about the investigative and creative processes developed in s work Muñoz'is that both traced a convergent direction to the subordination of the research objective or to the requirements of the indicators that marked the level of knowledge that had to be considered to concretize the category of a music therapy model, from the humanistic perspective: philosophical foundations, the vision of the human being, theoretical-conceptual, methodological, technical, attitudinal, skills and currently a personality theory given the field of application of this model, and which were later ratified by the definition of this category by the WFMT (op., cit.). The structure and conformation of this body of knowledge

as a whole, allowed the reproduction of the use of humanistic music therapy by different people who were not involved in the creation of this music therapy proposal.

Both the methods used during the research, as well as the process of creation, each discipline or branch of knowledge studied by Muñoz for the theoretical-attitudinal-methodological-technical development of humanistic music therapy were substantial as is the study already done by IMMH students in their research, as in some cases they are evidence of their transversality.

Regarding these sources, it was identified that these works have been supervised by different IMMH professors, among them Ezequiel González and Iván Sánchez; and since 2013 Ernesto Erdmenger has directed all the dissertations and theses of students who have completed their training in this model. It should be noted that, during the analysis of these texts -to give an account in this work of the state of music humanistic therapy-, it was appreciated that in this last stage of thesis dissertation and direction there was a higher level of rigor of the process in general given the quality of the data, the suitability of the procedures, the internal consistency and the scope of the results, considering the works that precede them -this is why he was considered as the obligatory reader of this research work-.

3.6.4. Humanistic music therapy as a frontier and disciplinary convergence disciplines involved in the humanistic music therapy model

Some of the contributions made by this model to the branches and the creation of were also located in Muñoz's research logs (op. cit.) some of the contributions made by this model to the branches and disciplines involved in the creation of the humanistic music therapy model -as pointed out in figure 12 of this section-, since this work generated a series of new knowledge regarding the human being-music relationship and its therapeutic uses, generating frontiers theoretical-practicalbetween this and other disciplines, an example of this: between music therapy and psychotherapyhumanistic . A subject associated with the transversality of its fields of application.

It should be noted that at the institutional level it has also been defined that a frontier "refers to scientific research that explores the limits of current knowledge and seeks to challenge conventional barriers to discover new perspectives and phenomena, creating new paradigms, approaches, and ways of thinking" (Fuentes,

2023, s. p.). That lead to a more complete approximation of reality in order to contribute to the construction of a more functional and benign balance in the human being-nature, universe or simply in the human being-human being relationship.

Methods, disciplines and branches of knowledge involved in the creation of humanistic music therapy and its contributions.model			
Method	**Disciplines or branches of knowledge involved**	**Methods or theory that were part of the analysis for the creation of humanistic music therapy**	**Contributions of the music therapy model to other disciplines or models of music therapy.**
Interdisciplinary	Medicine	-Health and disease .approaches -Clinical experience regarding pain, suffering of people due to lack of health.	A humanistic music therapy model that makes interventions non-pharmacological in favor ofthe health and well-being of people in situations of illness and hospitalization and of the medical , teamintegrating itself an interdisciplinary manner. -Humanistic attitudinal references to guide behavior in the relationship between the physician-patient-family .team
	Person-centered approach	-Theoretical approach to the process of becoming a person. -Attitudes for the interview (empathy, unconditional acceptance and congruence). -Intervention .skills and techniques	-Adaptation of the attitudes of the rogerian interview in the work of humanistic music therapy. -Proposal of new attitudes in humanistic music therapy: total , empathyresponsible risk and being in the truth.
	Gestalt Psychotherapy	-Theory about the experiment. -Emphasis on empowerment of the individual and broadening of awareness. -Theory of the cycle of experience. -Theory of the modes of relationship. -Interventions interventions at the psychotherapeutic process. -Emphasis on the therapeutic capacity of the experience. Intervention to facilitate self-regulationorganismic . -Theory of working with feelings by Myriam Muñoz Pólit: MATEA.	-Intensity and depth of the experiencepsychotherapeutic . -Gestalt awareness is enriched by music. -The adaptation of the experiment theory in humanistic music therapy. -The use of music in the cycle of experience. -The adaptation of gestalt verbal interventions within the methodology of music therapyhumanistic . -A humanistic music therapy technique to work on relationship modes. -Humanistic music therapy deepens and/or broadens awareness of the background-figure, through three levels: sensation, feeling and spontaneous image. -The use of humanistic music therapy methodology to work with the background-figure .process -The symbolization of MATEA with music for work in humanistic psychotherapy.
	Psychodrama	-Guidelines of psychodrama .techniques -Theories of psychodrama. -Use of sociodrama.	-The development of music therapy techniques from a humanistic point of view: sonodrama and sociodrama.

	Core-energetics	-Theory about the mask, the hidden and destructive and the core.self -Theory of character .formation -Theory of psycho-corporal typologies. -Techniques for body .typology work -Body reading. -Spiritual vision of the psycho-bodily .characterology	-Theoretical integration of the mask, the hidden and destructive self and the core as part of the personality theory of humanistic music therapy (4 beings of the human being). -Use of music for each of the body typologies, according to humanistic music therapy. -Different uses of music for grounding, charging and discharging energy. -Individual and group energetic management facilitated by the empathic use of music.
	Reconstructive experiential therapy	-Theory of reconstructive .therapy -Therapeutic reconstruction techniques.	-Technical proposal from humanistic music therapy for the reconstruction of experiences (sonodramareconstructive). -Technical proposal from humanistic music therapy for the reconstruction of experiences in individual .work
	Fundamentals of love	-The theoretical foundations of the primary .wound -Technical approach to work with the wound.primary -Responsibility for the existence of every human being.	-Theoretical integration of the wounded and vulnerable self into the personality theory of music therapyhumanistic . -The work ofthe primary wound from the humanistic .music therapy -The empathic and compassionate use of music in regressive experiences.
	Transpersonal psychology	-Theoretical approaches. -The use of ritual. The non-ordinary state of consciousness. -Spiritual vision of the human .being	Techniques for working with non-ordinary states of consciousness from the perspective of music therapyhumanistic . The integration of the heritage of the native of peoples Mexico on the human being-music relationship and the use of music in non-ordinary environments such as ritualsmusic-therapeutic . -Proposal of new attitudes for the work of music therapy : tendency towards spirituality and compassion.experiences
	Existentialism	-Philosophical approaches that guide the patient-music therapist .relationship -Theoretical framework on his vision of the human .being	-An example of the systematic use of professional observation in the process of human , developmentaccording to humanistic music therapy. -An extended phenomenological experience through humanistic music therapy.
	Humanistic psychotherapy	-Theoretical and technical approaches of different psychotherapeutic models.	-A model music therapy model border from humanistic psychotherapy.

		-The objective of psychotherapeutic work with respect to human development.	-A complex model of psychotherapeutic intervention with the use of active, receptive and mixed .music therapy
	Music Therapy	-Knowledge, analysis and comparison of models previous to music therapyhumanistic . -Fregtman: sonodrama .technique -Input of imaginary guidance with music (GIM) in the use of music in non-ordinary states of consciousness. -Theories of: Imaginary Guide with Music, Holomusic by Carlos Fregtman, Rolando Benenzon and Diego Schapira.	-A frontier music therapy model from the field of humanistic psychotherapy to work in individual and group processes. -The theoretical and practical body of humanistic music therapy from the structure of a model: philosophical and theoretical foundations, personality theory, methodology, attitudes, skills, active, receptive and mixed techniques.
Qualitative phenomenology	Phenomenological and reportsobservation patient	-The phenomenological context of the human being-music , to make any relationshipintervention. -Phenomenological processing of the music therapy experience.	-The referent of the use of phenomenology to evaluate the music-human being relationship in the process of creation of humanistic music therapy. -Music therapy process as a qualitative phenomenological work. -The attitude of total empathy based on qualitative phenomenological observation. -The methodology of humanistic music therapy as a phenomenological basis of the human being-music relationship (7 steps).
	Author's life history	-Background of humanistic music therapy. -History of humanistic music therapy.	-Identification of knowledge involved in the creation of humanistic music therapy: --Medicine: the health .paradigm --Music: the paradigm of teaching and learning for all audiences: easy guitar and voice work through the Harmonic Singing technique. --Psychotherapy: Person-Centered Approach, Gestalt, Core-Energetic, Sonodrama, Foundations of Love, Transpersonal and Experiential Therapy.Reconstructive --Music therapy: Imaginary guide with music, Holomusic of Carlos Fregtman, Rolando Benenzon's theory and use of Music-medicine.

Pluridisciplinary	Pedagogy	-Theoretical approaches to pedagogical models with a humanistic vision. -Theoretical references of the pedagogical models that guided the order and categorization of the knowledge developed in the research and creation .process -Theoretical approaches on didactics for the teaching-learning process.	-The theoretical proposal of a humanistic music therapy , which included the personal process of the students.teaching model -A music therapy model structured under the criteria of the theory of pedagogical models. -The proposal of the human being-music relationship for the development of human potential within the context of teaching-learning. -The proposal of a music therapy model that can be implemented by music therapists who have no previous training as musicians.
	Sociology	-The paradigm of epistemological decolonization that has allowed the approach to the .ancestral knowledge of the peoples originating in Mexico and borderline branches of knowledge for science: art and philosophy.	-The case of a humanistic developed music therapy model through the ancestral of knowledge the native peoples of Mexico and branches of knowledge borderline for science.
	History	Theoretical references on the study music in pre-Hispanic times. -Historiographic method for the analysis of information.	-Compilation of facts about the history humanistic music therapy in Mexico. -Itinerary of the research process and creation of the humanistic music therapy model.
	Anthropology/heritage	-The knowledge that makes up the heritage of Mexico, 's native culturesmusic and its uses.	The integration of the conception of the human being-music relationship and its uses as indicators for the study of the Mexican pre-Hispanic heritage. -The study and use of the human-music as a heritage of the native cultures of Mexico.relationship
	Fundamental human right to health	-Reference Theoretical-conceptual on Theoretical-conceptual reference on music therapy.	-A model of music therapy from a humanistic perspective that is part of the institutional effort on the fundamental human right to health in Mexico, attending different needs of the population that presents neurotic patterns.
	Human development	-Theoretical-conceptual reference in favor of human , from the approach of the United Nations Development Program and developmentits measurement : indicatorshealth, education and income. -Theoretical-conceptual reference in favor of human development, according to ADEHUM.	-A model of music therapy from a humanistic perspective that works in favor of the development of human potential, attending to the needs of transcendence, according to Abraham Maslow's theory.

Own elaboration based on Muñoz Pólit, V. G. (op. cit.).

At this point, not only did the long process of creating humanistic music therapy become evident, but also its material and immaterial requirements. As a wayof making visible -in this research- the necessary experiential to consolidate the humanistic music therapy model, figure 13 of this section was created.spaces

It is pertinent to point out that all the experiential spaces that were part of the research carried out by Muñoz between 1985 and 2008 were fundamental to achieve the objective of creating the humanistic . music therapy modelThe spaces and activities after this period are part ofthe adaptation that this model , in has undergonewhich Juan Carlos Camarena, Karen Weber, Miguel Domínguez, Ernesto Erdmenger and the students have made valuable contributions.

Figure 13. Experiential spaces implemented during the research and its current evolution of the humanistic music therapy (hmt) model				
Workshops	**Practice of mth**	**Supervision**	**Diplomates**	**mth training groups**
Humanistic music therapy Time teaching: 1885 to date Duration of workshop format: 4, 8, 12 or 16 hours	**Private consultation** Time teaching: 1984 to Duration: 1 hour per week/person	**Individual (IMMH students)** Time teaching: 2001 to date Duration: 1 hour per week/person	**D. techniques Psychomusical** Time teaching: from 1985 to 1988 (3 years) generations) Duration: 1 year	**Specialty in humanistic music therapy** Time teaching: from 1996 to 2014 Duration: 2 years
Managing feelings with music Time teaching: 1989 to date Duration: 16 hours	**Therapy groups in the group Germination** Time teaching 1983 to 2009 Duration: 20 hours	**Group (IMMH students)** Time teaching: 2001 to Duration: 5 sessions of 3 hours	**D. Humanistic Music Therapy** Time teaching: from 1997 to 2000 Duration: 160 hours (4 hours per week)	**Master's Degree in Humanistic Music Therapy** Time teaching: during theyears 2013- 2014 and 2014-2015. Duration: 2 years
The heart of the warrior Time teaching: 1988 to date Duration: 16 hours			**Diploma in Humanistic Music psychotherapy** : from year 2023 to date Duration: 9 months	**Master in humanistic music therapy** : from 2015 to 2023 Duration: 2 years
The primary wound Time teaching: from 2004 to date Duration: 12 hours				**Training in humanistic music psychotherapy** Time teaching: from year 2023 to date Duration: 13 months
Harmonic singing Time taught: 1998 to date Duration: 16 hours				**Certification in humanistic music therapy** : from year 2023 to date Duration: 7 months

Figure 13. Experiential spaces implemented during the research and its current evolution of the humanistic music therapy (hmt) model				
Integration in other work formats	**Papers**	**Proposals for work in other areas**	**Dissertations**	**Attention to the work of communities in states of shock in impact events. mass**
Humanistic music therapy subject in the certification international in neuro-linguistic programming with Dr. John Grinder. Time teaching: from 1999 to 2003 Duration: 20 hours	**National (universities, government agencies and in the of psychotherapy)[21]**	**Pedagogy: music teacher[22]** Time teaching: from 2002 to 2016 Duration: 1 year	**Defense of the thesis *Humanistic : a model of psychotherapy music therapymusic*** Year: 2008	**Working with the population after the earthquake.2017** Time teaching: 2017 Duration: different formats
Subject of music and music therapy humanistic As part of the diploma course in art therapy and artistic mediation Time: 2019 to date Duration: 32 hours	**International (congressesinternational and world psychotherapeutic)[23]**			**Adaptation of humanistic for online consultation during the pandemicmusic therapy COVID- .19** : from 2019 to 2021

[21] Go to the section *Humanistic music therapy in universities, government agencies and in thefieldof psychotherapy* in this research.
[22] The design of the diploma program was not done by Muñoz (as mentioned inthe *theoretical framework* of this research), but it is worth remembering that this program was part of the evaluations he made to determine whether the knowledge developed was consistent enough to be used in other areas.
[23] Go to the section *Humanistic music therapy in international and world psychotherapeutic congresses* of this research.

Figure 13. Experiential spaces implemented during the research and their current evolution of humanistic music therapy (mth) .model				
Integration in other work formats	**Papers**	**Proposals for work in other areas**	**Dissertations**	**Attention to the work of communities in states of shock in impact events. mass**
Workshop on handling feelings with music as part of the training of therapists.gestalt Time teaching: from 1992 to 2019 Duration: 12 hours	**World music therapy congresses[24]**			

Own , elaborationbased on Muñoz (op. cit.) and on the current training programs at the IMMH.

[24] Go to the section *Activities of humanistic music therapy in the World Federation of Music Therapy* of this research.

3.6.5. An approach to the validity of the research work on which the humanistic music therapy model is based.

Regarding the validity and reliability of the work done by Muñoz, several procedures were located. One of these was the use of qualitative that phenomenology observation was integrated as part of the model. Another of these processes was developed between 2000 and 2008, when he prepared the dissertation of his research, and some of these occurred during Muñoz', s different professional activitieswhich enriched by the possibility of including populations other than those who came directly to the IMMH in Mexico City, since the Specialty in humanistic music therapy was taught in the cities of Querétaro, Guadalajara and León.

Initially, as previously mentioned, the observation of qualitative phenomenology was used as an evaluation tool for different purposes, since its constant use ended up being integrated as part of the skills of the music therapist of this model -since total empathy is directly related to the ability of the music therapist to qualitatively observe the experience that the person during the intervention and follow it without seeking to change anything of what happens, lives It was also part of the field research carried out by Muñoz between 1985 and 2000 to determine the experiential constants that later led to the realization of the methodological , as curvewell as to develop the theory on the concepts of total empathy, being in the truth and responsible risk between 1985 and 2008.

The coherence of the results obtained , was also evaluatedthroughthe harmony between the different elements used as a measurement tool: observation from qualitative phenomenology and the different constructs of humanistic music therapy: theoretical-attitudinal-methodological-technical-technical-skill.

In this regard, it was observed that Muñoz's selection decisions regarding: which of all that he experienced was integrated into humanistic music therapy. These were guided both by the qualitative phenomenological made observations by him during his interventions and by the reports of his patients both in private consultation and group work.

Another evaluation was on the cohesion of the relationship between all the elements that constituted the humanistic music therapy model: the correspondence between the philosophical and theoretical foundations on the vision of the human being, the attitudes and skills of the humanistic music therapist, the methodological curve, the techniques developed considering their stability over time in different circumstances: in teaching-learning processes and in practice both in group and individual processes.

A new evaluation was based on the use of the results obtained in the research by other people outside the research, such as teachers and students of this model. This allowed Muñoz to verify that these different people perceived things in a similar way with respect to the approaches he had made.

With the passage of time, one of the clearest evidences that can be related to this type of evaluation are some of the theses and dissertations developed by music therapists humanistic of the IMMH -referred to throughout this work-, since most of them have studied the structure of this model, providing evidence of its soundness.

Another evaluation process was the use of the theoretical-practical knowledge developed to design a training program in the field of pedagogy and education, as was the case of ¡Música maestro! without the intervention of Muñoz in the process, with the objective of determining whether the construction of knowledge developed up to that period of time had the consistency to be used in other fields.

A process of validation of the theoretical evidences was also carried out, by means of the weaving or correspondence between the behaviors of the humanistic music therapists during their intervention and the philosophical and theoretical propositions of this model.

Finally, as a summary of this point, it was possible to identify that in terms of theoretical-conceptual-attitudinal-methodological-technical-skill, humanistic music therapy filled a gap with respect to making existing specific forms of intervention within the field of humanistic psychotherapy, transpersonal, human development and accompaniment to patients in a state of illness, generating a body of knowledge and referential as a specific method for its practice, as follows

as accumulated knowledge for its application in the form of active, receptive, mixed techniques and the laboratory of integral listening resulting from knowing the behavior of different variables and their relationship with each other, variables that correspond directly to the theoretical references of humanism, existential philosophy and the so-called transpersonal philosophies as well as their cultural, educational, social and legislative context; as well as the identification of the level of attitudes that are conducive to humanistic music therapy intervention.

Therefore, in this section it can be concluded that the work done by Víctor Muñoz Pólit is a theoretical-conceptual-methodological-technical-contextual contribution of frontier ability for the disciplines involved in its construction.

3.7. Humanistic music therapy research in the social field

The fact that humanistic music therapy is not part of the public life of the country does not mean that it has not consolidated some constructs to make its contributions not only in the field of health and human development, but also to study and intervene in some of the different social problems that afflict the country.

It should be noted that the Economic Commission for Latin America and the Caribbean (ECLAC) has considered the characterization of social problems as "a condition that affects a significantly considerable number of people, in a way that is considered inconvenient and that it is believed should be corrected through collective social action" (Suárez, s. a., p. 1.). Humanistic music therapy has been no stranger to this field of attention associated with social justice from a humanistic perspective. That is, considering the qualitative and subjective phenomenological experience of communities or people who suffer a violent event.

It should be noted that this line of the evolutionary scope of the humanistic music therapy model has been a consequence of its humanistic perspective, since it has provided it with transversality. This made evident the need to propose an index to measure the level of development of human potential from humanistic music therapy, integrating the following indicators: mental health, self-knowledge and self-realization[25].

[25] A synonym for this term is self-actualization.

This parameter was established to measure the contribution of the music therapy intervention after a process or work session with communities that have suffered acts of violence.

Likewise, it was considered necessary to propose a work perspective for the care of people in vulnerable states, hence this section.

3.7.1. The theory of *The Four Selves* as a variable in music therapy in the social environment.work

For the development of research in the area of attention to social , the theoretical-conceptual use of the personality theory of humanistic music therapy (2010) entitled by Muñoz as is proposed. problems*The Four Beings* This reference is justified because it meets the necessary conditions of a variable: to be concise, systematic, predictive and broadly applicable.

Hence, it has been necessary to give a space of exposition on the causal structure and the rules that govern mental phenomena on which this theory , providing a qualitative perspective in the attention of these collective experiences.is based

3.7.1.1. Causal structure and rules governing mental phenomena

To explain the referents that support the theory of *The Four Beings*, Muñoz has developed so far a series of categories, among these are: .the causal and its rulesstructure

Regarding the causal structure of the theory of the four beings, the author defined it as a construction that attempts to reflect the peculiar influence that events can exert on human beings when a wound (or traumatic experience) is generated in the psyche and its registration at the level of memory in the central nervous system, generating neurotic . patternsThe wound originates at the moment when the vulnerability of the human being is betrayed, violated or threatened.

In temporal terms, the experience that originates a wound can occur from before birth, early childhood to the second childhood of a person in their relationship as an infant with the adults in their environment (mom, dad or authority figures) and later it will be this old experience that can generate a wound to

others - as can occur in the parent-child , relationshipwhere the wound of the parents is what produces the wound in the children. Therefore, the interaction of people is part of the causal dynamics of a wound that will result in the phenomenon of *The Four Beings*.

Regarding the rule of this personality theory, Muñoz has defined it as the regularity or impact of events that have the power to generate a wound in the human , . psycheand that it is possible to observe through people's behaviorsThus, these rules are specifically the behaviors of people that in turn generate wounds to others.

Among these behaviors Muñoz has identified: expectations from parents or authorities, environmental pressure, overt or covert violence, rejection, loss, abandonment, blame, judgment, criticism, condemnation, overprotection, lack of limits, discrimination, abuse, machismo, intolerance, to mention a few.

However, for the purposes of this section, it was important to point out that the experience that originates a wound is not exclusive to the childhood stage since occur events in the life of an adult person that have the same power such as, for example, experiencing gender , violencekidnapping, armed , conflictsinsecurity and delinquency, discrimination, disappearance of a family member, accidents, illnesses, among others, disappearance of a family member, accidents, illnesses, among others, which although it is true that they do not necessarily have an impact on the person making a definitive change in the personality -within the neurotic range-, the person does experience alterations, emotional sequels or changes in his/her self-perception when experiencing aspects or internal states that had been previously unknown. Based on this, the hypothesis was built that in order to work with the population that has suffered an event that has caused vulnerability, it is necessary to intervene in music therapy with the same multidimensional perspective and with the same work resources for the wound.

3.7.1.2. Concepts and structure of the personality theory of *The Four Selves* Another important element of the construct of *The Four Selves* is its structure and concepts. In the structural elements Muñoz, for the moment, has considered the body (which includes the concepts of energy, nervous system and body),typologies

consciousness (consciousness as subject, consciousness as verb, consciousness as psychic place, consciousness as state and consciousness as levels), internal organs (mind, intellect and ego) and unconsciousness.

- I-body. It is what allows us to understand the profound link between the organic and functional relationship of the parts with their whole, because it is the concrete part of the self. The parts I and body form a unity, it is equal tothe possibility of naming in a concrete way our psychic and subtle nature.

- Central . nervous systemIt consists ofthe brain and spinal , cordwhich serve as the main "processing center" for the entire nervous system and control all body functions.

- Energy. The concept has different meanings, in this field it refers to the component of creation, manifested in the human being as vital force or energy that goes from the physical breath to the energy of the consciousness in the physical, biological, psychological, mental and spiritual strata.

- Body typologies or character system. The way in which energies create tensions and are distributed in the body from the relationship of boys and girls with their authority figures, generating characteristic physical and psychological traits in a person.

With respect to the study of the consciousness for this theory of personality, Muñoz has maintained a perspective of complexity, since there is not only one way of understanding it, since in experience and apparently also in other conceptions it has been expressed through different manifestations, for which reason it has been considered multi-experiential in the human being that begins as a unit that manifests itself in different expressions of itself and to make them visible, Muñoz has denominated them as verb, place, states and levels, hence the following considerations:

- Consciousness as unity. It is the absolute consciousness (Citi), it is the power that produces the manifestation, because to the extent that Citi is the source of the subject, the object and has no means of proof, which can prove it, since it is its own source (Sankaranchaya, op. cit., p. 65), so it is our essential nature.

- Consciousness as a verb refers to awareness, which is a way in which human beings know a little more about themselves (self-awareness), because to

Through this self-discovery, the person knows what he/she feels, what he/she perceives, .taking into account what is happening to him/her both on a bodily and mental level

- The consciousness as a psychic , placedirectly associated to what has been defined as: the Self, according to Carl Gustav Jung (Frager, 2007, pp. 82-82) or the Core or Higher defined by John Pierrakos (2009), as a totality, from where the noblest qualities of human nature emanate. It is the wisest inner place of the human being. Self In this place is located human potential to transcend one's own history or to be resilient, it is also the place where feelings such as love, compassion, forgiveness, harmony, kindness, calmness, among others, are located.

- Consciousness as a state, according to the consciousness of each human being, is divided into three states: wakefulness, sleep, deep sleep. Each of these is exclusive. "The fourth state of consciousness is always present as the consciousness that witnesses the other three" (Ibidem, p. 174) its name is Turīya/Turyatita according to the conception of the philosophy of Kashmir Shivaism or Trika Shivaism.

The waking state is the state in which the higher neurocognitive functions are active. It determines the perception and knowledge of the psychic world of each person and of the surrounding world. And in relation to the non-ordinary states of consciousness, the state that is modified is that of attentive , wakefulnessthat is to say, different from the state of beta waves typical of the circadian phase in which we are awake.

- Consciousness as levels of the spectrum of consciousness according to Ken Wilber (2005), in this regard the author detailed: "these levels are not separate from each other, but overlap to infinity', we have selected these six basic levels because they are easily recognizable, since they form "nodes" in the spectrum" (p. 184). Specifically Wilber refers to the following spectra: person/shadow, ego/body, biosocial, organism/environment/existential, transpersonal, and mind/universe.

Other structural elements that Muñoz has studied and integrated into his personality theory have been from the perspective of Śaivism of Kashmir: internal that organs include the mind as the origin of thoughts, the intellect or discernment as intelligencedeterminative , and the ego as the consciousness of the original or natural , selfbut

related to something else. These three organs as a whole make up the psychic apparatus or mental operation, as could be observed:

- The mind as a product of the ego, which cooperates with the senses in constructing perceptions, and constructs images and concepts.

- The intellect as a place where objects are reflected in two ways: external and internal. The external reflections occur through the eye or the senses and the internal ones are the images constructed from the impressions left in the mind.

- The ego as a product of the intellect, for it is the consciousness of the self and the power of appropriation. When the consciousness as unity is put in relation causes the ego. In this regard Swami Muktananda (2014) stated:

> We all have the consciousness of the Self. It exists naturally within us and is pure. If we leave this self as it is, this self is God [consciousness as unity]. But we always add something to the self, and as soon as we it dobecomes the ego and causes all our problems (p. 7).

And finally, the structural element of unconsciousness, which has been considered by Muñoz as the area of the psyche to which consciousness as a verb does not have access, so it is an unnoticed mental state that in human beings generates behaviors, without realizing it, since it does not depend on their will to do so.

Once some of the concepts and structure of the personality theory of were exposed*The Four Selves* , it was necessary to specify that it has the potential to provide a dimensional but also precise perspective for music therapy intervention; as well as theoretical references with which to represent properties, characteristics and relationships of the internal experience of people an event that caused an injury; and to have elements that can be quantified, known and recorded in order to reach conclusions.

3.7.1.3. Conceptual definition of the elements that compose the dynamics of the personality theory of *The Four Beings* as a variable of music therapy research in the field of social problems.

Muñoz defined as part of his personality , theorythe following psychodynamics: the protective/defensive , selfthe destructive/constructive , selfthe vulnerable , ,selfand the essential self

dimensions experienced before an event that generated in a child -or for the purposes of this proposal in a person or in a community- a wound.

For its purely theoretical approach in this research, was the logic of its origin : special being, and the consequence of the wound in psychodynamics: the protective/defensive being, the destructive/constructive being, and the vulnerable being.considered

It should be noted that in practice this order is not such, since when intervening in processes in the stage of conflict or personal problems of the patient, one does not start with the essential , .beingand not all the work done within the field of humanistic music therapy is with the wound

In theoretical-conceptual terms, this personality theory can initially allow to approach social problems and intervene with a construct that has the scope to show a certain level of complexity of the experience of events or facts that have the power to impact on society generating a wound or fragmentation in people's lives.

Muñoz has observed that the wound develops internal experiences that are not expressed in only one sense, whether it is the protective/defensive self, the destructive/constructive self or the vulnerable self. The experience generally encompasses each of these, which is why it is important to work through these types of experiences from this dimension before seeking an intervention that facilitates the healing of the wound through the work of the essential self.

3.7.1.3.1. The essential being

In terms of the theory of personality proposed by Muñoz, the original nucleus of *The Four Beings* is the essential being, since it is the fundamental basis from which the other areas of the personality emerge and take their energy, without being touched or diminished by the psychodynamic relationship between this and the protective being, the destructive/constructive being, and the vulnerable being. Being then, a being immanent to the human being from which everything emerges, without suffering changes generated by the external or internal experiences in spite of the fact that the consciousness loses contact with it.

In addition, the essential being possesses a nature that is linked to the consciousness of the Highest Reality; therefore, it is the origin of the human being's capacity to go beyond

In fact, Muñoz has observed that it is precisely in this essence that people achieve the healing of some aspects of their primary wound, as well as the development of their potential; however, he has also stated that in order for the consciousness to identify with this being, it is necessary to liberate and release some mechanisms of the destructive/constructive being, the hidden and repressed being, and the vulnerable being. This through personal work because, although the essential self does not change, our state of consciousness about it and the way in which we manifest it can be .modified

In terms of the approach of working on the essential being as a variable in the study of phenomena that reach the category of social problems at a theoretical level, it has implied assuming that the construction of a more functional balance for the study is possible to the extent that the existing needs of the problem are addressed and that the affected population can recover the awareness of this area in favor of healing the experience of the wound.population

In general terms, a first step can be the identification of the shared wound at the social level about the lived event that fragments life at the individual and social level, and to identify the state in which the population finds itself with respect to the four beings, in order to identify whether they are phenomenologically in the state of being of protection/defense, in the destructive/constructive being or in vulnerability.

The second step may be to design the experiment with which the intervention will be carried out, starting from identifying the state in which the population finds itself and attending to the different needs derived from the wound. Specifically, the needs of individuals or communities according to each of the different beings will mark different approaches to analysis and interventions, since it is not the same to work with the vulnerable being as with the protective being or the destructive/constructive being.

This has implied in the field of humanistic music therapy to give space to each of the expressions of each of these beings, in order to restore the possibility for to the person find the answers and the satisfaction of the psychological needs according to each of this theoretical perspective.

The third step will be the consequence of the previous work because it has to do with people moving towards their capacity for resilience, transcending, re-signifying, ,healing

It will therefore be important for the population under study to identify what their essential being is like and what resources they have at their disposal.

3.7.1.3.2. The wound

With respect to Muñoz', s theory of personalitythe human being loses consciousness of his true nature (beingessential), a asresult of a cause or experience that originated the wound. This fact originates a fragmentation in the consciousness and gives way to a dynamic of three subsystems: the being of protection/defense, the hidden and repressed being, and the vulnerable being.

In terms of the basic objective of the psyche to achieve and when it loses , to itrecover an acceptable level of dynamic equilibrium with which to maintain the person's existence, Muñoz detailed that

> The multiple functions of each of these beings have a principle of survival or of safeguarding the integrity of the person, being initially a creative mechanism of survival, since it makes a certain sense that the vulnerable being is psychically "protected" by the dynamics of the being of protection and of the repressed and hidden being. (Ibidem, p. 19).

It should be noted that the injury may be caused by phenomena experienced on an ongoing basis - events that may have become normalized - or as abrupt and unexpected events.

At the social level it is possible to locate these two ways in which people come to find themselves within this type of events that negatively affect or change their lives or their own physical, psychological and spiritual conditions.

Therefore, in the case of the research work on the intervention of music therapy , the injury humanistic in addressing social .problemswas considered as a fact or a series of external events that substantially affect the person in a way that is not related to the person

discordant and conflictive in the lives of groups of people. Therefore, it will be necessary to identify which are the wounds to work with, according to the study population and the social conflict: inequality, discrimination, abuse, migration, violence, destruction, war, among others.

3.7.1.3.3. Protection/defense

Continuing with Muñoz's personality theory as a reference for the study of the intervention of humanistic music therapy in social problems; the protection/defense being is a condition of the psyche that develops from early childhood inthe relationship with the environment from the experience of the primary ; .woundso this mechanism is present as part of the experience when an event that causes a wound in a population is experienced

This area of protection/defense has the function of maintaining contact with reality external with a certain degree of health and functional sanity in the personality; but this cannot supplant the authenticity of the essential being, on the contrary, remaining installed in this level of experience of social conflict, only leaves the population in a state of evasion, disconnection and dissatisfaction of their authentic needs.

Regarding the approach to the protection/defense self as a variable in the research work of humanistic music therapy in social , problemsthis was done so that the study population could know, express and become aware of their protection/defense self and work on satisfying the organismic need in this area.

3.7.1.3.4. Being destructive/constructive

The destructive/constructive being, according to Muñoz's theory, also has its origin in the wound (as fragmentation of the true nature of the human being: the essential being), and in this regard the author (op. cit.) has pointed out that "at the same time that the layer of protection is generated, the [destructive/constructive] being is being created, which is nothing other than all the feelings, behaviors, thoughts and experiences that systematically have been relegated and judged" (p. . 21)But he pointed out also that this area of the human being has the capacity to generate wounds in others.

This allows us to observe the behaviors that develop in human beings or communities to destroy and self-destruct or other non-functional behaviors; hence the importance of attending to this area in the music therapy intervention, which is the experience of living the event or events that generated a wound at a level.social

3.7.1.3.5. Being vulnerable

Regarding the vulnerable being, it was observed that this area is not properly the wound, since this internal space is an external fact and the vulnerable being is the consequence experienced by people about the event that damaged their lives. In this regard Muñoz (op., cit.) pointed out that this area is:

> Another layer even deeper than the protected self, and than the [destructive/constructive] self. It is a layer of the psyche of greater sensitivity of the human being. In this layer there is always a pending appointment, between the conscience and the pain that is part of it, since other feelings and experiences are present that we suspended and left interrupted, for fear of our parents' reactions.
>
> Unfortunately culture does not give space to accept our own vulnerability or that of others, our evolution and our paradigm is more about being strong or martyrs, and the human pain that is in the layer of being vulnerable has nothing to do with basking in it. There is a mismanagement of the feelings that are proper to this layer, as we avoid them, minimizing or exaggerating them.

> This could be the layer that originates the psychological the creation of protected self and the [destructive/constructive] self (p. 23).

In terms of the proposal made in this research, it should be noted that being vulnerable makes it possible to account for the most sensitive elements of people's experience of the event that originated the social wound.

Like the other approaches essential self, protective/defensive self, destructive/constructive self, and vulnerable self form the parameters for designing the intervention experiment and facilitating the process for people to access their potential to transcend the psychological dynamics and experience of wounding.

3.7.1.4. Independent variable in music therapy work in the social environment, according to the theory of the *four beings*

As an independent variable, one is initially proposed in a general : waytime, which can be considered in a work session (before and after the intervention) or in a whole work process (covering several sessions).

Therefore, a diagnosis would have to be considered to account for the state of the subject: the wound and the different approaches (according to the four beings) of attention in the study population during the music therapy intervention, to obtain the necessary information to account for the contributions of the process before, during and after the intervention at a personal, family, social and spiritual level.

3.7.1.5. Dimensions of *The four beings* as a variable

With respect to the different dimensions located in *The four beings* worked on as variables, four could be identified.

The first dimension allows us to address aspects inherent to the human being at a theoretical level, since according to Muñoz (op. cit.) *the four beings* make up part of the psychic structure of the human being.

The second dimension of *The Four Beings* is that they can be observed as part of the different stages of the music-therapeutic process in which the wound is worked on, because

> The integration of these aspects (*the four beings*) was more a pattern given by the patients in individual and group practice, where, organismically speaking, people often marked a natural sequence during the process of psychodynamic work.
>
> The Cre-Being , processtheoretically , statedis a first conclusion, the result of the observation [...] of diverse processes in the work with the wound. The organismic tendency, when working giving space for each of these four aspects that I call the four beings, marks a sequence in how each ofthem emerges (the being protective - the hidden and repressed - being the vulnerable and the essential being) (Muñoz, op. cit., p. 21).being

The third dimension is that *The Four Beings* in the case of working with the wound can also provide a guide or map for specific music therapeutic interventions since "the process of Cre-Being is a way of working with each of these layers with the intention of recovering our awareness of the essential being, to generate a space of life that is from our true nature" (Idem).

As a map of the areas of work for music therapy interventions in problems social are different stages or phases of care for people and communities who have suffered a wound as part of social problems: those that are imminent (those corresponding to the vulnerable), beingof support and encouragement (those characteristic of the essential being), those that have been normalized (those associated with the destructive/constructive being), to specifically address the needs of the subjects of study from the perspective of *The four beings* without ceasing to establish a certain

integrality, since this perspective includes different elements or aspects of the phenomenon or case study.

Likewise, the fourth dimension identified was just the concept that has been specifically focused on the theme of the origin of this psychodynamic process of *The Four Beings*: the wound, a concept that can be interpreted in the study of humanistic music therapy in its intervention in social problems as the area of the human being that can generate a wound in society: the destructive/constructive being, hence the importance of working on it.

Therefore, the use of the variable *Four Selves* has the scope to make a music therapy intervention in a dimensional way with observable and quantifiable elements (indicators).

3.7.1.6. Indicators in the humanistic music therapy work to address social problems.

Although it is true that psychodynamics is complex and has been the subject of various theories in an attempt to explain it, none has been able to explain it completely. However, for this research, the theory of *The Four Selves* proposed by Muñoz allowed us to identify elements that can be studied, since each of these four areas is expressed in a unique way: emotions/feelings, attitudes, behaviors, neurotic needs and organismic needs. These specific forms can act as indicators in the music therapy process, since they also reflect changes in the person over time, that is, before, during and after the music therapy , .intervention processwhich facilitates the development of research on social problems

In order to formulate this proposal, these indicators had to meet the following basic conditions: "validity, reliability, sensitivity, comprehensibility and accessibility" (Diputación de Cádiz, s.a., p. 8). These characteristics are covered with their respective scopes and limits in the proposal for the use of the theory of *the four beings*.

At a theoretical level in terms of reliability, the conceptual use of the *four beings* as indicators can allow us to observe the differences in scores that are observed in the different moments in which they are measured.

Regarding the sensitivity of the proposal of the *four beings* as indicators for the development of an investigation in the field of attention to the population that has suffered some type of social problem, it was observed that these have the scope to present in their results qualitative distinctions of the magnitude of what is to be measured, .hoping to obtain an acceptable degree of precision with respect to the measurement in its margin of error

Likewise, in relation to validity, the theory of *The Four Selves* allows showing score differences in the characteristics that are intended to be measured with respect to the work done before and after the music therapy intervention process.

In addition, the handling of the *four beings* at a theoretical level can be an understandable reference to approach a complex phenomenon in a way that can be interpreted with relative ease, since they account for identifiable and understandable aspects for those who receive the information.

With respect to the requirement of having an accessible indicator, it was observed that this is evident for the study population as well as for the researcher.

Therefore, the purpose of this proposal was to address the need to generate and implement indicators that reflect changing realities or realities not captured by traditional indicators in other disciplines; taking into account the indications made by experts in the fields of sociology and anthropology who "have pointed out that the exclusive use of quantitative indicators reduces the vision of reality [of the subjects of study, so] it is necessary to incorporate qualitative indicators and get closer to the experiences [of these subjects]" (Ibidem, p. 6). These can be observable from qualitative phenomenology to measure in people the changes in their emotions or feelings, attitudes, behaviors and needs specifically associated with each of the *four beings*.

The study of emotions and feelings specifically related to *The Four Selves* as a theory of the personality of humanistic music therapy has become a catalog exercise, allowing us to observe this psychic-bodily aspect within a range of specific behaviors.

In addition, Muñoz (2008-2024) has been associating emotions and feelings to other observable aspects such as attitudes, behaviors, needs (created

only through thought: neurotic needs and those linked to an organismic sense and self-regulation, as can be seen in Tables 5, 6, 7 and 8 of this section.

Table 5. Indicators of the essential being (healing of the wound)				
Emotions/feelings	**Attitudes**	**Conduct**	**Neurotic needs**	**Organismic needs**
Affection Love Joy Paz Tenderness Plenitude This Trust Freedom Gozo Pleasure Plenitude	Acceptance Empathy Respect Be at the truth Risk Responsible Compassion Trust Freedom Flow with existence Gratitude Autonomy Delivery Detachment	C. Compassionate Interest by the another Generosity Optimism Care Honesty Creativity Autonomy Trust Impeccability		Amar Contribute Harmony Beauty Creation Share Justice Realization Unit Search from Truth Spiritual Balance

(Muñoz, 20024, n. p.).

Table 6. Indicators of protection/defense being				
Emotions/feelings	**Attitudes**	**Conduct**	**Neurotic needs**	**Organismic needs**
Reactions emotional: Cholera Pain victimized Contempt False affection Indifference False joy	Minimization Denial Victimization Projection Avoidance Desensitization Fixing Depersonalization	Manipulation Blackmail Seduction Blame others Submission Isolation Joke Intellectualization About making Addictions	Defense Self-demanding Self-victimization Self-assessment They are based on in beliefs	Protection organismic

(Idem)

Table 7. Indicators of being destructive/constructive				
Emotions/feelings	**Attitudes**	**Conduct**	**Neurotic needs**	**Organismic needs**
Anger Anger Fear Hate Aggression Irritation	Destruction Self-destruction Negativity Depression Dejection Despondency Mistrust	Resentment Contempt Indifference Jealousy Trial of other Auto	Destruction Self-destruction Apparent safety Prepotency	Dignity Setting limits Strengthening Empowerment Self-Respect Accountability

Despair Guilt Envy	Pride Pride Aggression Aggression Confrontation Prepotency	trial Aggression (Active or passive) Negative Intent Aversion Remorse Competition Confrontation Humiliation of the other Abuse Intolerance Exclusion Exclusion Punishment Condemnation Division Discrimination Control	Self-judgment	Energetic Rootedness VitalityOrder

(Idem)

Table 8. Indicators of vulnerability

Emotions/feelings	Attitudes	Conduct	Neurotic needs	Organismic needs
Sadness	Weigh	Isolation	Affective mania	Privacy
Emotional pain	Depression	Auto	Attachment to	Contact
Shame	Auto	devaluation	suffering	affective
Abandonment	abandonment	Fear	Isolation	Self-nutrition
Rejection	Low Self-Esteem	Wendy Effect	Avoidance	Self-containment
Insecurity	Disappointment	Submission		Links
Homelessness	Despair			true
Vacuum	Disconsolation			Membership
Vulnerability	Pessimism			Auto
Humiliation	Fatalism			protection
Desolation				Autonomy

(Idem)

These indicators have the task of marking observable parameters, which differ from each other during the experience of the studied . populationA proposal for obtaining the information is by means of a questionnaire that includes emotional, attitudinal, behavioral, neurotic and organismic needs parameters, since these would allow obtaining the information individually, qualitatively and phenomenologically with respect to the experience in the present.

To measure the results of the intervention, it was proposed to use the human development index composed of the following indicators: mental health, self-knowledge and self-actualization.

3.7.1.7. Human development index of humanistic music therapy

The variable refers to those characteristics that can be measured using scales (converting the quality into a quantity or number) on the evolution of the state ofthe population after a process of intervention or a work with humanistic music therapy.

The human development measurement index composed of three indicators: mental health, self-knowledge and self-actualization, was proposed to measure changes at the subjective, phenomenological, qualitative level in the study population after the intervention.

These indicators refer to mental health as "a state of mental well-being that enables to peoplecope with life's , to stressful momentsdevelop all their abilities, to learn and work well, and to integrate into their environment" (WHO, n.a., s.p.); self-knowledge as the capacity of people to recognize who they are, what they feel and what they do with it (attitudes and behaviors), what they authentically need and the responsibility for it in their life and environment; and finally, self-realization understood as the capacity of human beings to become aware of their spiritual nature, their capacity for transcendence and act from their resources to seek to achieve the significant purpose of their life affirming a common good.

This will be done through the use of a measurement instrument that suits the specifications job such as test , designinterviews, questionnaires, qualitative phenomenological observation and participant reports during each person's work sessions.

This information will make it possible to estimate whether people were able to make progress towards the indicators of the index despite the state of vulnerability derived from the experience that violates the vulnerability of the people in a community.

It should be noted that this section has allowed us to realize the potential of the development theoretical-practical of *The Four Selves* as a tool to continue

attending to the needs of the population at a social level through music therapyhumanistic .

3.8. Proposed definition of humanistic music therapy resulting from this research

In this section we finally proposed a definition of humanistic music therapy based onthe results obtained in this transdisciplinary , studyas well as the different interactions that have been developed in humanistic music therapy and .showed the degree of development of its complexity

3.8.1. Humanistic music therapy as a complex system

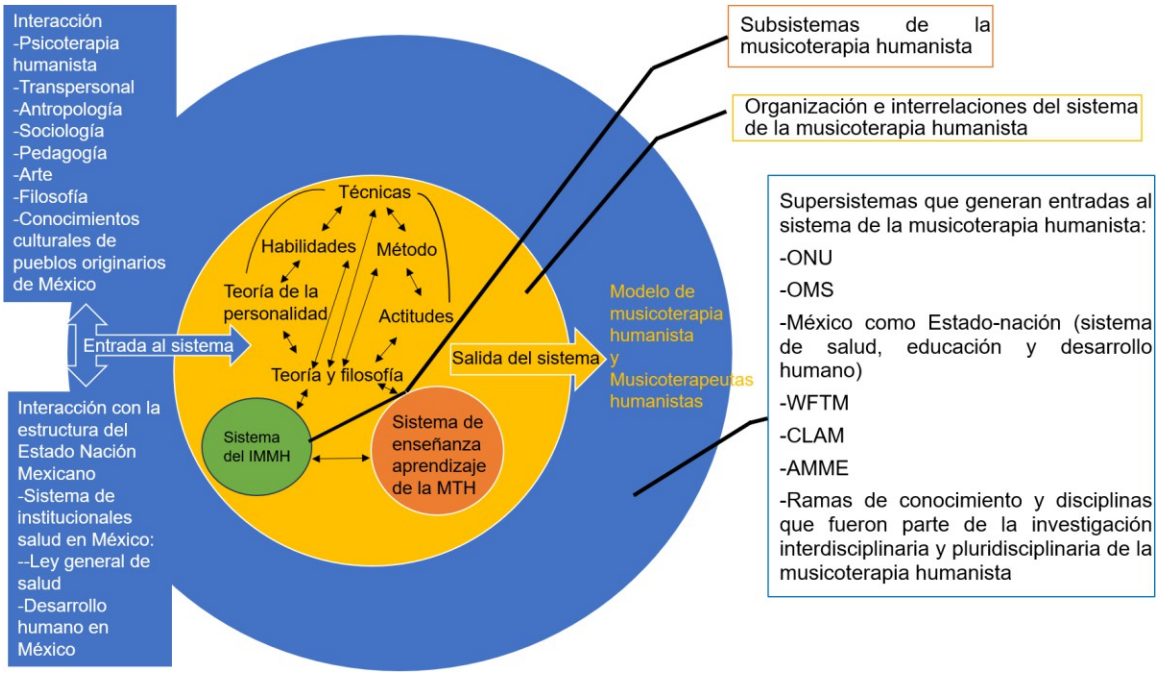
At this point it was possible to have some of the elements of humanistic music therapy as a complex system, it should be noted that, given the limitations of this research, it was only possible to make palpable some of its descriptive aspects: its structure as a system (components and subsystems), its organization, interrelations, interactions; some of the complex systems involved that are part of its environment or supersystem; some of the dynamics in function and operation; as well as the disciplines that participated in its development and therefore can participate as part of its study -theme exposed in the section Humanistic music therapy and the study methods used during its *creation*-; its behavior according to its emergence -already shown in the point of this research The health sector and music therapy in *Mexico*-; which allowed us to identify its transversality; since although music therapy as a discipline has this scope, not necessarily each of its uses -according to the categories established by the WFMT- has it.

3.8.1.1. Structure, order and interrelationships of humanistic music therapy as a complex system

For the development of this section we considered "the trinitarian concept: organization, system and interrelation" of Morin (op. cit., p. 125), the environment as a supersystem and that

provides some of the inputs that generate interactions to the humanistic music therapy . Figure 14 was proposed as a visualizationsystem.

Figure 14. Structure, .order and interrelationships of the humanistic music therapy system



Own elaboration

The disciplines that can be considered as part of the study of humanistic music therapy are not only its original discipline but all those that were part of its development through interdisciplinary and multidisciplinary methods, and that formed the transdiscipline of this research.

Among its order, its components were located: theoretical and philosophical elements, attitudes, method, techniques, skills and its subsystem: teaching-learning system, as well as its dynamics, exposed through its functions in the section Theory on pedagogical models and humanistic , music therapyof this research.

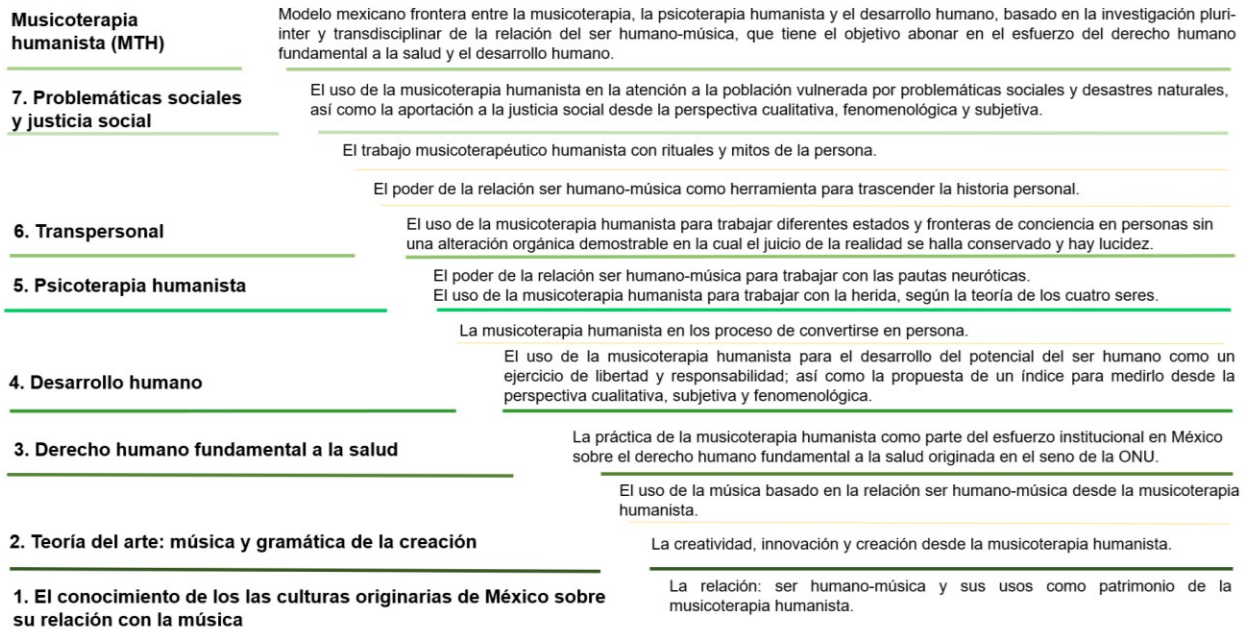
3.8.1.2. Some of the transversalities of humanistic music therapy

Humanistic music therapy as a complex system through its interactions with other disciplines and fields has evolved from this perspective which has enhanced its

transversality (Figure 15), since this model, although not it isyet part of public in life Mexico, has joined the effort to build a more functional balance for the intimate and social life of human beings. In this regard, it is worth noting that each of these gave an account of some of the knowledge developed within this model.

Having pointed out some of the transversalities of humanistic , it was music therapynecessary to remember that this, as wellas other approaches or models of this discipline, are part of a complex web of interactions, given its objectives associated with fundamental human rights to health and human development, Therefore, its integration into the public sector in its country of origin is essential to advance the evolution of this model, music therapy as a discipline, the training of music therapists and to join as part of the exercise of the population in relation to right the fundamental human to health and their right to the development of their personal potential.

Figure 15. Some transversalities of humanistic music therapy.



Own elaboration

Another of the observations made as a resultof Figures 14 and 15 was that an indispensable element for recognition, integration and promotion by government agencies, specifically the Ministry of Health of the Mexican government,

public and autonomous universities in the country -considering the different disciplines that, given the interactions of the discipline, can be studied and music therapy developed-.

Regarding the result of the WFMT exercise interms of the decolonization of music therapy, cataloging humanistic music therapy as a model has provided music therapists trained in Mexico with this degree of legitimacy.

Likewise, in the current state of music therapy in Mexico, was considered the possible support or orientation of this federation and the instances associated with it, such as CLAM, , given the political value, its representation before the community of music therapists in the world and the accumulated knowledge in terms of the experience in the different countries of the world where the integration of music therapy as part of the public life of the countries has taken place.essential

3.9. Proposed definition of humanistic music therapy from a perspectivetransdisciplinary .

Humanistic music therapy is the Mexican model based on the pluri and interdisciplinary investigation of the relationship between the human being-music and its therapeutic uses: human being-music and its therapeutic uses, which is located on the border between its discipline, humanistic psychotherapy, transpersonal and human development with the aim of contributing to the effort of the fundamental human right to health and human development through the care of people both within the neurotic range or who have the need for self-realization or joining in an interdisciplinary way in hospital settings also considering relatives or caregivers of patients and the medical body, in addition to intervening in a transversal way in other areas, either through individual or group work.

3.9.1. Comparison of the proposed definition of humanistic music therapy and the WFMT definition of music therapy.

For the development of this section, a comparative exercise was carried out between the definitions of music therapy, considering the one coined by the WFMT in 1996 and the resulting definition of music therapy.

of this research for humanistic music therapy (table 9), in order to observe the requirements of the referent, with respect to the models that conform it.

Table 9. Comparison of definitions of music therapy and humanistic music therapy.

Sources	Definitions
World Federation of Music Therapy	Music therapy is the professional use of music and its elements as an intervention in medical, educational and everyday settings with individuals, groups, families or communities seeking to optimize their quality of life and improve their physical, social, communicative, emotional, intellectual and spiritual health and well-being. The research, practice, education and training clinical in music therapy are based on professional standards of according to cultural, social and political contexts (s. p.).
Results of this research	Humanistic music therapy is the modelbeing-music and its therapeutic usesMexican , based on the investigation pluri and interdisciplinary of the relationship between the human : human being-music and its therapeutic uses, which is located on the border between its discipline, humanistic psychotherapy, transpersonal and human development with the aim of contributing to the effort of the fundamental human right to health and human development through the care of people both within the neurotic or who have the need for self-realization or joining in an interdisciplinary way in hospital settings also considering relatives range or caregivers of patients and the medical , bodyin addition to intervene transversally in other areas, either through individual or group work.

Own elaboration based onthe definition of music therapy, according to the World Federation for Music Therapy.

At this, it was possible to summarize in a statement the complexity in which the humanistic , music therapy model has developed theoretically and practicallygiven the interactions it has with its environment, as well as the body of knowledge involved in its creation, which is what has endowed it with its transversality. In this definition proposal, the elements of its transdisciplinary nature, its raison d'être, its objectives and its correspondence with its context became evident. These aspects, taken together, can serve as a reference to make it visible and as a means to satisfy some of the fundamental human rights. In addition, they point out the next challenge of evolution and adaptation marked by the need to integrate humanistic music therapy into the country's public life, exemplifying the challenges faced by this discipline in Mexico within the public sector.

3.10. Experiences and contributions of music therapy in public life in continental countries: Argentina and the United States.

For the development of this section we considered the importance of other music therapy works and experiences at a continental level, regarding the challenges Mexico faces to integrate music therapy in the public sector; for this purpose we designed an questionnaire interview with three questions (see Annex III), order to obtain some guidelines that give different instances of music therapy in Mexico a reference on the pending tasks to achieve this goal.

Among the music therapists selected for this exercise are Cheryl Dileo from the United States, Diego Schapira from Argentina and the country of Brazil, whose experience we were unfortunately unable to obtain for the development of this section.

3.10.1. Cheryl Dileo and Diego Schapira

Regarding the process of decolonization of knowledge by the WFMT and its importance, Dileo and Schapira agreed on the relevance of the issue, inwhich music therapy and its institutions been immersed, and in which the discipline has been enriched from the perspective of its complexity.have

Dileo stated in our interview that WFMT recognizes the decolonization of music therapy as an issue and supports efforts to decolonize it. In her words, based on the diversity in the U.S., there is clearly no single way to implement music therapy. Music therapy is based on individual assessment and the use of music therapy according to each individual's needs, preferences and values. All of these aspects are determined by the individual's culture (broadly defined), as well as by the intersection of cultural variables. This is not new in music therapy. The problem is that training does not sufficiently emphasize this need, nor does it provide students with the skills and humility necessary to apply music therapy to each individual and be willing to learn about the client's cultural needs. When is accomplishedthis , the individual's cultural needs and values are addressed in an ethical manner.

Dileo also noted that it is important for educators and trainers of music therapists to understand that one cannot simply transfer a music therapy approach from one culture to another. Assumptions, dynamics, and therapeutic approaches are likely to be inappropriate without an adequate understanding of First Nations beliefs about healing, the roles of the music therapist, and core values regarding client , autonomyrelationships, expectations about therapy, and cultural beliefs about healing.

Music therapy can only be legitimized within the context in which it is practiced. For example, research conducted in North America on the effectiveness of music therapy methods cannot be generalized to other cultures if members of those cultures have not been part of the research . processFurthermore, the type of research that leads to its legitimization will depend inevitably onthe cultural of the group being studied.preferences

For his part, Schapira observed that decolonization in the World Federation of Music Therapy has undergone important ups and downs. Perhaps the most important moment of opening took place between 1993 and 1999, during the presidencies of Cheryl DIleo and Tony Wigram when it was decided to open the incorporation in the steering committee of members from countries that were not members of European, North American or Australian countries as had been the case until then.

Schapira went on to say: this was certainly very enriching for the international community of music therapists and even . allowed to be the very of music therapy Since then, 'non-traditional' forms began to be heard definition reconsideredor 'curious' for some, but which were legitimate practices in their places of origin. However, he pointed out that these forms are still far from being fully integrated into the health systems of developed countries.

Alternative ways of thinking about music therapy, including conceptualizations coming from native peoples, are still far from being integrated into everyday practice.

Schapira also mentioned that a few decades , agothe World Federation appointed "regional representatives", which could have been an opportunity to foster interaction and mutual enrichment. However, this function has been watered down with

time. The "representatives", who originally fulfilled a function similar to regional "delegates", have become more like informants on what is happening in their respective areas, without a clear academic or political function.

, although the World Federation projects an inclusive , it imagehas intensified its colonizing . attitudeA clear example occurred during the last world congress in Canada, where almost no Latin American, African or Asian countries were considered as "developing", resulting in equal rates for colleagues from those countries as well as for Americans, Germans or Norwegians.

What voice did havethe "representativesregional " ? None.

Nevertheless, Schapira concluded by pointing out that the voice of the WFMT continues to be important for international organizations and the endorsement they provide is fundamental for the regional development of music therapy.

Dileo's and Schapira's statements showed the challenges that music therapy has faced and continues to face as a discipline developed worldwide, since one of the observations that could be made is that there is a lack of epistemological frameworks and specific study methods to address the issue of decolonization or the integration of existing ones for its evolution, .since music therapy that belong to countries that preserve their cultural diversity are not feasible to study from the existing frameworks of colonizationproposals

This could be due to the fact that unified cultural references in some countries are not applicable to more diverse contexts. The main challenge is to expand the frontiers towards perspectives such as those proposed by Dileo -who specifically addresses the cultural issue in relation to music therapy- which requires new methods under this paradigm. An example would be to approach the ancestral musical traditions of native Mexican peoples in order to study their healing practices.music

Another observation, in the case of Mexico, is that the music therapy that has been developed and practiced is not alien tothe challenges of decolonization, as has been shown throughout this work. In fact, one of the challenges has been to count on its inclusion in different instances and from the endogenous experience it can be stated that the is a challenge that has not been met.challenge of integrating music therapy therapy in in public public sectors sector in favor of the music the practice of

of the population living in the country with respect to their fundamental human right to health has been nil.

Although recognition by organizations such as the WFMT has not been the only obstacle, it has hindered its study in universities and the development of research . that contributes tothis sectorThis has left our object of study

-humanistic , music therapywhich has been present in Mexicofor more than 39 uninterrupted years, on the sidelines.

At this point, Dileo observed from what he has seen in other countries - although each country is different both culturally, in terms of health and educational systems - some important points to continue working on integrating music therapy into the public sector in Mexico. Among them:

a) The creation of academic training programs in recognized and, hopefully, in public universities supported by the government. have not seen music therapy advance universities Ianywhere without the existence ofa university program (hopefully at the master's level).

b) The creation of a professional organization to support the development of music therapy and for the people involved to work collaboratively to do the work necessary to build the profession. The process is much, much slower when there is more than one organization or there is competition between organizations.

c) The availability of research supporting the efficacy of music therapy. The type of research that will be accepted by the medical community should be determined in advance, and there should be an organized effort to make the research available to the medical/educational/etc. professional sector.

d) The development of a national professional credential to identify those who have received adequate training in music therapy, as well as a mechanism for pioneers and others who have built the field to receive this credential based on their experience.

e) Identification of demonstration projects and research in specific clinical areas or clinical topics (e.g., depression, dementia, etc.) that are health areas priority for the country. Use these projects to attract media attention and develop support from stakeholders (parents, families, etc.).

For his part, Schapira pointed out that, in the case of Mexico, greater are indispensabledissemination of music therapy and a greater social presence in the areas of health and education .

And he pointed out that this cannot depend solely on the titanic effort the current music therapists in Mexico -both those from the Mexican of Humanistic Music Therapy and those from the Mexican Center or those who have established themselves Institute in the country-. It is necessary to train more music therapists. This will be possible if the training universe is broadened, and for this I consider it indispensable that there is not only university training at postgraduate level but also training at undergraduate level. Inclusion in the health system and official recognition by the Ministry of Education (an institution analogous to the Ministry of Public Education) and the Ministry of Health (an institution analogous to the Ministry of Health) will be only possible if there are music therapists graduated in Mexico. Except for some hospital services with an inclusive vision, there will be no music therapists entitled to claim their place within the public or private system if there is no formal state recognition.

Obviously, organizations such as WFMT, CLAM, AMME and AIMPH play an important role together with foreign universities where music therapists are trained.

As I mentioned before, it is unheard of that after so many years of practice and with a theoretical line considered a model in the world, music therapy still isnot integrated into the public system. I believe that, in order to obtain different results from the current ones, it is necessary to do something different.

These issues are addressed inthe following section.

3.10.1.1. The emergence of the music therapy system in Mexico

According to the experience of other countries that have succeeded in getting their States to adopt the WHO recommendation to integrate the practice of music therapy within their health systems and, therefore, in the educational field at the public level -according to the observations of Cheryl Dileo and Diego Schapira- for the generation of research and the inclusion of this discipline in the education system at the undergraduate and graduate level. Music therapy in Mexico has already made inroads, only at the postgraduate level and within the limitations of the private sector since, in spite of the presence of

In this discipline in public or autonomous universities, the creation of a program of study that generates new knowledge through research and practice within these campuses has not been achieved.

In addition, according to the results of the whole section The health sector and music therapy in Mexico of this research, when establishing some of the main interactions of humanistic music therapy and its discipline with the public sector from the health, education and human development systems in Mexico, an emergency : was pointed outa bias generated at the institutional level according to the results obtained from the analysis of the main documents that direct the conduct and procedures of these systems: the *General Health Law* and *NOM-012-SSA3-2012.*

This bias has negative repercussions in three ways: the first is detrimental to the full exercise of the 's populationfundamental human right to health, since the conditions have been created for the country's public hospitals to have non-pharmacological music therapy services as part of the interdisciplinary intervention team in clinical practice, and only people with sufficient economic resources can have access to them; secondly, music therapists do not have the right to study and make a formal academic career in the country and therefore be able to serve not within the system public health despite the contributions they can make within it; and lastly, the development of the discipline in Mexico has been diminished, given the lack of its integration in public life, since being a non-pharmacological discipline it does not have the resources and infrastructure to generate new knowledge within the public health system, depending on the limitations and scope that Mexican music therapists make privately.

It should be pointed out that, without having given space in this research to review the regulatory framework of the educational system in Mexico, the analyzed referents of the health system have set guidelines and limits regarding disciplines to be covered by the education system for health care and the lines of research accepted within the country's public life. This has prevented disciplines such as music therapy from developing new knowledge and contributing to the public sector. In addition, it has limited opportunities for Mexican music therapists to

The information gathered from the interviews was used as a basis for the development of their profession and academic careers in this discipline.

Disciplines that have not been integrated into these regulatory frameworks are excluded from the necessary conformities to demonstrate their benefits and contributions in their areas. This further accentuates the inequality in the conditions for their possible integration into research and intervention teams at the public level.

The dynamics generated by institutional regulation is a circle -because of its closure- that has closed the conditions for music therapy and other disciplines that make non-pharmacological interventions to have access to resources that allow processes study and research at the levels required to be .integrated institutional life

This generates an explanation as to why research on music therapy carried out within public institutions in Mexico has only generated antecedents or experiences isolated that have not progressed within the institutional system, both in the field of health and in other fields such as education -as observed in the theoretical framework of this research-.

This same phenomenon has been observed in the interaction between humanistic music therapy and the Mexican human . development movementAlthough there are undergraduate and graduate programs in this discipline or related models such as psychotherapy and humanistic music therapy, they have not been fully integrated into the country's public sphere. Despite the endorsement granted by the SEP to these educational programs arising from the private , sectorthese disciplines have no chance of being integrated within the public sector even though they have worked to facilitate training transversal that facilitate and guide processes of mental , healthself-awareness and self-realization, promoting necessary conditions to improve the social life of the country.

It seems evident that the necessary work still needs to be done for to Mexican institutions undertake a process of decolonization of knowledge, generating conditions . equitable for the disciplines that form part of the public health and education systemThis would make it possible to integrate into the public health and education systemthose disciplines -such as .music therapy-

humanistic - that are already contributing to social welfare not only from a disease-centered perspective.

Up to this point, it was possible to point out that either of the two perspectives (health and human development) presents an area of opportunity for Mexico, not only to build equitable conditions for individuals, but also for the disciplines practiced in the country.

It has become clear that music therapy in Mexico has evolved and adapted thanks to the population which, for many years, has not had any instance to support the development of this discipline. The work done by Muñoz, his collaborators, students and partners, as well as the efforts of other music therapists who left the country to train in foreign universities -due to the lack of programs in Mexico- are proof of what does exist in the country.

Mexico has a music therapy model that was born within the cultural context of the country and its institutional . conditionsIt also has a population of music therapists trained as graduates, teachers, doctors and specialists in models such as humanistic music therapy, imaginary guidance with music, plurimodal approach, among others. Organizations such as the AIMPH and the AMME are also present, as well as the experience and trajectory of Muñoz. The support network built by the country's music therapists with communities and representative instances is .another significant value

The value of this network is key in this emergency, since many of its members are part of the institutional work in their respective countries and can help accompany the process of inclusion of the discipline at the public level in Mexico.

This as a whole, have the scope to concretize music therapy programs at undergraduate and graduate , in levelorder to initiate the integration of music therapists in the public health system at national level -following the experience of other continental countries such as Argentina and the United States of America, :considering the results of the different specialists both in practice and in the education of music therapists Cheryl Dileo and Diego Schapira-. Issues that Mexican music therapy is not entirely pioneer, since there are already antecedents of the work done music therapists humanists and other music therapists; without however, exist

There are still pending issues to be addressed, particularly in the political and legislative spheres, where no incursions have been made so far.

In this sense, the importance of the process of decolonization of was highlightedmusic therapy at the institutional level withinthe framework of the WFMT . Although the lack of recognition has not been a determining , it has limited the recognition of the work carried out in Mexico, as it has prevented from it being recognized as a professional discipline that works for the common good and the fundamental human rights to health and human development in both the public and private sectors. On the other hand, although there have been important scientific research meetings, congressesworld, Latin American and national , conferences, seminars and music therapy , forumsas well as its academic development, both in training and research, in the case of Mexico there has a beenlack of institutions representing music therapy in the country, In the case of Mexico, the institutions representing music therapy in the country, Latin America and the world need to establish communication, exchange and debate relations with government, academic and public health institutions -since this research did not find any evidence showing this type of exchange- with the intention of establishing an approach that would favor the conditions to .start the integration of this discipline in the public life of the country.

Therefore, one of the many issues to be addressed by Mexican music therapists is to build bridges that bring this discipline closer to the representatives of the fields that would allow them to advance towards its legitimization and consolidation of the discipline in the country in the public sector.

The political and informative work between the different public, social and professional instances of music therapists should be done under an integral vision that represents both the humanistic music therapy model, the community of music therapists and their different professional approaches, the different instances constituted by them in front of the sector public -the sectors and systems: It seems that if there is no broad and integral vision that favors the linking of this discipline, we will be able to continue working as we have been doing so far, but with the risk that private efforts and resources will be exhausted and leave the country without the contribution of music therapy, .a matter that would be detrimental to both and the public sectorsprivate

music therapists who do not have the conditions for their professional development through the full exercise of their profession as as their right to an academic career well as for the population that at the moment does not have access tothe benefits of music therapy as part of their right to health, because of their economic condition.

Finally, from the limitations and scope of this research, it was possible to point out that the emergence of this discipline in Mexico would be concluded once music therapy becomes a subject of law, regulated like other disciplines that are part of public life in the sectors mentioned throughout this chapter. This objective will require both the will of the music therapy community and the nation-stateMexican .

Conclusions

In this qualitative transdisciplinary research, the case of the decolonization of the humanistic music therapy model in the WFMT and in the public life of Mexico according to the model category established by this federation in the year 2023 was proposed as an object of study. It was also necessary to assemble an itinerary of humanistic music therapy at a levelhistorical ; to identify part of the elements of the psycho-cultural of humanistic music therapy; the state of music therapy in Mexico at an institutional level; the complexity of humanistic music therapy (according to its system, its organization, its interrelations, its interactions, its evolution, adaptation, emergencies and transversality) as part heritage of the discipline and as an agent in the life of the country; and some of its contributions.

The starting point was two research questions: what would be the theoretical-conceptual boundaries established by the public health sector to recognize and integrate the humanistic music therapy model in its field, since it already contributes to the work in favor of the human right to health and human development in Mexico? Y

Can , may the categorization of humanistic music therapy as a model of the World Federation of Music Therapy, as well as other proposals for music therapy work in Mexicobe factors that encourage this discipline to be part ofthe offer of public education both at the higher and postgraduate levels?

Although these questions can continue to generate research processes, the answers obtained allowed corroborating the assumptions derived from them; It was confirmed that humanistic music therapy at a theoretical-conceptual and practical level is transversal (through the attention to the population affected by social problems and natural disasters, as well as in social justice from the qualitative, phenomenological and subjective perspective of humanism), since it has not only evolved in the field that was originally proposed (humanistic psychotherapeutic care, transpersonal, human development and its use in hospitals). It also a frontier of other branches of knowledge (art, philosophy, millenary knowledge of native peoples) and disciplines (anthropology, sociology, psychology, pedagogy and human development).

However, despite these characteristics, there is no direct and integrative relationship of this Mexican music therapy model at the institutional-public ,level

considering their full interaction with the legislative and regulatory apparatus of the health systempublic . The clearest evidence of this is that there no is undergraduate program and Mexican music therapists do not have the conditions to be part of the services offered to the population in this sector and therefore Mexican music therapists cannot exercise their right to have a formal professional and academic career in this field.

Furthermore, under the institutional normative framework, music therapy is not a discipline that has the same conditions as others involved in this system, an .example of this is that it is not even a candidate for its actors to carry out research within the institutional conditions of the system

This list of issues is far from beinga finished topic in this work, in , it is inaugural. Nevertheless, it is worth noting the importance of addressing the epistemological elements of the legislative and institutional regulatory framework, since it allowed us to know the state of emergence of this model and of the discipline in Mexico.

Regarding the second assumption, it was evidenced that Mexico in the field of music therapy has the contributions made from the private sector: the humanistic music therapy , the experience and knowledge accumulated in the process of its creator; a pioneering stage concluded and with a population that music therapy as graduates, teachers and a doctorate, as well as music therapists trained in the country in models such as: Humanistic Music Therapy, Imaginary Guidance with Music, Music Therapy Plurimodal Approach that together, have the potential to concretize academic programs at undergraduate and graduate , levelwhich is key for its integration into the public health and education . systemsThis response was expanded according to the results obtained on some of the components of its supersystems: the WFTM, the CLAM and the network of alliances generated by Mexican .music therapists

In order to continue advancing with the conclusions of this work, an internal and external analysis of the results obtained was carried out.

The assumptions of this research revealed some of the concatenated elements of the state ofthe discipline of music therapy in Mexico:

- The pending task of building bridges of communication with Mexican government to inform them of the existence of the discipline and its status in the country.agencies

- The need to create the necessary conformities for to music therapy and the humanistic music therapy model be included in the country's public sphere, and therefore for its actors to have the professional and academic opportunities that contribute to the institutional effort to realize the fundamental human right to health.

- We weighed the importance of the work done by the WFMT regarding its decolonizing work -which also offers categories and indicators of the use of music therapy in the world- which in the case of this work had an impact on the attention of new lines of research; because before this process in 2023, it been possible to had not formally present before governmental or academic institutions the level reached by the humanistic music therapy model in Mexico. In spite of its consolidation and presentation worldwide, as Victor Muñoz Pólit did at the *12th World Congress of Music Therapy* in Buenos Aires, through the paper *Humanistic : Music TherapyA model of music psychotherapy with 24 years of experience* (op. cit.) in 2008.

- The new state of humanistic music therapy can be a significant basis for its integration into the country's public education system at the postgraduate level and for its study worldwide.

- Another situation that revealed the level of confirmation of the initial assumptions is a first approach to the challenges that music therapy as a discipline must overcome within the institutional frameworks in Mexico, as well as its resources to continue its evolution.

It should be pointed out that this first work lacked the review of other institutional instruments that should surely be considered, such as the legislation of the education systempublic , as well as that of the country.'s autonomous universities, since it seems that the first requirement to satisfy the state of emergency of music therapy is the inauguration of the discipline at a public level This task would have to start from the analysis of the *Political Constitution of the United Mexican States,* specifically *Articles 3ro* which states the right to public education at a higher level, academic freedom and working conditions and the *General Law of Higher Education* which guarantees these rights, .as it recognizes the contribution made by this level of training

to the cultural and social development of the country, the inclusion of the population in higher education, among other issues that are not minor with respect to the interest of advancing in the integration of music therapy into the public education system.

Analyzing these references should help to identify which are the guarantees of Mexican music therapists regarding their right to develop both their profession and their academic career within the country, as another of the fundamental human rights; therefore, the value of the study ofthe institutional can continue to generate research guidelines that guide the decision of music therapists in Mexico to create bridges of communication with government agencies and make concrete proposals on the requirements that will satisfy the state of emergency of the discipline and the Mexican model.guidelines

This issue marked the next requirement in our line of research since, for the development of music therapy in Mexico, it is important to continue generating epistemological and argumentative elements that facilitate the integration of music therapy in public education and health systems. Hence the importance of the epistemic framework of the decolonization of knowledge according to the *Epistemology of the South* by Santos Boaventura de Sousa (op. cit.), as well as the complexity from the theory Edgar Morin (op. cit.). Paradigms that can continue to be fundamental to provide new meanings, conditions, contexts and perspectives that contribute to guide actions leading to the integration of music therapy and therefore humanistic music therapy in Mexican institutions, given the state they are in at the institutional level and their complex nature.

Regarding the use of the method, methodology and strategic design in this research to fulfill the general objective (to *present the model of humanistic music therapy from the transdisciplinary and complexity perspective and to identify its transversality, as well as to expose its state of emergence with respect to the public sector in Mexico)* from the perspective of the evaluation of the scope of this research, it could be concluded that this methodological triad is a contribution for future research, since it allows a fuller approach to the reality of music therapy and allows the epistemological adoption if necessary.

Regarding the use of substantial tools for the development of this research, such as content and historiographic analysis, it was concluded that they allowed us to outline a probable and carefully marked itinerary on the facts that support music therapy in Mexico, making visible the pioneer case of Víctor Muñoz Pólit, given his permanent work in the construction of humanistic music therapy both as part of a complex system (supersystem) and its subsystem: The and teaching-learning system of this model the IMMH and its current transversal evolution given its humanistic perspective. Elements were part system thatof the work required to make music therapy present in the country through interactions, as well as the generation of conditions to meet requirements such as the foundation of the AMME and to give an institutional account of the discipline's trajectory in the country.

However, it was recognized as a limitation of this research the lack of opportunities to study some of the sources that originated in the pioneering stage of music therapy in Mexico -a subject that continues to be a pending subject for Mexican music therapists-; therefore, according to the results obtained in this historical itinerary and the first particular objective of this research: to *establish the state of music therapy in Mexico through a historical itinerary and the events that occurred in the field, :*only three characteristics of its could be highlightedstate

1. There is a lack of records and publications of evidence of the efforts made by music therapists in Mexico since their pioneering stage, since most of them were made in the private sphere and some of them are part of personal archives, since only some of the works were published by their main actors, although some sources of consultation can be located through the benefits of the web.

Therefore, it was considered that there are still pending tasks to be done in order to continue contributing to the construction of the history of music therapy in Mexico with new facts and elements to strengthen it.

2. The importance of the time factor with respect to the continuity of the work done to consolidate contributions to the discipline in Mexico was evidenced, not only from the

This is not only in the case of humanistic music therapy, but also in the case of music therapists trained abroad, since permanence has allowed the consolidation of what Mexican music therapy has today to continue its evolution.

3. The current value of publications, their dissemination and accessibility to continue providing elements to build the history of this discipline in the country.

Regarding the second particular objective of *inaugurating the construction of the psycho-cultural heritage of humanistic music therapy through the use ofthe human being-music and its uses in the native peoples of Mexicorelationship* , a first theoretical approach was achieved under the epistemic framework of the Epistemology of the South on the knowledge of the use of the human being-music relationship of the native peoples of the country and its consideration as psycho-cultural heritage humanistic music therapy for being in its territory the origin of the therapeutic use and its use in the transpersonal field.

The development of this objective is only an approximation, but the epistemic paradigm of decolonization as a substantial framework for its study, and the importance of creating specific study methods through transdisciplinary methods such as the resources of the historiographic method and content analysis (ecology of knowledge and archeology of knowledge), the demand for resources and inputs.was recognized

In addition, the location of some of the components of this heritage: the elements of the music-therapeutic relationship considering qualitative or subjective elements, its non-ordinary use (ritual), its transpersonal use, different uses of the areito (music-dance), the use of guiding musical instruments (the drum), the music-emotions mancuerna, the use of music for non-ordinary states of consciousness, the confidence of the human being-music relationship, the clarification of the difference between the shaman and the humanistic music therapist.

It also became evident the importance of the study of works that allow the enrichment of knowledge about this heritage as the basis of music therapy work in Mexico.

Regarding the third specific objective of *knowing the current state of music therapy in Mexico based on the activities and contributions of its actorsof music therapy Mexico*, it was concluded .that there not wasenough information to create a sample of the current state in

The process was limited by the lack of responses requests for interviews with both Mexican and foreign music therapists who have worked in the country, so it was not possible to reach a representative result that would allow us to know the ways in which music therapy continues to develop in Mexico through the activities and contributions of its actors, since we could only make some descriptive observations of these important aspects, without being able to generalize them.

The worst part of this situation, is that some of the causes behind this are unknownlack of participation , despite the goodness of the electronic media used: emails, during Zoom sessions, Facebook page, phone calls and messages through WhatsApp. This left the topic limited to some very specific cases, so this issue will remain a pending subject for future research.

According to the results obtained following the demands of the fourth particular objective of this research*, to account for the process of research and creation of the humanistic music therapy model and some of its contributions to the study of the beinghuman* , was possible to conclude the content was tool fundamental. It was possible to select and curate some guiding sources for this research (personal documents of Víctor Muñoz Pólit), among them: research projects; logs; digitalized IMMH documents corresponding to the period under Muñoz's direction (for almost 30 years); information on the founding of the IMMH Academic Council; formative programs; significant workshops during the research process; updates according to their respective descriptive ; lettersmaterial presented by Muñoz; recognitions; agreements; constitutive letters; as well as other sources . published that served as evidence on the research and creative behind process the humanistic modelTables elaborated by Muñoz during his research (op. cit.) : were also usedFigure 10. Methods used in the research and creative of creation of humanistic music therapy, Table 1. Analysis of process the humanistic music therapy model from pedagogy and table 4. Comparison between Imaginary guide with music and humanistic , humanistic .music therapymusic therapywhich provided substantial information both to propose creation the of method used used in the in this research as well as the method

to satisfy this particular objective; for although it is true that the subject is not exhausted, new understandings could be generated, some of them focused on *figure 11. Relationship between the creative and research process that led to the creation of the humanistic music therapy model* as some of the requirements concentrated in *figure 13. Experiential spaces implemented during the research and their evolution in the current humanistic music therapy model*.

In addition, it was concluded that this research and creative process developed by Muñoz is, in , an important contribution to the discipline. He left a reference on the complex exercise necessary to create a music therapy model during his pioneering stage, according to the results obtained from the Theoretical Framework entitled: Criteria of a music therapy model according to the WFMT; in the sections Music therapy in Mexico; Humanist music therapy and the methods used during its creation; and Theory on pedagogical models and humanist music therapy.

In this research it was important to have the reference of the categories and their respective structural indicators regarding the different works consolidated in the world in this discipline, which were published by the WFMT (op. cit.), since in the case of Muñoz's proposal we worked with the humanistic referents and pedagogical models since at the time he did not have those established by this instance of music therapy. This led to the estimation in this research of the level reached by this model and its presentation as a complex , systemevidencing its advanced level.

Based on this conclusion, it was possible to identify some of the elements that were important for building the structure of the model as a case of pioneering experience. It should be noted that, although the following list does not necessarily follow a chronological order, there is a clear beginning of the process, indicated as the starting point, which is number one in this list:

1. The objective is to generate a process to build a contribution at a level in model the field of music therapy that adds to the effort of the fundamental to health and human development.human right

2. Attention to the substantial requirements of the research processes -in the case of humanistic music therapy, interdisciplinary, multidisciplinary and qualitative phenomenological work was necessary.

3. The satisfaction of the needs of the different creative processes that nurtured the research , processesas shown in Figure 11 of this work.

4. The importance of acquiring dissimilar knowledge within and outside the discipline, in order to generate new knowledge and make novel approaches with respect to the humanistic approach and context of application of each proposal.

5. The delimitation of a vision of the human being, under philosophical and theoretical approaches, to the point of developing a theoretical proposal on this.

6. The recognition and delimitation of the country's psycho-cultural context, both material and immaterial, in terms of the human being-music , relationshipthe uses made of this relationship and the identification of the material elements applicable music therapy practice. This included testing through sustained testing over extended periods of time. In the case of humanistic music therapy, it was the design and application of the workshop The heart of the warrior and now at a theoretical level in the section Elements of the heritage of the use of music of the native peoples of Mexico.

7. The definition and configuration of the necessary attitudes for the music therapists who will use the model, aligned with the philosophical and theoretical-practical vision of the human being.

8. The establishment of a specific method derived from the evidence of the practice of music therapy interventions - in the case of humanistic music therapy, the seven-step methodological curve - which is used as a basis for developing the intervention in both personal and group processes, regardless of the techniques required.

9. The concreteness of the investigative and creative processes to develop the own techniques for the model.

10. Clear parameters and satisfaction of the requirements of the model - in this case, the pedagogical references mentioned above - now complemented with

with the categories established by the WFMT, which can be considered indicators for their study.

11. Development of requirements for the teaching-learning of the model, at different levels and media, if possible the realization of a study program at postgraduate level.

12. The management of a specific space for the development of research and for the practice of the model, inthe case of humanistic music therapy it has been important to form societies.

13. Submission of results to scrutiny in different environments and contexts.

14. Subjection of research and creative results to the scrutiny of a graduate-level dissertation.

15. Publication and dissemination of the results obtained in different media.

16. Continuous sustainability of the work to satisfy all the requirements involved in the process of creating the model and its continuous dissemination over a long period of time. In the case of humanistic music therapy it was for 24 years.

17. Respond to the request made by the WFMT for the study and scrutiny of the music therapy proposal. In the case of humanistic music therapy, it was through Muñoz's thesis (op. cit.) entitled *Humanistic Music Therapy: A model of psychotherapymusical* .

At this point, was possible to crystallize the requirements of the complex process Muñoz had to undertake to develop his proposed music therapy model. A single research process was not enough to satisfy the needs inherent to the creation of the humanistic model; therefore, it became evident that an adequate way to approach its totality was through the transdisciplinary methodological framework used in this work.

Regarding the fifth particular objective, *to demonstrate some of the interactions of humanistic music therapy with the public sector in Mexico in order to detect its transversality*, the starting point was the establishment of the complexity of this model, regarding the characteristics of complex objects according to Morin (op. cit.) (the systems to which it belongs (supersystem), interrelations, its organization, ,its evolution

adaptation, its different emergencies, as well as its phenomenal reality and its subsystems) considering specifically the case of humanistic music therapy.

For this purpose, it was essential to adhere to Muñoz's interdisciplinary studies and multidisciplinary that led to the creation of his model, since it was from the disciplines involved in these processes that the construction of our transdisciplinary exercise began.

The next step was developed through content analysis as a study tool, together with the paradigm *of the Epistemology of the South* (op. cit.), since both allowed approaching the knowledge excluded by science and shaping both the psycho-cultural heritage of humanistic music therapy on the human being-music relationship and its uses. Although the results obtained are considered a first approximation, the study of this millenary knowledge is still a pending subject in music therapy in Mexico.

For this reason, the results obtained were valued as an inaugural topic, as well as the approach to knowledge that can be studied as part of the creative processes in the creation of music-therapeutic models, as was the case of Muñoz for this research. These issues open the door to continue with their theoretical-conceptual development in future works and to contribute by showing how were madethe theoretical-practical constructions of a music therapeutic , model paving the way for new generations of music therapists in the world, since this knowledge is not part of a training curriculum.

Therefore, it was concluded that there is still much work to be done, undoubtedly motivates us to develop new research on this topic.

Likewise, some of the interactions between humanistic music therapy and its supersystem , a matter that highlighted the importance of decolonizing music therapy and Mexican health systems at a public level and therefore educational at a local, national and regional level in favor of the human right became evidentfundamental to health. This evaluation concluded the importance of the decolonization of knowledge within this discipline, given that in its exercise progress was made in meeting some of the requirements of its commitment to this right.

Decolonization within music therapy has contributed elements that strengthen the discipline through the generation of new knowledge. Among them are new categories with indicators on the different practices worldwide, as they have the scope to serve as clear parameters that guide the theoretical and practical development of this discipline in the world; in favor of strengthening this discipline both with the flourishing of new perspectives to contribute to the attention of the needs already attended by the discipline, as well as with the application to dissimilar perspectives and fields of application not previously considered in relation to its commitment to the objectives of the fundamental human right to health, through other methods, techniques, skills and attitudes directly related to the intervention of music therapists; .a matter that has created new interactions with rights such as human development from the integration of humanistic music therapy as one of the models of WFMT (op. cit.) cit.).

These issues can continue to generate transdisciplinary, pluridisciplinary and interdisciplinary dissertations and contribute to current debates on how to achieve a better linkage between the different fields involved in the effort to build a more functional balance in the life of human beings.contemporary

Therefore, the importance and scope of the process of decolonization of music therapy in the world became evident. Although this process is far from over and it still isa challenge for music therapy itself to give continuity to this epistemic emancipation, it is a task that can lead to a significant transcendence for the discipline regarding its adoption within the world health, education and human development system. Hence the importance of continuing to build the means for this to happen.

The sixth particular objective is to *propose a definition of the humanistic music therapy model from the perspective of transdiscipline*, the results obtained in this research can be added to future proposals, dissertations and theoretical confrontations characteristic and characteristic of the evolution of any discipline, since it was considered that the statement allowed to approach its complexity, as well as the exposure of the good that it affirms through its scope, limitations and areas in favorof their

This construction totalizing or closed to future revisions, which would be desirable for its is not evolution.

However, the fact of having this statement within this research was considered a basic condition to show humanistic music therapy as part of its discipline and its actors, who as a whole constitute the figure of a subject of law within the Mexican nation-state, regarding its integration in the country's public life.

Regarding the seventh objective of *identifying what needs to be worked on for music therapy to humanistic and other practices of the discipline become part of public life in Mexico: Health, education and human development sector considering the observations of other continental countries*; progress was made only in a first review regarding the epistemological marking *of the General Health Law* and *NOM-012-SSA3-2012,* and according to the results obtained, substantial elements were found that will sustain the possible inauguration of the study and practice of the humanistic music therapy model and music therapy as a discipline in the public sector, in favor of the fundamental human right to health, education and human development.

We also made progress with a first approach to the experience in other continental countries that have concretized the integration of this discipline in their public life. This reference can initially bea reliable guide onthe objectives to achieved in Mexico; and although it is true that of the three interviewees, only two participated, clear references were obtained on the process that can be developed in the country, hence it was possible to conclude that this information can be a reference .be to guide the decision making process to solve the emergence of this discipline in Mexico

Although no texts specifically focused on the processes of including music therapy in public health and education systems in any continental country were found, the answers obtained through the interview format designed for this research (Annex III) were valuable. , it will be important to record the case of Mexico to leave evidence that can be consulted by other countries and continue contributing new knowledge aligned with the complexity of music therapy.

It should be noted that, according to the external validity of this research, it was possible to conclude that it is probable that an acceptable level of confidence in the results obtained has been achieved. Although it is true that not all the results can be replicated -as they are focused on the epistemology of the health and human development system in Mexico, as well as on the decolonization of humanistic therapy-, music other results can be used in a more general way. Among them is the methodological strategy to approach music therapy as a complex discipline (according to the case of the humanistic model) and the use of strategies to identify the psycho-cultural heritage related to the native peoples of Mexico through the human being-music relationship and its uses, as well as the identification of elements . material that can be used in humanistic music therapyThese approaches can be replicated in countries with pluricultural richness and reliable records for study.

Likewise, lines of research were inaugurated within Mexican music therapy: on the creative process behind the humanistic model, with the objective of paving the way for future proposals at the music therapy level; on the process towards its integration into Mexican ; .public lifeand on its research development from a complex perspective

Regarding the results on the epistemological status of humanistic music therapy vis-à-vis public health and education systems, it was concluded that these results can be extended or applied initially to humanistic psychotherapy and development human in Mexico, since their situation seems similar to thatof humanistic music therapy. Therefore, the methodological framework, the paradigms adopted from can be replicated*Southern Epistemology* (particularly regarding the decolonizing theme) and the complexity theory - leaving this approach as an assumption- .

Another sign of the external validity of the results obtained in this study is that they could well be a continuation of the decolonization of music therapy made in the WFMT through McFerran, Chan, Tague, Stachyra, and Mercadal-Brotons, (op. cit.), since this contribution allowed the emergence of our object of study (the decolonization of humanistic music therapy) and to account for its level of finish, rigor and contributions to music therapy as to other disciplines from the perspective of the humanistic perspective.

of their interactions. In general terms, the difference between this source and the results obtained in this research is that the latter focused on the case specific of the model originated in the pioneer , erawithout covering the breadth of categories and cases of the different music therapy practices in the world according to the WFMT.

Likewise, with respect to the guiding text *Humanistic Music Therapy: A Model of Music Psychotherapy* (op. cit.), this research allowed to expose evidence not previously published by its author. New theoretical perspectives of the model were presented, showing it from its complexity; the data were expanded and updatedhistorical of the model , exposing different facts associated with personal documents of its creator, as well as the contributions of several humanistic music therapists who responded to the interview format (Annex I). Accumulated that can guide the evolution of this discipline in Mexico with new model proposals that enrich the practice of music therapy in the country, advancing in the presentation of humanistic music therapy within its discipline.knowledge was revealed

Another of the evaluations that could be made with respect to the results obtained and the fundamental books of this research was with respect to Bernardino de Sahagún's book (op. cit.) *Historia general de las cosas de Nueva España,* since the replication of the strategy (previously used in the case of the research *El patrimonio gastronómico de México como frontera de la seguridad alimentaria the* which also adhered to the complexity theory and the epistemic framework used in this research) allowed obtaining the psycho-cultural heritage of the native peoples of Mexico for humanistic music therapy, so it was propitious under the referent previously established by Muñoz (op. cit.): human-music relationship and its uses as well as the human being-music relationship and its uses. cit.): the human being-music relationship and its uses as the identification of material elements that can be used within the context of humanistic music therapy.

This study allowed to generate the appropriate context to approach in the best way the pluricultural knowledge of indigenous peoples of Mexico and coining them as part of the heritage of these peoples to the model of humanistic music therapy, confirming that the work of Sahagún continues to be a source of new knowledge in different contexts, hence its value in contemporary life.

Finally, it was concluded that this study allowed exposing humanistic music therapy from its complex nature, showing its history and heritage, foundations, objectives, contexts, the state it in, its contributions and its transversality given its perspective humanistic with the purpose of being able to integrate its discipline new and diverse studies, and its inclusion in study programs of this discipline worldwide, but above all its integration in s public life.Mexico'

Bibliography A

Agreda España, N. E. (2022). *Effect of music therapy on pain management in women with fibromyalgia syndrome*. [Master's thesis]. Faculty of Arts, Universidad Nacional of Colombia, Bogota. file:///D:/Documents/Downloads/EFECT%20DE%20LA%20MUSICOTERAPIA%20EN%20EL%20MANEJO%20DEL%20DOLOR%20%20EN%20MUJERES%20CON%20SI%CC%81NDROME%20DE%20FIBROMIALGIA..pdf

Aguilar del Castillo, A. (2024). *Humanistic Music Therapy in anger work in parents of children and adolescents with attention deficit hyperactivity disorder*. [Unpublished dissertation]. Mexican Institute of Music TherapyHumanistic .

Aguilar Luna, B. A. (2005). Active imagination. [dissertationUnpublished]. Mexican Institute of Humanistic Music Therapy.

Ahrens Gil, M. de los A. (1997). *Music therapy as an alternative in the integral rehabilitation of the blind*. [Unpublished dissertation]. Mexican Institute of Music TherapyHumanistic .

Akın, M. E. (April 06, 2021). Effect of music on anxiety and pain during ultrasound-guided core. *Diagn Interv Radiol*. pp. 360-365. doi: https://doi.org/10.5152/dir.2021.20132

Albornoz, Y. E. (2009). The effects of group improvisational music therapy on depression in adolescents and adults with substance abuse. *Temple University Libraries*. doi: http://dx.doi.org/10.34944/dspace/643

Alemán Vázquez, M. L. C. and Martínez Pérez, A. (2021). *Fear work in severe non-hospitalized patients with Covid-19, through the use of voice as music therapy techniques*. [Unpublished dissertation]. Mexican Institute of Music Therapy.Humanistic

Alorda Terrasa, M. C. and Pieras Espases, E. (January 15, 2018). Music therapy in patients at situation terminal. *UIBrepositori.* https://dspace.uib.es/xmlui/handle/11201/4211?show=full

Allen, J. L. (2010). Temple University Libraries. (T. U. Libraries, Ed.) doi: http://dx.doi.org/10.34944/dspace/650

Amador Porras, M. M. (2003). *Integration and motivation in Chedraui*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Anguiano, M. (2018). *Los huicholes o wixaritári entre la tradición y la modernidad: Antología de textos 1969-2017*. Comisión Nacional de los Derechos Humanos.

Aranda Hernández, J. (2020). *Humanistic music therapy and the experience of bereavement*. [Unpublished dissertation]. Mexican Institute of Music Therapy.Humanistic

Arias Yarenas, A. D. (2011). *The sun dance of Ajijic: A ritual node in the alternative spiritual network*. [Thesis for the master's degree]. Centro de Investigaciones y Estudios Superiores at Antropología Social Anthropology, Guadalajara. https://repositorio.ciesas.edu.mx/bitstream/handle/123456789/141/M468.pdf?seq uence=1&isAllowed=y

Arellano Baldera, M. del R. (2000). *Bibliographic review of musical aspects in intrauterine and neonatal infants*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Arroyo, A. M., Cervantes Ruiz, C. L., Gil Rodríguez, S., & León Hernández, L. A. (2018). *The use of percussion musical instruments as a support in the mobilization anxiety and tension in the primary caregiver of cancer patients*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Argentine Association of Music Therapy (2017). Legal framework of Music Therapy in Argentina. https://asamdifusion.wixsite.com/musicoterapia/properties

National Association of Music Therapy in Mexico (2021). Home. AMME. https://www.musicoterapiamexico.org/

Astarloa, M, Climent, L. and Gollan, M. (02 of 2022). *Social music therapy in the dining room of the fund*. Buenos Aires, Argentina: Universidad del Salvador. https://racimo.usal.edu.ar/7795/1/5000263017-%5BMusicoterapia%20social%20en%20El%20Comedor%20del%20Fondo%5D.p df

Astuti, N. F., Rekawati, E. & Wati, D. N. K. (2019 Aug 16). Decreased blood pressure among community dwelling older adults following progressive muscle relaxation and music therapy (RESIK). *BMC Nursing*. Nús.,18 (Suppl 1): 36. https://pubmed.ncbi.nlm.nih.gov/31427898/

B

Bárcenas Macedo, M. L. (2002). Origins of music. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Bárcenas Macedo, M. L. (2002b). Exercise to work inner resistance. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Bates, D. (2019). *The effects of pre-transplant music therapy on distress, quality of life, pain, anxiety, , moodand analgesic in patients undergoing hematopoietic stem cell transplantationuse* . Temple University Libraries. (P. P. Temple University Libraries, Ed.) doi: http://dx.doi.org/10.34944/dspace/2568

Bayardo, M. G. (2022). *Mexico's gastronomic heritage as a food security frontier*. [Unpublished master's thesis]. Open and Distance University of Mexico.

Bayardo, M.G. (2008). From body memory to integral consciousness through music. In *XII World Congress of Music Therapy: Music*, culture, sound and health. Buenos Aires: Akadia.

Bayardo, M.G. (1999). *El uso de la musicoterapia humanista en el campo de la creación del arte escénico el Encierro*. *Choreographic creation workshop IV, second semester of the choreography degree at the Escuela Nacional de Danza Clásica y Contemporánea*. [Unpublished dissertation]. Mexican Institute of Music Therapy.Humanistic

Bayardo, M.G. (1998). The characters that live in my body. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Blancas, C. A. (2024). *Humanistic , music therapya way to empower adult women in the face of abuse of power*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Bradt, C. . D(2005). *Medical music therapy: a meta-analysis & agenda for future research*. New Jersey: Jeffrey Books, Cherry Hill, NJ.

Bradt, B., Magee, W., Dileo, C., Wheeler, B., & Mc Gilloway, E. (07July , 2010). Music Therapy for the injury brain injury acquired. *Cochrane Library.* https://www.cochranelibrary.com/cdsr/doi/10.1002/14651858.CD006787.pub2/ab stract

Bradt, J. and Dileo, C. (2014). Music interventions for mechanically ventilated patients. *Cochrane Database Syst Rev*. 2014(12): CD006902. doi: 10.1002/14651858.CD006902.pub3. Epub 2014 Dec 9. PMID: 25490233; PMCID: PMC6517146.

Bradt, B. and Dileo, C. (20January , 2010). Music therapy for end-of-life .care *Cochrane Library*. https://www.cochranelibrary.com/cdsr/doi/10.1002/14651858.CD007169.pub2/full Bradt, B., Dileo, C., Magill, L., & Teague, A. (2017). Musical interventions to improve psychological and physical outcomes in cancer patients. *Cochrane Database Syst Rev*. 2016 Aug 15;(8): CD006911. Update in: Cochrane Database Syst Rev. 2021. Oct 12;10:CD006911. PMID: 27524661. doi: 10.1002/14651858.CD006911.pub3.

Britez, E., Núñez, D. and Almirón, M. (2020). Assessment of music therapy in pediatric oncology patients and their caregivers. *Anales de la Facultad de Ciencias Médicas (Asunción)*, 53-62. http://scielo.iics.una.py/pdf/anales/v53n3/1816-8949- anales-53-03-53.pdf.

Bojalil Arroyo, E. M., Castillo Hernández, A. K., & Schiller Solti, C. (2018). *Asperger and humanistic music therapy*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Bojórquez Durán, A. M. (1997). Working the inner child through music. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Bojórquez Durán, A. M. (1997). Your path to growth. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Brea Feijoo, J. M. (2008). The power of music. *Cad Aten Primaria*. Volume 15. pp. 343-344.

https://www.agamfec.com/antiga2013/pdf/CADERNOS/VOL15/PDF_WEB_VOL15_N4/10%20Humanities.pdf

Bruscia, K. (1997). *Defining music therapy*. Amaru. Bruscia, K. (2007). *Music therapy: methods and practice*. Pax.

Buch, C. (1995). *Healing Imagery & Music: pathways to the inner self*. Rudra Press.

Butrón Martínez, L. et al (2017). *The experiment in music therapy as a coadjuvant element in group formation*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

C

Calhoun, C. (2020). The development developmentas process individual, social and transformative process. International Science Council. https://council.science/es/current/blog/human-development-as-an-individual- social-and-transformative-process/

Carbia Pizarro, M. (2003). *Group exercises of music therapyhumanistic : a first experience with a group of blind people*. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Chávez Mercado, C. and Gaytán Valencia, D. A. (2019). *Humanistic music therapy in the integration to the university environment in foreign students*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Carreón Díaz, A. L. (2024). *El trabajo en las corazas musculares desde la mirada de la Musicoterapia Humanista para promover el paso libre de la voz en estudiantes de canto del Conservatorio de Música del Estado de Puebla*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Camarena López, J. C. (2020). The humanistic music therapy model: foundations, contributions and applications. In *VII Latin American Congress of Music Therapy*. p. 111. Bogotá: CLAM. https://www.musicoterapiahumanista.com/uploads/3/1/6/3/31630229/screen-shot- 2020-11-02-at-18-09-49_orig.png

Camarena López, J. C. (2021). Humanistic Music Therapy Model General Overview. [Unpublished IMMH internal file].

Campos, R. M. (1925). The musical instruments of the ancient Mexicans. *Anales del Instituto Nacional de Antropología e Historia*, 4(3), pp. 332-337. https://mediateca.inah.gob.mx/repositorio/islandora/object/articulo%3A8016

Carballido, L. B. (2022). Like the birds. Music therapy with an oncologic patient hospitalized in the medical clinic area. In Ferrari, D. (Comp.). *hospital music therapy: voices from clinical practice*. Buenos Aires. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Cárdenas Rivarola, H. J., Topelberg, A. and Suárez, E. (2008). History of music therapy in Argentina. In *XV Jornadas de Investigación y Cuarto Encuentro de Investigadores en Psicología del Mercosur*. Faculty of Psychology, University of Buenos Aires, Buenos Aires. https://www.aacademica.org/000-032/100

Camacho Ceja, B. and González Marín, C. (2019). *Humanistic music therapy workshop as a support for the expression of feelings in students with disabilities of the program "Piano for all of the national conservatory of music"*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Camargo Vázquez, R. and Iran Lotfe Cano, K. (2024). *The use of voice as a music therapy tool humanistic to support adult women in San Luis Potosí, to work their sexuality to connect with their femininity*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Cameo, C. and Mullión, L. (2009). *Music therapy in the hospital setting: Knowledge of the discipline in public hospitals of the Autonomous City of Buenos Aires, dependent on the city government*. [Unpublished undergraduate thesis]. Universidad Salvador Facultad de Medicina, Buenos Aires, Argentina. https://racimo.usal.edu.ar/2552/1/P%C3%A1ginas_desdetesis_-_UNI%270051138Musicoterapia_en_el_%C3%A1mbito_hospitalario...%5B%5D. pdf

Camila A. and Millan, M. S. (2019). Case study: group music therapy in older adults going through prolonged hospitalization. In *XI International Congress of Research and Professional Practice in Psychology. XXVI Research Conference. XV Meeting of Researchers in Psychology of MERCOSUR. I Meeting of Occupational . Therapy ResearchI Music Therapy Meeting*.

Faculty of Psychology, University of Buenos Aires, Buenos Aires. https://www.aacademica.org/000-111/253.pdf

Campos Campos, M. L. (2001). *Music therapy, a possibility to heal the soul*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Campos Campos, M. L. (2001). An encounter with poetry through music therapy. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Cante Vela, G. (2023). *Benefits of humanistic music therapy in gay people within their personal process*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Carrasco García, J., González López, I. and Cañizares Sevilla, A. B. (2021). Effectiveness of music therapy on psychological well-being and quality of life in people with severe physical and organic disabilities. *Revista Electrónica Complutense de Investigación en Educación Musical*, 18. pp. 195-215. http://dx.doi.org/10.5209/reciem.70347

Casarotti T., E. (2022). Humanistic Music Therapy and stress coping management in the workshop proposal: Respond to stress reaction. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Castillo Baltodano, J. F. (1997). Searching for our roots. [Unpublished experiment] Mexican Institute of Humanistic Music Therapy.

Castillo Sanguino, N. (October-March 2020-2021). Phenomenology as a research methodqualitative : questions from practice. *Latin American Journal of Methodology of the Research Social*. (20), 7-18. file:///D:/Documentos/Descargas/141-Texto%20del%20art%C3%ADculo-507-1- 10-20201014.pdf

Cho, H. K. (2016). The effects of group singing on quality of life and affect of people with dementia: a randomized controlled trial. *Temple University Libraties.* https://cdm16002.contentdm.oclc.org/digital/collection/p245801coll10/id/384540

Chrysostomo Suzuki, D. (2019). *Adolescent victim of sexual abuse and music therapy: a systematic review*. Dissertação Apresentada à Universidade Federal de São Paulo, Escola Paulista de Medicina, para obtenção de título acadêmico de Mestre em Sciences. São Paulo.

https://repositorio.unifesp.br/bitstream/handle/11600/53389/2019- 0013.pdf?sequence=1&isAllowed=y

Clarkson, G. (2023). Ginger Clarkson MT-BT. *Omnigram.* http://gingerclarkson.com/biografia.php

Clarkson, G. (2019). *Spiritual dimensions of Guided Imagery with Music*. Publishers.

Clemens, P., Szeverinski, P., Tschann, P., Dietl, M., Gurk, J., Kowatsch, M., Tucek, G. and de Vries, A. (Mar 2023). Physical and nonphysical effects of weekly music therapy intervention on the condition of radiation oncology patients. *Strahlenther Onkol*.; 199 (3). pp. 268-277. doi: 10.1007/s00066-022-02033-x. Epub 2022 Dec 24. PMID: 36564569.

Latin American Committee of Music Therapy (2023). *Newsletter: News 2023*. CLAM. Committee Latin American of Music Therapy 2020). *Proceedings of the Seventh Congress Latin American Music Therapy. Theory and Practice of Music Therapy: Roots, Perspectives and Evolution*. Bogotá, Colombia: CLAM.

Conceição, P. (2019). Human development rephrased. World Health Organization. https://www.undp.org/es/blog/desarrollo-humano-reformulated#:~:text=The%20development%20human%20consists%20of%20people%20and%20their%20opportunities.

Political Constitution of the United Mexican States [C.P.E.U.M.]. Amended. Official Gazette of the Federation [D.O.F.]. September 03, 2023. (Mexico).

Contreras Arroyo, M. del C. (2013). *Therapeutic support to HIV/AIDS patients through humanistic group music therapy*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Cordero Bleizeffer, M. E. (2003). Expression and movement. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Cordero Bleizeffer, M. E. (2003b). Sounds in music therapy. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Cornelio Landero, E. and Islas Colín, A. (April 29, 2015). The right of foreigners to use social security services. *Castilian-Manchegan Journal of Social Sciences*, 161-172. https://www.redalyc.org/pdf/3221/322142549011.pdf.

Corona Salazar, M. A. (2005). Discovering my inner . voice[experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Cupayolo, M., de Dios, R. and Ferrari, D. (2022). Importance of parental bonding during pregnancy. In Ferrari, D. (Comp.). *.hospital music therapy: voices from clinical practice practice*. Buenos Aires. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

D

Darío Lara Méndez, R. (March 1997). Mask - treble clef - heart. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Darío Lara Méndez, R. (May 1997). Nature and harmony. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

De Dios, R. T., Rueda Tolava, C. and Ferrari, K. D. (2022). Impact of music therapy on communicational aspects in a patient with schizophrenia. In Ferrari, K. D. (Comp.), *Musicoterapia hospitalaria: voces de la práctica clínica*. Buenos Aires, Argentina. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

De Jesús, J., and Lombardi, B. (2022). *The implementation of socio-educational music therapy for the approach ofthe comprehensive sexual education law*. [Unpublished undergraduate]. Buenos Aires, Argentina. School of Medicine of the University del Salvador. https://racimo.usal.edu.ar/8084/1/5000263634-La%20implementaci%C3%B3n%20de%20la%20musicoterapia%20socio-educativa%20para%20el%20abordaje%20de%20la%20Ley%20de%20Educaci%C3%B3n%20Sexual%20Integral%20.pdf

De León, M. I. (1990) The seed. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Diaz Abrahan, V., Fischer, M., & Justel, N. (2017). Music therapeutic interventions for reticular system activation. *Interdisciplinaria*. 34(1), pp. 141-156. http://www.scielo.org.ar/scielo.php?script=sci_arttext&pid=S16687027201700010 0009&lang=en

Díaz Busson, C. (2005). Design of a music therapy workshop music as a way of healing the body and soul. [Unpublished document]. Mexican Institute of Humanistic Music Therapy.

Díaz Busson, C. (2005b). Musicotherapeutic exercise take life. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Díaz Kipersain, M., Álvarez, P, Ferrari, K., Carballido, L. and Bruvera, A. (2022). Impact of a focal music therapy session on vital signs in a patient with agitation. In Ferrari, K. D. (Comp.), .*Hospital music therapy: voices from clinical practice practice*. Buenos Buenos Aires, Argentina. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Díaz Uceda, L. (2014). Music and emotion from humanistic music therapy. *Proceedings book V Congress National of Music Therapy. Association Catalan Association de Musicoterapia*. file:///D:/Documentos/Descargas/MUSICOTERAPIA_EN_EDUCACION_PROYEC TO_DE_T.pdf

Dileo, C. (1993). *Music therapy : international perspectives*. Jeffrey Books. https://www.worldcat.org/es/title/29306835

Dileo, C. (1999). *Music therapy and medicine: theoretical and clinical applications*. American Music Therapy Association.

Dileo, C. (2015). *Advanced practice in medical music therapy : case reports*. Jeffrey Books/Music Therapy Resources.

Dileo, C. (2006). Effects of music and music therapy on medical patients: a meta-analysis of the research and implications for the future. *J Soc Integr Oncol*. Spring; 4(2). pp. 67-70. doi: 10.2310/7200.2006.002. PMID: 19442338.

Dileo, C. & Lee, Y. M. (2014). *Effects of music on quality of life across the lifespan: a meta-analysis*. National Endowment for the Arts.

Dileo, C. & Muñoz Pólit, V. (1999). Working with the Soul: Approaches in Music Psychotherapy and Medical Music Therapy. In *9th World Congress of Music Therapy*. Washington, D.C. [Unpublished document].

Domínguez Ruiz, N. E. (2019*). Benefits of humanistic music therapy through workshop intervention: humanistic music therapy in the canine assistance institution: a dog in trauma*. [dissertationUnpublished]. Mexican of Humanistic Music Therapy.Institute

Diputación de Cádiz n.d.). *Module IV. Gender indicators*. Diputación de Cádiz. https://www.bizkaia.eus/home2/archivos/DPTO4/Temas/Mxdulo_06_____Indicators _de_gxnero_.pdf?hash=1689278dcd419d86e991b2e3c618ee24&idioma=CA Dorr, P. (2023). *Fostering healthy attachments from music therapy in settings.*

where violence is part of daily life. School of Medicine, Universidad del Salvador, Argentina. https://racimo.usal.edu.ar/8292/1/5000264084-Fomentar%20los%20v%C3%ADnculos%20saludables%20desde%20la%20musicoterapia%20en%20%C3%A1mbitos%20donde%20la%20violencia%20es%20parte%20del%20diario%20vivir.pdf

Dulzin Dubin, S. (2010). *Sociology of music and music education*. Biblioteca musical mínima.

Dubois, A. (n.a.). Human . development*Dictionary of humanitarian action and development* . https://www.dicc.hegoa.ehu.eus/listar/mostrar/68.html

Dvorak, A.L., & Hernández Ruiz, E. (2019). Comparison of music stimuli to support mindfulness meditation. *Psychology of Music*, 49(3), 498-512. https://doi.org/10.1177/0305735619878497

E

Erdmenger Orellana, J. E. and Waisburd, G. (2008). The power of music in learning. In *XII World Congress of Music Therapy: Music, culture, sound and health*. Buenos Aires: Akadia.

Escalante Loera, M.S. (2005). *Music therapy experience through a sexuality workshop for young people*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Espinosa, C. (2018). The international Biennale of visual-exprimental poetry in Mexico and sound poetry. In *Polypoetry 30 years*, *1987-2917*: *livro electrônico*. Eduel. https://www.google.com.mx/books/edition/Polypoetry_30_years_1987_2017/qFt0 DwAAQBAJ?hl=en-419&gbpv=1&dq=Consuelo+Deschamps&pg=PT182&printsec=frontcover.

Espinosa, C. H. (20January , 1996). *The biennials of visual and experimental poetry in Mexico.* http://www.altamiracave.com/historia.htm

Espinosa Esparza, M. E. (1991). Exercise for sensations, emotions and mood. [Unpublished experiment]. Mexican Institute of Music TherapyHumanistic .

Esquivel, M. M. (2007). *The sounds of the female world in adolescence: creative expression*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Estrada Labastida, V. (2019). *Humanistic music therapy in the resignification of the rehabilitation of alcoholic musicians*. [dissertationUnpublished]. Mexican Institute of Humanistic Music Therapy.

F

Faculty of Music of the National Autonomous University of Mexico (Coord.) (2021). *La educación musical en nivel básico en México*. Mexico City: Faculty of Music of the Universidad Nacional Autónoma of México. https://www.repositorio.fam.unam.mx/bitstream/123456789/122/1/La%20Educacio%CC%81n%20Musical%20en%20el%20Nivel%20Ba%CC%81sico%20en%20Mx%20Retos%20y%20Propuestas.pdf

Felício, J. M. (2016). Music therapy and social integration in juvenile offenders: .a study of casos. *Profiles Educativos*. 38 (152), 163-180. https://www.scielo.org.mx/pdf/peredu/v38n152/0185-2698-peredu-38-152- 00163.pdf

Fernández de Juan, T. (2015). Study of anxiety before and after the application of music therapy in abused women in Cuba and Mexico: Comparison and perspectivescultural . *Integración Académica en Psicología*, 3(8), 65-75. https://integracion-academica.org/component/content/article/17-volumen-3-numero-8-2015/98-estudio-de-la-aniedad- antes-y-despues-de-la-plicacion-de-la-aplicacion-de-musicoterapia-en-mujeres-violentadas-de-cuba-y-de-mexico-comparacion-y- perspectivas-culturales.

Fernández de Juan, T. (2013). Music therapy to the rescue of gender identity in women who have been abused by their spouses. In Olmos Aguilera, M. (Comp.). *cultural frontiers*: *otherness and violence.* pp. 317-353. El Colegio de la Frontera.

Fernández de Juan, T. (2012). *The therapeutic power behind art*. Saarbücken: Académica Spanish.

https://www.academia.edu/1370382/El_poder_terap%C3%A9utico_detr%C3%A1s_of_art_Experiences_with_art_therapy_and_music_therapy_techniques_en_poblaciones_que_padecen_violencia_dom%C3%A9stica_2012_&nav_from= 45b933a9-ff64-43bb-b1a1-58d33033760b&rw_pos=0

Fernández de Juan, T. (2010). Music therapy and gender: A new vision in the work identity reconstruction in women who suffer domestic violence and in the face of certain health situations. *Sistema Mexicano de Investigación en Psicología*, s.p. https://www.academia.edu/1967588

Fernández de Juan, T. (2011). Music therapy in Cuba: application of a pilot with women victims of gender violence. program *Enseñanza e Investigación en Psicología*, pp. 183-205. https://www.redalyc.org/pdf/292/29215963017.pdf

Fernández de Juan, T. (January-June, 2006). Towards a new path: Action-research program on self-esteem and music therapy with abused women. Teaching and Research in Psychology, vol. 11, n. 1, pp. 65-79. Consejo Nacional para la Enseñanza en Investigación en Psicología A.C. (National Council for Teaching and Research in Psychology). Xalapa, Mexico https://www.redalyc.org/pdf/292/29211105.pdf

Ferrari, K. D. (2022). Introduction to MTH hospital music therapy methodology. In Ferrari, K. D. (Comp.), *Hospital music therapy voices from clinical practice*. Buenos Aires, Argentina. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Ferrari, K. D., Blotto, V., López, N. and Pérez, A. (2022). Music therapy in neanotology: impact on the mother-child dyad. In Ferrari, K. D. (Comp.). *hospital music therapy: voices from clinical practice*. Buenos Aires, Argentina. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Ferrari, K. D., Ramos, M. and Maqueda, D. (2022). Music therapy in a patient with expressive aphasia. In Ferrari, K. D. (Comp.). .*hospital music therapy: voices from clinical practice practice*. Buenos Aires, Argentina. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Ferrari, K. D. and Marinic, J. I. (2022). Contribution of music therapy to the reduction of delirium in an intensive care unit inpatient. In Ferrari, K.

D. (Comp.), *Musicoterapia hospitalaria: voces de la práctica clínica*. Argentina. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Ferrari, K. D., Troncoso, N. and Zocca, G. (2022). Impact of music therapy on cognitive functioning with an inpatient in the medical clinic service. In Ferrari, K. . D(Comp.). *hospital : music therapyvoices from clinical practice*. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth.

Ferrari, K. D., Pérez, Ghío, M. . Mand López, N. (2022). Focal in acute pain: a comparative study. In Ferrari, K. D. (Comp.). music therapy:music therapy intervention hospital voices fromthe practice practice. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Flórez Ochoa, R. (1997). *Pedagogy of knowledge*. Mc.Graw-Hill.

Franco Fitzmaurice, C. (1998). Unfinished business and fantasies, realizing. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Fradera, J. . J(2023). Interview with Dr. Victor Muñoz: Humanistic Music Therapy in Mexico. AMME. https://www.youtube.com/watch?v=37Kme6wZwCg

Frager, R. and Fadiman, J. (2007). *Personality theory*. Oxford.

Freire, E. E. (07, 2019). Variables and their operationalization in educational research. Second part. Revista pedagógica de la Universidad de Cienfuegos, 15(69), 171-180. http://conrado.ucf.edu.cu/index.php/conrado

Frías Cortina, S. (1997). Music, play, creativity. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Fritz Zozaya, M. E. (1997). Inner child. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Fritz Zozaya, M. E. (1997). Expression of feelings with the feet. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Fuentes González, J. (2023). CIATEJ advancing in the Frontiers of Scientific Knowledge. Consejo Nacional de Humanidades, Ciencias y Tecnologías, Mexico. https://ciatej.mx/el-ciatej/comunicacion/Noticias/CIATEJ-avanzando-en-las- Fronteras-del-Conocimiento-Cientifico/361#:~:text=La%20ciencia%20de%20frontera%20se,enfoques%2C%20y%20formas%20de%20de%20pensar.

G

Galicia Moyeda, I. X. (1998). *Beneficios de la música en niños prematuros, Diplomado en Musicoterapia Humanista*. Escuela Nacional de Estudios Profesionales Iztacala, Universidad Nacional Autónoma de México.

Galindo Molina, J. (2020). *Journey to the center of body and mind. Body psychotherapy and character systems*. Corpore Institute.

Gamboa Carrillo, K. M. (2011). *The power of sacred names and music in humanistic music therapy*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

García Casares, N. and R. Moreno Leyva, M. A. and García Arnés, J. A. (December 16, 2017). *Music therapy as a non-pharmacological treatment in Alzheimer's disease. A systematic review*. 65(12), pp. 529-538. https://neurologia.com/articulo/2017181

García García, L. E. (2006). El plano de mi casa, experiencia musicoterapéutica humanista. [Unpublished experiment]. Mexican Institute of Music Therapy.Humanistic

García, M. G. (28April , 2017). Music therapy in Alzheimer's : diseasecognitive, effects psychological and behavioral Music therapy and Alzheimer's : cognitive, psychological and behavioral effects. Neurology, 32(5), 300-308. doi: diseasehttps://doi.org/10.1016/j.nrl.2015.12.003

García Méndez, J. A. (May-August 2016). *Introduction. Music and anthropology. Notes about a forgotten relationship*. Cuiculco, 23(66), pp. 11-23. https://www.redalyc.org/pdf/351/35145982002.pdf.

García Hernández, M. A., Guevara Vite, K.Y. & Morales Espinosa, L. M. (2019). *The development of creativity in the humanistic music therapist in training to enrich their future professional work*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Ghetti, C., Chen, X. J., Brenner, A. K., Hakvoort, L. G., Lien, L., Fachner, J., & Gold, C. (2022). Music therapy for people with substance use disorders. *Cochrane Database of Systematic Reviews*, Issue 5. Art. No.: CD012576.

https://www.cochranelibrary.com/es/cdsr/doi/10.1002/14651858.CD012576.pub3/ epdf/full

Giacoma, M., Carballido, L., Ramirez, J., Bruvera (2022). Music therapy as a non-pharmacological treatment for the decrease of anxiety in a patient undergoing pre-surgical processing. In Ferrari, K. D. *Hospital music therapy: voices from the practice practice.* https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Gómez Dávila. M. (2003). Exercise of music therapy realization. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Gonçalves Pedrosa, F., Duarte Garcia, F. and Veiga Loureiro, C. V. (May 18, 2022). Music Therapy in Chemical Dependence: An Integrative Review, vol. 22. Music Hodie. file:///D:/Documents/Downloads/mh-art019-v4.pdf.

González Campos, E. (2002). Depression management in humanistic music therapy. In *10th World Congress of Music Therapy*. Oxford, UK. [Paper submitted to the scientific committee of *the 10th World Congress of Music Therapy*, unpublished].

González, E. and Ferrari, K. D. (2022). Music therapy interventions with a post patient. COVID-19 In Ferrari, K. D. (Comp.), *Hospital : music therapyvoices clinical practice*. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth.

Gómez Gallego, M. and Gómez García, J. (2017). Music therapy in Alzheimer's disease: cognitive, psychological and behavioral . effects*Neurology*. (32) 5. pp. 300-308. https://dialnet.unirioja.es/servlet/articulo?codigo=6032115.

Gómez Gómez, M. (2002). *The nutrition of music in the treatment of eating disorders*. Mexican Institute of Humanistic Music Therapy.

González Mendoza, V. C. (2023). *Humanistic music therapy and the development of empathy for the pedagogical principles of the new Mexican school in basic education teachers.* [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Gómez Navarro, K. (1998). *Prenatal musical bonding*. Mexican Institute of Humanistic Music Therapy.

Gómez Romero, M., Jiménez Palomares, M., Rodríguez Mansilla, J., Flores Nieto, A., Garrido Ardila, E. M., González López-Arza, M. V. (29December , 2014). Benefits

of music therapy in behavioral disorders in subjects diagnosed with dementia: a systematic review. *Neurology*. 32(4). 253-263. doi: 10.1016/j.nrl.2014.11.001.

Gómez Zavala, M. G. (2017). *Music therapy and bipolar disorder*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Guachetá Torres, J.D. and Rojas Toledo, J. (2020). *Legal Epistemology: Becoming of the Teaching and Professional Practice of the Science of Law in Colombia*. Justicia Vol. 25. N. 38. Barranquilla. July/Dec. 2020. https://doi.org/10.17081/just.25.38.3698

Guillén Castillo, M. A. (2004). *Music therapy and death*. Mexican Institute of Humanistic Music Therapy.

Guzmán, F. (November 28, 2019). There was a great variety of pre-Hispanic sonorous instruments. *Gaceta UNAM*. Órgano Informativo de la Universidad Nacional Autónoma de México. https://www.gaceta.unam.mx/hubo-gran-variedad-de- instrumentos-sonoros-prehispanicos/

Grocke, D. and Wigram, T. (2011). *Responsive methods in music therapy: techniques and clinical applications for music therapists, clinicians, researchers, educators and students*. Agruparte, Vitoria-Gasteiz.

H

Hernández González, M. G. (2005). Music therapy exercise integrating my human being. [Unpublished experiment]. Mexican Institute of Music Therapy.Humanistic

Hernández González, M. G. (2003). The healing power of sounds and music. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Herrera Vega, G. (2000). *Music therapy in cancer treatment*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Hernández, E. (2023). Recreative to improvisational music-making with a mother and her autistic child (chapter). In *Clinical Decision-Making in Music Therapy: Case Studies*. Eds. A. Heiderscheit & N. Jackson. Barcelona Publishers (in press).

Hernández, E. (2023). Virtual parent coaching of music interventions for young autistic children in Mexico. *Music Therapy Perspectives*. Advanced online publication.

https://doi.org/10/1093/mtp/miac030. [Research supported by HIDA Research Investment Grant, Arizona State University].

Hernández, E. (2022, December). Musical improvisation between parents and autistic children for development and communication. *Journal of the Latin American Network of Music Therapy. at the Primera Infancy*. 7, pp. 46-52. https://fliphtml5.com/bookcase/pbvzy/?fbclid=IwAR3BrdVLmUl3HeTkMlInp3R9d1 FgIdMhZ IIJ3dh7CcsgayGpZyZkUscJRGs

Hernandez, E. & Lehrer, G. (2022). Music therapy was never on the table: Perspectives of parents of young autistic children. *Journal of Music Therapy*, 59(3), pp. 307-339. https://doi.org/10.1093/jmt/thac008

Hernandez, E., Qi, R., Wampler, M. & Welsh, E. (2022). Psychological and neural differences of music processing in autistic individuals: A scoping review. *Journal of Music Therapy* 59(1), pp. 87-124. https://doi.org/10.1093/jmt/thab020

Hernandez, E. and Braden, B. (06/05/2021). Improving a parent coaching model of music interventions for young autistic children. *Journal of Music Therapy*, 58, 278-309. https://academic.oup.com/jmt/article-abstract/58/3/278/6314676?redirectedFrom=fulltext

Hernández, E. (2021). Parent-mediated music interventions with children with ASD: A systematic review. *Review Journal of Autism and Developmental Disorders*. 8, pp. 403-420. https://doi.org/10.1007/s40489-020-00219-6.

Hernandez, E. (2020). Feasibility of parent coaching of music interventions for children with ASD. *Music Therapy Perspectives*, 38(2), pp. 195-204. https://doi.org/10.1093/mtp/miz016

Hernandez, E. (2020). Empowering women survivors of domestic violence (clinical portrait). *Music Therapy Perspectives*. 38(1), pp. 3-6. https://10.1093/mtp/miaa005 Hernandez, E. (2019). Parent coaching of music interventions for children with ASD: A conceptual framework. *Nordic Journal of Music Therapy*. 28(4), pp. 315-332. https://doi.org/10.1080/08098131.2019.1647447

Hernández, E. (2019). How is music processed? Tentative answers from cognitive neuroscience. *Nordic Journal of Music Therapy*. 28(4), pp. 315-332. https://doi.org/10.1080/08098131.2019.1587785

Hernandez, E. (2018). *Parents can do it, too: Developing a model to coach parents in the use of music interventions for their children with ASD (systematic review, conceptual framework, and limited-efficacy study)*. (Doctoral dissertation unpublished). University of Kansas. Lawrence, Kansas.

Hernandez, E. (2017). Music therapy and Parent-Early Start Denver Model to teach social communication strategies to parents of preschoolers with ASD: A feasibility study. *Music Therapy Perspective*. 36(1), pp. 26-39. https://doi.org/10.1093/mtp/mix018

Hernández, E. (2005). Music therapy in Mexico: Another approach. *Voices, A World Forum for Music Therapy*, 5(2). https://doi:10.15845/voices.v5i2.235

Hernández, E. (2005). Music therapy. *Correo del Maestro, Revista para Profesores de Educación Básica*, 10. (ISSN 1405-3616).

Hernández, E. (2005). Effect of music therapy on anxiety levels and sleep patterns of abused women in shelters. *Journal of Music Therapy*. 42(2), pp. 140-158.

Hernández, E. (2005). Postmodernism and music therapy. *Voices, A World Forum for Music Therapy*, 5(3). http://dx.doi.org/10.15845/voices.v5i3.230

Hernández Iraizoz, D. (11 November 2013). Theodor Adorno, elements for a sociology of music. *Sociologica*, pp. 123-154. https://www.scielo.org.mx/pdf/soc/v28n80/v28n80a4.pdf.

Hernández, R. (March 1, 2021). Cátedra Extraordinaria Arturo Márquez: Música y sonoridad en el México prehispánico. *Gaceta UNAM.* https://www.gaceta.unam.mx/musica-y-sonoridad-en-el-mexico-prehispanico/

Hoyos Leonard, A. (1998). The drama of the story or the story of the drama. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Hui He, Zhijian Li, Xu Zhao & Xiaofeng Chen. (12/24/2022). The effect of music therapy on anxiety and pain in patients undergoing prostate biopsy: A systematic review and meta-analysis. *Elsevier* Ltd, 72. https://www.sciencedirect.com/science/article/pii/S0965229922001169?via%3Dih ub

I

INAH TV (April 14, 2020). *Flying like birds. Las Fiestas del Tambor y del Elote, among the Huicholes*. National Institute of Anthropology and History. https://www.youtube.com/watch?v=-VuSeBZnLkY

Indigo. (09 of 03 of 2020). Mezzosoprano at the wheel. *Reporte Indigo Monterrey.* https://www.pressreader.com/mexico/reporte-indigo- guadalajara/20200309/281749861412826

Mexican Institute of Humanistic Music Therapy (n.d.). Humanistic Music Therapy. https://www.musicoterapiahumanista.com/musicoterapia-humanista.html

Iturri, A. Lemos, A. (2019). Music therapy and palliative care: Addressing spiritual needs. *ECOS- Revista Científica* Vol. 4 Núm. 2. https://revistas.unlp.edu.ar/ECOS/article/view/10486

J

Private Assistance Board (n. a.). Registry of Private Assistance Institutions. Government of the City of Mexico City. https://toolsportal.jap.cdmx.gob.mx/DIRIAP/view/datexiap.cfm?unoiap=0518

K

Keever, R. L. (2015). *Emotion management, a contribution of humanistic music therapy to the Ernesto Meneses home population*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Krout, R. E. (2001 Nov-Dec). The effects of single-session music therapy interventions on the observed and self-reported levels of pain control, physical comfort, and relaxation of hospice patients. *Am J Hosp Palliat Care*. 18 (6). pp. 383-90 doi: 10.1177/104990910101800607. PMID: 11712719.

Knopf, P. N. and Mansilla, S. E. (2021). When will we be old? Music therapy, health, older people. In *XIII Congreso Internacional de Investigación y Práctica Profesional en Psicología XXVIII, Jornadas de Investigación XVII Encuentro de Investigadores en Psicología del MERCOSUR, III Encuentro de Investigación de Terapia Ocupacional III Encuentro de Musicoterapia de la Facultad de Psicología, Universidad de Buenos Aires.* http://jimemorias.psi.uba.ar/index.aspx?anio=2021

L

Lacárcel Moreno, J. (December 2023). Psychology of music and musical .emotion *Education*, pp. 20-21. https://revistas.um.es/educatio/article/view/138/122

Lara Méndez, R. D. (1997). Mask-sun-key-heart. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Larrainzar. J. (1990). The talisman. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Larrainzar. J. (s.a.). Musicoterapia. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Lasala, Y., Galloni, C. and Mante, M. L. (2012). A tour of the addiction day hospital. In *IV Congreso Internacional de Investigación y Práctica Profesional en Psicología, XIX Jornadas de Investigación VIII Encuentro de Investigadores en Psicología del MERCOSUR*. Faculty of Psychology, University of Buenos Aires. https://www.aacademica.org/000-072/228

Lévi-Strauss, C. (1971). *Mythological. De la miel a las cenizas*. Fondo de Cultura Económica.

General Health Law [G.S.L.]. Amended. Official Gazette of the Federation [D.O.F.], January , 2024. (Mexico).03

Law for the Professional Practice of Music Therapy [27.153]. Official Gazette [B.O.], July 32015. (Argentina).

López Austin, A. (2011). Study on the research method of fray Bernardino de Sahagún. Sahagún. *Cultural Nahuatl*, 42. http://www.scielo.org.mx/scielo.php?script=sci_arttext&pid=S0071- 16752011000100018

López Ballesteros, A. M. and García Gaminde Humana, P. (2020). *The use of voice in group work for the emotional expression of grief in adults*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

López de la Peña, A. P. (2023). *Humanistic music therapy a path in the encounter with the sacred*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy. López de la Vega, M. R. (September 13, 2020). Active group music therapy and depression in patients of the Psychiatric Hospital - CNS. *Journal of Psychological Research*, pp. 11-35. http://www.scielo.org.bo/pdf/rip/n24/n24_a03.pdf

López Hernández, E., Acosta Rodas, P., Cruz Cárdenas, J., & Ramos Galarza, C. (2021). Music therapy intervention for memory, attention, and language in children with dyslalia. *Revista Ecuatoriana de Neurología*, 30(2), 48-56. doi: 10.46997/revecuatneurol30200048.

Lakshmanjoo, S. (2016). *Sahaivism of Cachimira*. Argentina: Ediciones Maha Yoga. Lee, J. H. (2015). The Effects of Music on Pain: A Review of Systematic Reviews and.

Meta-Analysis. *In Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy*. Temple University Libraries. doi:http://dx.doi.org/10.34944/dspace/3156

Lemus, A. I. (2019). Institutional repository of the UNLP. *Scientific Journal of Music Therapy y Disciplines Affines*, 4(2). http://sedici.unlp.edu.ar/bitstream/handle/10915/109885/Documento_completo.pdf-PDFA.pdf?sequence=1&isAllowed=y

León-Portilla, M. (2011). General introduction to the volume known as Cantares mexicanos. In *Cantares mexicanos*. Vol. I: Estudios, pp. 15-26. Universidad Nacional Autónoma de México, Coordinación de Humanidades, Instituto de Investigaciones Bibliográficas, Instituto de Investigaciones Filológicas, Instituto de Investigaciones Research Institute/Fideicomiso Teixidor. Teixidor. https://historicas.unam.mx/publicaciones/publicadigital/libros/cantares/cm01.html

Livengood Ordóñez, M. de los A. and Sanabria Sanchinel, A. A. (2022). Benefits of music therapy on language. *Ecuadorian Journal of Neurology*. Vol. 31, No. 2. doi: 10.46997/revecuatneurol31200016

Lomelí Torres, R. R. (2005). Moving the hip, back to my center. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Lomelí Torres, R. R. (2005b). Moving the hip to work on mind-body splitting. [Unpublished experiment]. Mexican Institute of Music Therapy.Humanistic

Lopez, N., Poleschi, A. and Ferrari, K. D. (2022). Impact of music therapy sessions on the emotional self-perception of an inpatient in the trauma and orthopedic . In Ferrari, K. D. (Comp.), area*Hospital music therapy: voices from clinical practice*. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth.

López de la Peña, A. P. (2023). *Humanistic music therapy a path in the encounter with the sacred*. [dissertationUnpublished]. Mexican Institute of Humanistic .Music Therapy

Luján Pérez, K. (2002). Exercise a look at your lower . self[experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Lv, Y., Wu, J., Xu, Y., Pu, S., Li, C., and Du, D. (2022 Dec 1). Musical therapy attenuates neuroma pain by modifying leptin expression. *BMC Complement Med Ther*. 22 (1). p. 316. Retrieved from doi: 10.1186/s12906-022-03795-8. PMID: 36456983; PMCID: PMC9714090.

M

Mansilla, S. E. & Knopf, P. N. (2021). Going out to meet in music. Music therapy, health, the elderly. In *XIII Congreso Internacional de Investigación y Práctica Profesional en Psicología XXVIII, Jornadas de Investigación XVII Encuentro de Investigadores en Psicología del MERCOSUR, III Encuentro de Investigación de Terapia Ocupacional III Encuentro de Musicoterapia de la Facultad de Psicología, Universidad de Buenos Aires.* http://jimemorias.psi.uba.ar/index.aspx?anio=2021

Marroquín Díaz, C. A. (2022). *Effects of a music therapy program in the strengthening of emotional , self-regulationin a group of adults attending the headquarters of alcoholics anonymous "La sinceridad" in the city of Neiva.* [Unpublished]. master's Faculty of Arts of the National University of Colombia. https://repositorio.unal.edu.co/bitstream/handle/unal/81624/1075263128.2022.pdf ?sequence=5&isAllowed=y

Matía, A. and Huete, A. (2003). *Libro de ponencias: Programa de formación para mediadores en musicoterapia y discapacidad*. Madrid. Confederación ASPACE, Confederación Autismo España and Federación Española del Síndrome de Down. http://sid.usal.es/idocs/F8/FDO6823/musicoterapia.pdf

Marines Montiel, N. C. (2024). *Expression of feelings with musical instruments to promote emotional well-being in women with grade 3 fibromyalgia* [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Martínez Santibáñez, A. (2005). The power of music. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

McFerran, K., Chan, V., Tague, D., Stachyra, K., & Mercadal-Brotons, M. (2023). A comprehensive review classifying contemporary global practices in music therapy. In *Music Therapy Today Online Journal of the WFMT.* Vol. 18. No. 1, p. 474. Vancouver. Federation World Federation of Music Therapy. https://issuu.com/presidentwfmt/docs/mt_today_vol.18_no._1

Medina Marín, A. A. (2020). *Cantoterapia tool for vocal education in humanistic music therapy*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Munguía Castellanos, M. de L. (2005). An encounter with your inner wisdom. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Melo Orta, D., Páez Maldonado, B., Valdés Saldaña D. and Palafox-Badillo J. E. (2024). Effect of music therapy on vital signs and immediate postoperative pain. *Journal of Sanidad Militar*. 78(1). pp. 1-9. https://revistasanidadmilitar.org/index.php/rsm/article/view/345/313

Michel, S. and Chávez, R. (1999). *Experiential reconstruction therapy*. North-South. Michel, S. and Chávez, R. (2004). *Experiential reconstruction therapy*. s.e.

Michel, S. and Chávez, R. (2024). From protected dialogue to experiential .reconstruction Saõ Paulo-Santiago: North-South.

Miguez, M. M., Ramos Zsulz, M. and Ferrari, K. D. (2022). Quantitative case study: music therapy focal in pain management. In Ferrari, K. . D(Comp.). *hospital music therapy: voices from clinical practice*. Buenos Aires. https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Miranda O., M., Hazard, S., & Miranda V., P. (2017). Music as a therapeutic tool in medicine. *Chilean journal of neuropsychiatry*. 55 (4), pp. 266-277. Retrieved from https://www.scielo.cl/pdf/rchnp/v55n4/0034-7388-rchnp-55-04- 0266.pdf.

Mitsudome, Y. (2013). *Development and reliability of a music therapy assessment tool for people with dementia*. In Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy. Temple University Libraries. doi: http://dx.doi.org/10.34944/dspace/1919

Moncada, M. J. (2020). *Music therapy to improve social skills in drug-dependent adolescents and adults within the therapeutic community*. Title work to obtain the degree of bachelor in occupational . therapyQuito, Ecuador: Universidad Central of Ecuador. http://www.dspace.uce.edu.ec/bitstream/25000/22531/1/T-UCE-0020-CDI- 507.pdf

Morin, E. (1990). *Introduction to complex thinking*. Gedisa. Morin, E. (1977). *The method: The nature of nature*. Catedra.

Mullión, C. C. (04 2009). Knowledge of the discipline in public hospitals of the Autonomous City of Buenos Aires, dependent on the city government. School of Medicine of the Universidad del Salvador. https://racimo.usal.edu.ar/2552/1/P%C3%A1ginas_desdetesis_-_UNI%270051138Musicoterapia_en_el_%C3%A1mbito_hospitalario...%5B%5D. pdf

Munguía Castellanos, M. de L. (2005). Exercise an encounter with your inner wisdom. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Muñoz Esquivel, M. (2011) *The sounds of the feminine world in adolescent creative expression.* [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Muñoz Pólit, M. (2009). *Emotions, feelings and needs: A humanistic approach*. The CTP books.

Muñoz Pólit, V. (2024). *Curriculum*. [fileUnpublished].personal

Muñoz Pólit, V. (2014). The theoretical foundation of personality from the humanistic music therapy model. In *14th World Congress of Music Therapy* in Vienna/Krems, Austria. [Paper delivered to the scientific committee 14th World Congress of Music Therapy unpublished].

Muñoz Pólit, V. (2013). The management of music and sound in Gestalt sensitization. Revista *Fondo Figura*. Collection edition vol. 1 to 6. Instituto Humanista de Psicoterapia Gestalt.

Muñoz Pólit, V. (2012). *Clinical and psychological history 2012*. [instrumentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Muñoz Pólit, V. (2012b). *Musical history questionnaire 2012*. [Unpublished instrument]. Mexican Institute of Humanistic Music Therapy.

Muñoz Pólit, V. (2012c). *Important music in the patient's history*. [Unpublished instrument]. Mexican Institute of Humanistic Music Therapy.

Muñoz Pólit, V. (2010). The 4 beings of the human : beingThe emotional process of CRE-SER. Mexican Journal of Humanistic Psychology and Human Development Universidad Iberoamericana. *Prometeo*. Núm. 58.

Muñoz Pólit, V. (2008-2024). *Journal on The personality theory of humanistic music therapy: The 4 beings of the human being*. [personal fileUnpublished].

Muñoz Pólit, V. (2008). *Humanistic music therapy: A model of music psychotherapy*. [Unpublished master's thesis]. Universidad Iberoamericana, Mexico City, Mexico.

Muñoz Pólit, V. (2008b). Humanistic : Music TherapyA model of music with psychotherapy 24 years of experience. In *XII World Congress of Music Therapy: Music*, culture, sound and health. Akadia.

Muñoz Pólit, V. (2008c). Integral listening workshop: listening methodology for selection music in humanistic music therapy. In *XII World of Music Therapy: Music, culture, sound and health in Buenos Aires, ArgentinaCongress* .

Muñoz Pólit, V. (2008d). Emotion management with music workshop. In Seminario musicoterapia en salud, educación y comunidad en Bogotá, Colombia.

Muñoz Pólit, V. (2008e). Humanistic : Music TherapyA model of music with psychotherapy 24 years of experience. In Seminar on music therapy in health, education and community in Bogotá, Colombia.

Muñoz Pólit, V. (2004). *Matea*. Independent .publication

Muñoz Pólit, V. (2002). Psychocorporal techniques in music therapy. In *10th World Congress of Music Therapy (Oxford, UK.). [*Paper presented to the scientific committee of the *10th World Congress of Music Therapy,* unpublished].

Muñoz Pólit, V. (2000). *Body vibration questionnaire*. Mexican Institute of Humanistic Music Therapy.

Muñoz Pólit, V. (1999). The Humanistic Music Therapy. In *9th World Congress of Music Therapy*. Washington, D.C. [Paper presented to the scientific committee of the *9th World Congress of Music Therapy*, unpublished].

Muñoz Pólit, V. (1999b). *Comparative analysis between GIM and humanistic music therapy.* [filePersonal , unpublished].

Muñoz Pólit, V. (1992). Humanistic music therapy. Personal : filematerial for Cheryl Dileo's book *Perspectivas de la musicoterapia.*

Muñoz Pólit, V. (1989-2023). Managing emotions with music. [Personal file: Unpublished workshop material].

Muñoz Pólit, V. (1989-2023). Harmonic singing workshop. [Personal file: Unpublished workshop material].

Muñoz Pólit, V. and Vizcaino Aguilar, R. (1989). El corazón del guerrero [The heart of the warrior] workshop. [Personal file: Unpublished workshop material].

Muñoz Pólit, V. and Soto García, E. (1989). *Music-sensory experience.* [Unpublished measurement instrument]. Mexican Institute of Humanistic Music Therapy.

Muñoz Pólit, V. G. (1998-2024). *Portfolio of training programs for humanistic music therapists*. [Archives of the Mexican Institute of Humanistic Music Therapy unpublished].

Muñoz Pólit, V. (1985-2008). *Research logs: Humanistic music therapy*. [Unpublished personal file].

Muñoz Pólit, V. (1985-2007). *Humanistic music therapy: A model of music psychotherapy*. [Unpublished master's thesis project]. Universidad Iberoamericana, Mexico City, Mexico.

Muñoz Pólit, V. (1985). *Music therapy in humanistic psychotherapy*. [Unpublished research project] Universidad Iberoamericana, Mexico City, Mexico. Muñoz Pólit, V. (1985). Music therapy: a therapeutic . alternative[Archivo Materia: Interview techniques for the Master's Degree in Counseling and Human Development, unpublished]. Universidad Iberoamericana Distrito Federal, Mexico.

Murow Troice, E. and Sánchez Sosa, J. J. (2003). Musical experience as a healing factor in music therapy with patients with chronic schizophrenia. 26(4). Mexico: *Revista Salud Mental del Instituto Nacional de Psiquiatría Ramón de la*

Source *Muñiz*. http://www.revistasaludmental.mx/index.php/salud_mental/article/view/961

Murow Troice, E. (1997). *Music therapy as part of a program of multiple therapeutic interventions in the treatment of a group of patients with chronic phase schizophrenia*. [Master's thesis]. Mexico City, Mexico: Universidad Nacional Autónoma of México. http://132.248.9.195/pmig2017/0249692/0249692.pdf

Murow Troice, E. and Unikel, C. (1997). *Music therapy and body in the rehabilitation of the patient with chronic schizophreniaexpression therapy* . Mexican Institute of Psychiatry Ramón from the Fuente Muñiz. http://repositorio.inprf.gob.mx/bitstream/handle/123456789/7445/sm200335.pdf?sequence=1&isAllowed=y

N

Naught González, E. (2000). *Humanistic and transpersonal approach to music*. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Nájera Valdés, L. A. (2005). Music therapy exercise expressing my feelings. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Navés, F. A., Moscuzza, C. A., Thomas Moro, M., Szkolnik, I. M., Barontini, G., and Ferraris, M. (2018). The role of the psychologist and music therapist in gestational surrogacy. In *X Congreso Internacional de Investigación y Práctica Profesional en Psicología XXV Jornadas de Investigación XIV Encuentro de Investigadores en Psicología del MERCOSUR*. Faculty of Psychology, University of Buenos Aires. Buenos Aires. https://www.aacademica.org/000-122/734.pdf

Nazlidou, E. et al. (2018). Inefficient comprehension of non-objective mental verbs with social aspect in adults: comparison with cognitive verb https://psiquiatria.com/psicologia-general/comprension-ineficiente-de-los- processing. non-objective-mental-verbs-with-social-aspect-in-adults-comparison-with-the-cognitive-processing-of-verbs#:~:text=The%20verbs%20mentals%20denote%20states,as%20comprensi%C3%B3n%20of%20the%20mental%20state.

O

Ochoa, R. F. (1994). *Hacia una pedagogía del conocimiento*. Santafé de Bogotá: McGRAW-HILE.

Ongay Valverde, D. (2022). *Contributions of the music therapeutic experiment to the primary caregiver's anticipatory grief process: a case study*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

World Health . Organization(10 of 12 of 2022). Health and human . rightsOrganization World Health Organization at the Health. https://www.who.int/es/news-room/fact-sheets/detail/human-rights-and-health#:~:text=The%20World%20WHO%20Constitution%20of%20health%20of%20quality%20sufficient%20health

World Health . Organization(10 Aug 2023). *WHO convenes first high-level global summit on traditional medicine to review data.available e advance the attention at health care for all.* https://www.who.int/es/news/item/10-08-2023-who-convenes-first-high-level- global-summit-on-traditional-medicine-to-explore-evidence-base--opportunities-to-accelerate-health-for-all

World Health . Organization(2022). *Constitution of the World Health Organization. Health*. https://www3.paho.org/gut/dmdocuments/Constituci%C3%B3n%20de%20la%20World%20Health%20Organization%20of%20Health.pdf

World Health Organization. (n.a.). Frequently asked questions: How does WHO define health? https://www.who.int/es/about/frequently-asked-questions.

World Health Organization. (n.a.). Human Development Reports. United Nations Development Programme. https://hdr.undp.org/about-hdro.

Otero López, M. C., et al. (2019). Music therapy as an effective non-pharmacological intervention. *International Journal of Developmental and Educational Psychology*, 2(2). https://dehesa.unex.es/bitstream/10662/14215/1/0214-9877_2019_2_3_107.pdf

P

Pájaro Mojica, R., Quiroz Mendoza, R., Ramos, Y., Pacheco-Hernández, R., & Moscote Salazar, L. R. (2019). Music therapy in medicine: .An alternative in the

rehabilitation of the neurosurgical patient. *Revista Chilena de Neurocirugía*, 45. file:///D:/Documents/Downloads/ojsadmin,+9+Moscote-Salazar.pdf

Palmas Islas, X. (2023). Music therapy in Mexico: An emerging profession and discipline. *Music therapy today WFMT online journal*. 18, pp. 470-471. Vancouver: *World Congress of Music* Therapy. https://issuu.com/presidentwfmt/docs/mt_today_vol.18_no._1

Palmas Islas, X. (n.a.). Music therapy in Mexico. *Inauguration of the 1st MWC International Symposium on Music Therapy*. Mexico. (00: 6:55). https://www.facebook.com/watch/live/?ref=watch_permalink&v=13746136728754 15

Pascual Mollá, M. (May 29, 2015). Music therapy in addictions. *Journal specializing in addictions: independent.* https://revistaindependientes.com/la- musicoterapia-en-las-adicciones/.

Pérez-Eizaguirre, M., Dorado, A., Rodríguez Briosoy, M. and Privado, J. (01/01/2022). Efficacy of music therapy in the treatment of anxiety among children at social risk and those have committed child to parent violence. *Sage Journal*, 50, pp. 328-342. doi: https://doi.org/10.1177/0305735621996024

Picazo de Cortina, A. (1997). Loss work. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Pierrakos, J. (2009). *Core Energetics*. Mendocino,CA: Life Rhythm.

Pinedo Estalayo, M. J., Puertas Oroz, A., Ranero Gala, I., Martin Tobajas, S., Morales Berges, O. and Parra Viu, M. (May 18, 2023). Positive effects of music therapy in pregnant women. A systematic review. *Revista Sanitaria de Investigación*. 4(5). https://revistasanitariadeinvestigacion.com/efectos-positivos-de-la-musicoterapia-en-la-embarazada-una-revision-sistematica/

Ponce Quitzamán, J. L. (2016). *Consciousness and basic feelings, humanistic music therapy sessions and gestalt psychotherapy with people with cancer*. [thesisUnpublished]. master's Humanistic Institute of Gestalt , PsychotherapyMexico.

Ponce de Zozaya, R. de G. (1997). *Musical environment of the child from prenatal to early childhood*. Mexican Institute of Humanistic Music Therapy.

Prada González, M. S. (January 1997). Awakening your sensuality. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Prada González, M. S. (May 1997). Contacting your symptom. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

United Nations Development Programme (n.a.). Human Development Report. https://www.undp.org/es/sobre-nosotros

Poch, S. (12, 2001). Importance of music therapy in the emotional area of the human being. *Revista Interuniversitaria de Formación del Profesorado*, 42, pp. 91-113. https://www.redalyc.org/articulo.oa?id=27404208

Poch, S. (1998). *Compendium of music therapy II*. Herder.

Q

Quique, Y. (2013). Unisensory methods for the rehabilitation of the person with cochlear implant and music therapy methods as a new intervention tool. *Journal of otolaryngology and head and neck surgery*. 73: 94-
108. https://www.scielo.cl/pdf/orl/v73n1/art16.pdf

Quiroz Miranda, M. de L. (2005). Exercicio ¿sensual yo? Unpublished].experiment
Mexican Institute of Humanistic Music Therapy.

R

Ramirez, J. (2022). Music therapy in palliative . careCase study. In Ferrari, K.
D. (Comp.) *Hospital music therapy: voices from clinical practice.* https://issuu.com/musicoterapiahospitalaria/docs/libro_mth

Ramirez, M. (10, 2020). What is human development and why is it important? IBERO Monterrey. https://iberomty.mx/blog/que-es-desarrollo-humano-importante/

Ramírez Mancera, C. M. and Pérez Servín, R. (s. a.). Use of music and mindfulness in academic activities [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.techniques

Ramírez Rodríguez, M. G. (2021). *The experience of pictorial illustration as a proposal to give continuity to the experience with the essential being after the processing stage of music therapy*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Ramo and Affonso, A. M. (2010). Modes of knowledge: Castaneda'. s lesson*LiminaR Journal. Social and humanistic . studies*Year 8, Vol. VIII, No. 1, June 2010. San Cristóbal de Las Casas, Chiapas, México. https://www.academia.edu/27070683/Modos_de_conociMiento_la_lecci%C3%B3 n_de_castaneda

Rangel Ortiz, L. (2022). *La inclusión de la escucha musical consciente y la intercomunicación sonora en el diseño curricular del plan técnico superior universitario de arreglo y composición para el desarrollo psio-emocional del estudiante de la academia R. Peralta*. [dissertationUnpublished]. Mexican Institute of Humanistic Music Therapy.

Royal Spanish Academy (2023). Bienestar. Real Academia Española. https://dle.rae.es/bienestar?m=form

Reyes Retana Zesati, M. I. (2005). Encounters that leave a mark. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Reyes Retana Zesati, M. I. (2005b). *Music therapy as a resilient element in the elderly*. [Unpublished dissertation]. Mexican Institute of Music TherapyHumanistic .

Ríos Hernández, A. P., Juárez Piñón, D. D., & Piñón Navarro, F. O. (2019). *Humanistic music therapy for the identification, recognition and expression basic feelings (MATEA) in preschool children*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Rivera, R. (2019). Complexity: limits and challenges in contemporary . In Rivera Pérez, R. and Andrade Salazar, J. (Comp.). research*reflections on integrative research. An inter and transdisciplinary perspective*. Kavilando- Multiversidad Mundo Real Edgar Morin-RediPaz.

Rivera, R. (2020). Paradigm shift, frontiers and pandemic in the 21st century. CIEG. (46), 195-211.

Rivera, R. (2021). Linear and nonlinear models for social science research. In Andrade Salazar, J. (Comp.). *social science research and transdisciplinarity* (pp. 48-87). Universidad San Buenaventura.

Rivera, R. (2021b). One more proposal for disciplinary reencounter: common epistemic dialogues. In Nava Avilés, M, Medina Rivilla, A., and Bocciolesi, E. *Enfoques y construcciones de la investigación educativa en estudios de posgrado*. (pp. 96-120). Castellanos editores digital.

Robb, S.L., et al. (2018). Reporting quality of music intervention research in healthcare: A systematic review. Complementary Therapies in Medicine, 38, 24-41.

Robbins, H. (1998). Exploring good mood, joy, joyfulness, and celebration. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Robbins, H. (1998b). *Rituals and music*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Ramo and Affonso, A. M. (February 10, 2010). Modes of knowledge: Castaneda's lesson. *LiminaR Journal*. *Social and humanistic studies*. Year 8, Vol. VIII, no. 1, June 2010, San Cristóbal de Las Casas, Chiapas. https://www.scielo.org.mx/pdf/liminar/v8n1/v8n1a10.pdf

Rubia, F. J. (2002). Religion and brain. In Francisco Diez de Velasco. *Enciclopedia Iberoamericana de Religiones*. Vol. 1. The Study of Religion. Editorial Trotta.

Rugerio Specia de Rendón, Á. (February 1997). Explorando lo oscurito, musical parody of an inter and interpersonal . conflict[experimentUnpublished]. Mexican of Humanistic Music Therapy.Institute

Rugerio Specia de Rendón, Á. (May 1997). Playing your inner . music[experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Rugerio Specia. P. (February 1997). Working with the shadow. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Rugerio Specia, P. (May 1997). MATEA. Mexican Institute of Music TherapyHumanistic .

Rugerio Specia de Rendón, Á., Prada González, M. S. and Rogerio Specia, P. (1997). *Memories of the first generation of humanistic music therapy 1996-1997*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Rueda Yepes, M. P. (2013). *The encounter between humanistic music therapy, Gestalt psychotherapy, cognitive structural modifiability and learning experience mediated for children with autism and developmental disorders*.

Based on the social service performed at the Sensory Integration Center CISAC.

A.C. Mexican Institute of Humanistic Music Therapy.

S

Sanabria, M. A. (September 26, 2022). Music therapy in infants: cognitive functions and emotions. *Revista Cubana de Pediatría*, 94(2): e1739, pp. 1-4. http://scielo.sld.cu/pdf/ped/v94n2/1561-3119-ped-94-02-e1739.pdf

Sánchez Barssé, M. (1997). Resentments. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Sánchez Barssé, M. and Ahrens Gil, M. de L. (1997). *Integrated psychomusical childbirth*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Sánchez Constantino, I. (2008). Creative musical training method: psychomusical techniques with instruments percussion for learning ethics. In *XII World Congress of Music Therapy: Music, Music, Culture, Sound and Health.* Abstracts. Akadia Editorial Bookstore.

Sánchez Ochoa, S. A. (s.a.). 50 years of Human Development at Ibero. *Revista Ibero.* https://revistas.ibero.mx/ibero/uploads/volumenes/73/pdf/5-50-anos-de- desarrollo-humano-en-la-ibero-silvia-a-sanchez-ochoa.pdf

Suárez Gallardo, J. L. (1998). Metamorphosis. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Sánchez Pérez, A. and Sánchez Correa, R. (2019). *Active music therapy as a tool for the recognition of the cultural identity of Afro-Mexican women from the coast of Oaxaca*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Sánchez Ramírez, A. (2020). *The use of electronic-house music as a therapeutic tool in humanistic music therapy*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Sanchinel, M. de A. (2022). Benefits of music therapy on language. *Revista Ecuatoriana de Neurología*, 31(2), 16-17. doi: 10.46997/revecuatneurol31200016.

Sankaranchaya, S. (2014). *Self-knowledge: Atmabodha*. Buenos Aires: Hastinapura.

Sahagún, Fray B. (2006). *Historia de las cosas de la Nueva España*. Eleventh edition. Sepan cuantos...N. 300. Mexico City: Porrúa.

Sanjuán Naváisa, M., Via Claveroa, G., Vázquez Guillameta, B., Moreno Durana, A.M. and Martínez Estalella, G. (April - June 2013). Effect of music on anxiety and pain in mechanically ventilated patients. *Intensive Nursing*. Vol. 24. no. 2, pp. 63-71. https://www.elsevier.es/es-revista-enfermeria-intensiva-142- articulo-efecto-musica-sobre-aniedad-el-S1130239912000983.

Santos, B. de S. (2018). Introduction to epistemologies of the south. In Meneses, P. and Bidaseca, K. (Coord.). *Epistelogies of the south*. Buenos Aires: CLACSO and Coímbra Centro de Estudios Social Studies. https://biblioteca.clacso.edu.ar/clacso/se/20181124092336/Epistemologias_del_s ur_2018.pdf.

Santos, B. de S. (2015). *An epistemology of the south: the reinvention of knowledge and social emancipation*. Buenos Aires, Argentina: Consejo latinoamericano de ciencias sociales and Grupo editorial siglo veintiuno. http://secat.unicen.edu.ar/wp- content/uploads/2020/03/BONAVENTURA-SOUSA-EPISTEMOLOIGIA-DEL-SUR..pdf

Sousa, B. from S. (2011). *Introduction: The epistemologies of the South.* http://www.boaventuradesousasantos.pt/media/INTRODUCCION_BSS.pdf

Silva Galindo, J. R and Erasto Gutiérrez, J. F. (2021). *Prehispanic musical . José Pilar Silva Coco Collectioninstruments*. Mexico: Instituto Nacional de los Pueblos Indígenas. https://www.gob.mx/cms/uploads/attachment/file/661010/Libro-Instrumentos- musicales-prehispanicos-INPI.pdf.

Saavedra Rivera, A. (2003). Exercise living with fullness. [experimentUnpublished]. Mexican Institute of Humanistic Music Therapy.

Serna Méndez, C. (2005). Music therapy exercise a journey through anger. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Sesé Selva, M., Sánchez Candela, A. M. and Verdú Sirvent, R. (2014-2016). Effectiveness of music therapy in addictions. *Revista fundamentos de psicología*, pp. 7-8. https://revistafundamentospsicologia.umh.es/files/2009/04/revista_fp_2016.pdf#p age=24.

Schantton, D. and Cannarozzo, V. A. (2023). Music therapy in a hospital specializing in rehabilitation: contributions in the context of the progressive care model. *Provincial Health Congress (CoSaPro)* Mar del Plata, April 12-14, 2023). Buenos Buenos Aires: Cátedra Free Musicoterapia. http://sedici.unlp.edu.ar/handle/10915/151959

Schapira, D. (2022). *Suena, somos, soy: la música como representación social*. Ricardo Vergara.

Shultis, C. L. (2012). *Effects of Music Therapy vs. Music Medicine on Physiological and Psychological Parameters of Intensive Care Patients: A Randomized Controlled Trial*. Temple University Electronic Theses and Dissertations. https://cdm16002.contentdm.oclc.org/digital/collection/p245801coll10/id/172789.

Silva López, V. A. (2004) *Creativity in the therapeutic process and its relationship with music*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Singh, J. (2014). *Pratyabhijñahridayam: The secret of self-recognition*. Translation by Federico Olivier. Maha Yoga Editions.

Situmorang, D. D. (2016). *Anxiety, Depression, and Music*. Binbingan Konseling Indonesia, 1(1), pp. 6-9. file:///D:/Documents/Downloads/Anxiety,%20Depression,%20and%20Music.pdf.

Solé Resano, C., Mercadal-Brotons, M., de Castro, M., & María Asensio, F. (2015). Institutionalized older people with dementia: effects of music therapy versus reminiscence-recreation workshops. *International Journal of Developmental and Educational Psychology*, 2(1), pp. 25-34. https://revista.infad.eu/index.php/IJODAEP/article/view/59/50.

We are patients (09/03/2015). Hospitals in the region will have music therapists to treat patients: Music therapy is implemented as a therapy complementary in Extremadura. Somos pacientes: la comunidad de asociaciones de pacientes. https://www.somospacientes.com/noticias/sanidad/la- musicoterapia-se-implanta-se-implanta-como-terapia-complementaria-en-extremadura/#:~:text=La%20Organizaciaci%%C3%B3n%20Mundial%20de%20la,y%20carente%20de%20efectos%20efectos%20secundarios%E2%80%9D.

Steiner, G. (2002). *Grammars of creation*. Siruela.

Suárez, F. M. (n.a.). Social Problems and Problems of Mass Social Programs. Commission Economic Commission for America Latin America y the Caribbean. https://repositorio.cepal.org/server/api/core/bitstreams/98d9dc9c-df8c-4fc4-852b- 2571fecc1be3/content

Suárez Gallardo, J. L. (1998). *Musical sensitization as a tool in sex education*. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Suárez Rodríguez, M. de la L. A. (2003). Exercise and so is my life. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Summer, Lisa (1994). *Music Therapy International Report*. Vol. 9. U.S.A.: American Association for Music Therapy. https://es.scribd.com/document/446723764/Music- Therapy.

Suzuki, D. C. (2019). *Adolescent victim of sexual abuse and music therapy: uma revisão sistemática*. Dissertação Mestre. Escola Paulista de Medicina Universidade Federal de São Paulo.

T

Terán Camarena, V. A. and Flores Gutiérrez, E. O. (2014). music therapy Humanistic in generalized anxiety disorder. *Musictherapytoday*. *14th World Congress of Music Therapy*. Summer 2014, vol. 10, n. 1. Vienna/Krems, Austria.

Tezanos Vázquez, S. and Quiñones Montellano, A. (2013). Human . developmentIn Tezanos Vázquez, S. (Coord.), *Manuales sobre cooperación y desarrollo, pobreza y desigualdades*. Santander, Spain: Cátedra de Cooperación Internacional y con Iberoamérica. University of Cantabria. https://biblioteca.clacso.edu.ar/Espana/catedra-coiba/20161216043133/pdf_1139.pdf.

Tirado Zavala, A. (1997). Contact . intensification[experimentUnpublished]. Mexican Institute of Music Therapy.

Tirado Zavala, A. (February 1997). Expressive . movement[experimentUnpublished]. Mexican Institute of Music Therapy.

Tirado Zavala, A. (May 1997). Experiencing my emotions. [experimentUnpublished]. Mexican Institute of Music Therapy.

Tischendorf, A. et al (2017). *Group identity construction through active humanistic music therapy techniques and a creative process model*. [Unpublished dissertation]. Mexican Institute of Music Therapy.

Torres García Coss, J. E. (2021). *The creation of a clay aerophone as ritual for self-knowledge within humanistic music therapywork* . [Unpublished dissertation]. Mexican Institute of Music Therapy.

Torres, J. M. & Villegas, F. L. (2019). Transdisciplinarity as a methodological strategy for real-world scientific research. In Serna M., E. (coord.). *revolution in Education and Training for the 21st Century*. Vol. 2, pp. 900-906. https://dialnet.unirioja.es/servlet/articulo?codigo=8720233.

TV INAH. (2020). Flying like birds. Las Fiestas del Tambor y del Elote, among the Huicholes. https://www.youtube.com/watch?v=-VuSeBZnLkY

U

Uscanga Barradas, A. (11/08/2021). Frontier knowledge. Emporio do direito. https://emporiododireito.com.br/leitura/el-conocimiento-de-frontera#:~:text=Since%20my%20consideraci%20consideration%2C%20the%20knowledge,is%C3%A1%20established%20in%20one%20%20%C3%A1area.

V

Vega González, G. (2024). *Humanistic music therapy using anime as a tool to overcome socialization difficulties in children and adolescents, resulting from social isolation experienced during the COVID-19 pandemic (2020-2023)*. [Unpublished dissertation]. Mexican Institute of Humanistic Music Therapy.

Velasco Conde, S. (2016). *Music therapy with preterm infants in the neonatal intensive care unit*. [Doctoral dissertation]. University of Valladolid. Faculty of Education and Social Work, Valladolid, Spain. .doi:10.35376/10324/16772

Vergara Camou, M. E. (2005). *Reinforcing prenatal bonding through music*. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Viana Cabral, B. T. et al. (January 31, 2023). Non-pharmacological measures for pain relief in childbirth: a systematic review. *Rev. Bras. Saude Mater. Infant*. pp. 1-9.

https://www.scielo.br/j/rbsmi/a/Mv4rQpcxTkJSZwrwM9JTRjk/?format=pdf&lang=e n

Vivanco, M. (2014). Emergence. Concept and method. *Tape moebio.* 49: 31-38. www.moebio.uchile.cl/49/vivanco.html

W

Warth, M., Kessler, J., Hillecke, T. K., Bardenheuer, H.J. (2016 Aug). Trajectories of Terminally Ill Patients' Cardiovascular Response to Receptive Music Therapy in Palliative Care. *J Pain Symptom Manage*. 52 (2). pp.196-204. doi: 10.1016/j.jpainsymman.2016.01.008. Epub 2016 Apr 15. PMID: 27090850.

Watson Leyva, E. (2005). The experience of living disability in the family. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Warman, A. et al. (1969). *Música indígena del Noroeste: Testimonio Musical de México*. Núm. 5. Mexico: Instituto Nacional de Antropología e Historia. https://mediateca.inah.gob.mx/islandora_74/islandora/object/disco:45

Weber Penninck, K. (2015). *The wind whistle as a tool within the humanistic music therapy* . [Unpublished]. master's thesisHumanistic Institute of Gestalt Psychotherapy and Mexican Institute of Humanistic Music Therapy.

Wilber, K. (1990). *The Specter of Consciousness*. Kairos.

Wilhelm, I. (2000). *Music and music therapy in school: applications at preschool and early levelelementary* . [Unpublished dissertation]. Mexican Institute of Music Therapy.

Witker Velásquez, J. (2016). *Derecho de las personas extranjeras*. Mexico: Instituto Nacional de Estudios Históricos de las Revoluciones de México, Universidad Nacional Autónoma of Mexico e Institute of Investigaciones Jurídicas. https://inehrm.gob.mx/work/models/Constitucion1917/Resource/1661/4_Derechos_de_las_personas_extranjeras_electronico.pdf

X

Xokonoschtletl. (1998). *Lo que nos susurra el viento*. Plaza Janés.

Z

Zambrano Gil, M. G. (2024). *The use of the voice as a music therapeutic technique to promote self-esteem in women who have lived self-destructive experiences*. [Unpublished dissertation]. Mexican Institute of Music Therapy.

Zanella Schiavón, R. A. (2003). Experiential reconstruction: rescuing the inner child. [Unpublished experiment]. Mexican Institute of Humanistic Music Therapy.

Zapata Cano, R. (07-12, 2022). Lévi-Strauss and music. Dissonances in structuralism: (Nicolas Donin and Frédéric Keck). *Social Sciences and Education*, pp. 360-405. doi: https://doi.org/10.22395/csye.v11n22a14

Annexes

Annex I. Questionnaire for interviewing AMME music therapists and **graduate humanist music therapists for the research: *Humanistic music therapy and its study from the transdiscipline.***

Mexico, 06-09-2023

To whom it may concern:

We are Victor Muñoz and Martha Bayardo and we request through the AMME the participation of music therapists in Mexico to answer the following interview that will be part of the analysis for the research *The humanistic music therapy and its study from the transdiscipline*.

Questionnaire:

1. What are your personal ?data
2. What is your educational background?
3. What certifications do you hold as a music therapist?
4. What is your field of work?
5. What is your line of music therapy ?work
6. What is your line of research (if)?
7. What is your published music therapy research, whether thesis, articles, books?

(In thecaseof having any type of publications, we request your generosity to send us the bibliographic data according to APPA in order to search and analyze your documents).

8. What is your background in music therapy (please include name of institution, position and length of time in that position or if you are self-employed)?

Thank you in advance for your kindness in providing us with information about your important work in music therapy in Mexico.

Sincerely

Victor Muñoz and Martha Bayardo

Annex II. Interview questionnaire with Juan Carlos Camarena López to obtain data during his tenure as director of the IMMH for the research: *Humanistic music therapy and its study from the transdiscipline*.

Mexico, 23-08-2023

1. In what year did you join the review and update of the training program for humanistic music therapists?
2. How many generations of humanistic music therapists have been trained since its origin in 1996?
3. In what year was Creative ? Music Training discontinuedIs there a new program to cover the subject matter of Ivan's work?
4. Was the Music teacher diploma course updated and renamed or is it no longer in use? We see on the web the diploma in Child Socioemotional Development, hence the question.
5. Who has been part of the updating or creation of the program? Please do not include the names of the people who have only taught the course, this information is not required for the research.
6. As of what year did occurthe upgrade or new program ?
7. What was the process or history ofthe founding of AMME (in brief)?

Please include the people and support from music therapy institutions that facilitated and guided the process?

8. How many music therapists are affiliated to the AMME? Is this information we can publish?
9. Who and what was the participation in these events: IX Latin American Symposium of Music Therapy Panama, 2021), XXIII National Congress of Music Therapy Argentina, 2021) and VIII Latin American Congress of Music Therapy (Argentine Delegation of Music Therapy, 2022)? If they were papers or workshops, please include the following information: name of the speaker, name of the paper and if there is any place where the document can for its analysis as a memoir or summary of the event?be consulted
10. When did begin Plurimodal and training when does it end? Victor Muñoz and Martha Bayardo

Annex III. Interview questionnaire with music therapists Cheryl Dileo, Diego Schapira and André Brandelise for the research: *Humanistic music therapy and its study from the transdiscipline.*

15-10-2023

Dear Cheryl, Diego and André

We are Victor Muñoz and Martha Bayardo and we ask for your valuable participation to answer the following interview that will be part of the analysis for the research *The humanistic music therapy and its study from the transdisciplinary perspective*.

Questionnaire:

1. What is the importance of the World Federation of Music Therapy's decolonization exercise in termsof the fundamental human right to health, the integration of branches of knowledge excluded by science such as the wisdom of the native peoples of the different countries where Music Therapy is practiced and the legitimization of music therapy works developed in the world?

2. What challenges does a country like Mexico face in termsof Music Therapy?

3. What would be your recommendation for Mexican music therapists in terms of building the process of integrating music therapy at the public level?

Thank you in advance for your kindness in providing us with information about your valuable vision on these important issues for music therapy.

Victor Muñoz and Martha Bayardo

VICTOR MUÑOZ POLIT

Medical Surgeon (ULSA), Master in Orientation and Human Development (UIA), Studies in composition and music National School of Music (UNAM), Specialization in Gestalt Psychotherapy (IHPG), Training in Core Energetics (Core Energetics Institute NY), Training in Guided Imagery and Music (Mid-Atlantic Institute VA), Training in Learning Love with Dr. Thomas Trobe, USA. Co-creator of the method of the magazine Guitarra Fácil. Pioneer of music therapy in Mexico with a career of 39 years; creator of the humanistic music therapy model recognized by the International Federation of Music Therapy since 2023; founder, researcher, professor, music therapist of the Mexican Institute of Humanistic Music Therapy, affiliated to the World Federation of Music Therapy since 1999; Member of the Scientific Committee of the 9th International Congress of Music Therapy (Washington 1999). He is co-founder and honorary member of the Association of Music Therapists in Mexico (AMME); participation in the book "International Perspectives of Music Therapy", USA, 1993, Ed. by Cheryl Dileo and author of the book "Humanistic Music Therapy: a model of music psychotherapy" (2008). Member of the Board of Directors of the International Association of Music Therapy and Humanistic Psychotherapy (AIMPH). Founding member of ADEHUM (Association of Human Development in Mexico). Founding member of the group Germinación.

MARTHA GABRIELA BAYARDO RAMÍREZ

Master's Degree in Food Security at the Universidad Abierta y a Distancia de México of the Secretaría de Educación Pública. Specialty in Humanistic Facilitation at the Mexican Institute of Humanistic Music Therapy. Specialty in Humanistic Music Therapy at the Mexican Institute of Humanistic Music Therapy. Group facilitator program Specialty in Gestalt Psychotherapy, Specialty in working with symptoms with Gestalt and Specialty in Gestalt therapy with children, and in The process of somatic development: a Gestalt approach at the Humanist Institute of Gestalt Psychotherapy. Specialty in Guided Imagination with Music (GIM), Mid Atlantic Institute & Mexican Institute of Humanistic Music Therapy.

Researcher independent and Member of the Association of Music Therapists in Mexico.