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A FOUNDATION FOR ALL

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Russell, in 1948, warned that "all human knowledge is uncertain, inaccurate, and partial." In 2023, Bay is calling for critical thinking as an antidote to any dogmatism. Following this thread, we take the side of research. Without it, there is no music therapy, just as there is no art, literature, journalism, justice or medicine. Music therapy and research are two elements of the same ecosystem. As the tree enriches the earth, it nourishes and sustains it.

Any patient care service that we consider to be of quality is inescapably based on evidence previously studied under a research protocol. Any theory or method validated in music therapy comes from the analysis of intervention cases. This interconnection between action and evaluation requires us to learn and manage cross-competencies. In music therapy, it is necessary to know how to apply therapeutic methodologies while knowing how to handle the resulting information according to the scientific method. There is no room for dogma, and it is open to observation.

Regardless of whether we apply ourselves in the writing of an evaluation report or in a research article, the fact of assessing therapeutic objectives already involves a design of variables, the definition of observation categories and the use of validated scales. At the same time, it requires systematized data collection and the application of an intervention protocol according to the specific needs of a patient. That is, research methodologies have been applied indirectly.

Valuing these skills, learning to objectify observations in a clinical evaluation, instilling a critical and analytical gaze, showing how an experiment is designed, helping to implement scientifically valid programs or defending that music therapy can only be based on evidence are just some of the goals that concern us in this journal and that we share with the subjects of the master's degree in Music Therapy at UNIR: A path of reliability and therapeutic rigor that goes between the acquisition of control tools and the ability to take care of people.

We always insist that the role of the music therapist and that of the one who observes, records, evaluates and describes the results of an experiment is different, although not exclusive. Even though they are other specialties, the former cannot be alien to or be outside the latter procedures. Clinicians must be familiar with the management of databases; they must know how to access bibliographic sources and explore the most current ones using the scientific vehicular language, which is English. This is the only way to avoid partiality, uncertainty and inaccuracy. This is the only way to achieve professional solidity in therapeutic projects and move away from occurrences.

The exercise of this profession requires knowledge of issues such as the neurological impact of music and its physiological, psychological and emotional influence. This brings

us closer to understanding the meaning of sound responses, appreciating the contexts in which they arise, and recognizing the meaning of each musical signifier and its therapeutic scope.

Surely, it may seem excessive all this range of skills and knowledge that the music therapist carries along with his instruments if we compare it and return to the media with that sweetened image that they usually spread where music, in hospitals and residences, is played for everyone equally, promoted by the best positioned foundations in the sector.

This type of information, poorly founded, confuses therapy with distraction, therapeutic accompaniment with musical entertainment, and music therapy with musical intervention. Oblivious to the professional reality of music therapy, they ignore the educational effort, the humanistic and musical preparation, the clinical protocols and the responsibility to attend to the individualized needs of people in disease processes.

As optimistic content, it's an ideal filler when the current spectacle falters. They embellish the newsreels well, even if they are hearsay. In the short distance of a hospital bed, everything sounds different, uncertain, inaccurate, and real.

Returning to our topic, the consequences of not investing in research prevent us from operating with the firmness provided by contrasted sources and the criterion of any foundation. Without them, it is unfeasible to practice justice, medicine, artistic creation, music therapy, and, of course, journalism.

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