

Deep Music Pedagogy and Four-Ways-of-Being

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Abstract *The core dynamics of human development are mirrored in the relationship between verbal and non-verbal experience and communication. This topic is a focus of research not only in developmental psychology, analytical psychology and psychoanalysis, but also in pedagogy and music education. Deep music pedagogy, introduced in this paper, provides a theoretical framework for the exploration of the music nature of the self in educational contexts. The concept of the self is based on the development of four senses of the self, with emphasis on non-verbal and verbal dynamics and the psychoanalytic perspective of the music nature of the self. These essential dynamics are studied in this article as four ways of (music) being and articulated as four educational standards for music education. Deep music pedagogy lays the foundation for music education employing the full developmental and educational potential of the music nature of the self.*

Keywords: *music, self, education, pedagogy, development.*

Introduction

Music education concepts throughout history and across educational systems can be best described as an everlasting pendulum between the personal experience of music on one side and rational knowledge about music on the other, i.e. between music and words.

The range of concepts varies from music education based solely on performing music to purely rational knowledge about music. Music has one of the most significant impacts on human development (Carta, 2009; O'Brien, 2018a), so it is a precious, must-use educational contribution. Research suggests (Green, 2014) that neither experiencing music through listening and performance alone nor simply theorising about music realise its full potential. Psychoanalytically, the entire drama of individual and collective human existence can be conceptualised as concerned with the relationship between music and words. Education, and music education in particular, bring this drama to the fore.

Deep music pedagogy (O'Brien, 2023) provides a theoretical framework based on psychoanalytic infant research (Benveniste, 2021; Csepregi, 2006; Jacoby, 1999; Michels,

2017; Piha, 2005), analytic psychology, music pedagogy, musicology and music theory and analysis. The intrinsic connection between music and words, i.e. the phenomena of music and underlying patterns of human development, are first presented through the concept of the senses of the self. The music's nature of the self is then elaborated through the lenses of infant research and the psychoanalysis of music. This lays the foundation for music education employing the full educational and development potential of the music's nature of the self, which is articulated further in the concluding chapter on Deep music pedagogy. Finally, consideration of the dynamic between music and words in this context is given through the concept of the educational standards for music education.

Behind Words

From the perspective of infant research and psychoanalysis, the underlying dynamics of human life and maturation are portrayed in the formative period of the development of the self. The term self will be used in a developmental context signifying: "Supraordinate organisation responsible for regulating the system of the psyche. The centre of this organisation is the self or self-organisation." (Jacoby, 1999, p. 48). Lichtemberg emphasised that the self is the "independent center for initiating, organising and integrating experience and motivation" (Lichtemberg, 1992, p. 58).

Emergent self

During the first two months of life, the infant experiences events that become organised into more comprehensive structures. This is a development period of connecting single events based on inherent/archetypal and biographical "logic". Inherent/archetypal and biographical "logic" is the remarkable manifestation of archetypes in action – universal organising principles which connect single experiences into universal forms which are observable in individual lives. These organising principles are analogous to the principles of music form (O'Brien, 2023). Archetypes can be comprehended as formulae; underlying motion patterns manifest as typical behavioural patterns and automatic and unconscious reactions. "The archetype itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given a priori. The representations themselves are not inherited, only the forms." (Jung, 1990, para. 155, as cited in Jung, 2000). The psyche's central archetype is The Self (different to the concepts of the self described in developmental psychology), and it is the archetype of meaning. Therefore, the first infant experiences at this earliest stage are beginning to be connected by the underlying principle of meaning, which is innate and universal.

Here, we are in a liminal space between archetypal, collective, and universal - and developmental, individual, and unique; a formative space of inherent potential and influences of the environment which model the matrices of personality. These matrices operate unconsciously and largely determine automatic human reactions, experiences, evaluations, and behavioural patterns, permeating the entire human life as autonomous energy clusters with the tendency to be integrated into the conscious energy field (Ego).

This results in the enlargement and enrichment of consciousness and releases creative potential. Jung empirically proved the existence and patterns of functioning of these energy clusters and termed them *complexes* (Escamilla, 2020). On the developmental, biographical level of each individual, their origin is in the period of the emergent self, with the first blocks of memory, representations of interactions, which have been generalised (RIGs). RIGs are formed according to the infant's unique logic of evaluating experience and sense (Stern, 1985, as cited in Michels, 2017). This is the origin of the infant's subjective life. The emphasis here is on the *emergent* self – it is emerging into the world via the dual union with the mother and, ultimately, from the very "source", the origin of life. It emerges from the experiences *in utero*, which are, interestingly enough, also evidenced by the first prenatal music learning (Weinberger, 2001).

Core Self

Around the second and third month, with the emergent self, the infant smile occurs, and the journey of experiencing *I* and *The Other* begins at a more differentiated level. RIGs, as "islands of consistency" (Stern, 1985, p. 14, as cited in Michels, 2017) form the sense of core self which brings the infant sense of *I*, of authorship of intentions and relationship with the regulative other. It is a flux of both core-self vs. other and core-self with other. These building blocks of relationship patterns are formed between the second and seventh months and remain an unconscious matrix of relatedness. The infant's sense of self depends on the other, the caregiver, especially in feeling safe. The development period of the core self is characterised by self-agency (control over self-generated action), self-coherence (having a sense of being a non-fragmented, physical whole), self-affectivity (patterned inner feelings) and self-history (continuity with one's past). Therefore, the core self is a more differentiated sense of *I* resulting from the interaction between the initial innate qualities of the infant with the environment.

The timing in which a caregiver reacts to the infant's needs and stimuli, the quality of resonance between the child and caregiver (form, content, intensity and the like), which developmental psychology and psychoanalysis recognise as different types of *attunement* (including misattunement), the spaciousness the infant is given for their expression, all these model future patterns of relatedness. This is especially true regarding relational expectations (based on the generalised experiences with the caregivers in these early stages), thus, connotatively, relational evaluation and quality. These all form an underlying individual *style* of relatedness. An illustrative analogy of this period could be a music *jam session*: automatic ways a musician relates in spontaneous music communication (O'Brien, 2018a).

Subjective Self

This phase of the sense of self-development is marked by intersubjectivity, experienced and lived without words. Infants can share intention, the direction of focus and feeling states. This period marks a development of their personal styles of communica-

tion. Depending on the caregiver's attunement to the infant, the distribution of energy between the capacity for self-focus and engagement with the outside world is modelled, which remains an unconscious, automatic pattern of intersubjectivity throughout life. Furthermore, the implications of sharing intention, focus direction, and feeling states are profound and multifold. The infant can be aware of the mother or caregiver's feeling state while focusing on the content of their communication. To the extent that they feel safe, a balance between managing the environment and their inner states and focusing on the object of attention is achieved. During this formative period, the ability to concentrate develops and becomes unconscious and automatic. Therefore, developmental (not inborn) introversion and extroversion preferences are powerfully predisposed in this way because if the infant feels unsafe in the presence of a caregiver (for example, due to a caregiver's inner states, which make them unfit to answer the infant's need, and are not *good enough* – Orozco, 2023), the available energy will be mainly distributed to manage the *being with* (concerning the caregiver), rather than focusing on the shared object of attention in a balanced way. This can cause concentration and learning problems later on and, in extreme cases, a bipolar dynamic/disorder. This is crucial for pedagogy, especially in understanding students' reactions, expressions, communication, and learning process. For example, when evaluating their knowledge, the first question is: "Are they able in the given moment to extrovert enough to communicate what is required or is their available energy employed to manage their inner state of not feeling safe?"

In this period, therefore, the infant forms the experience of what is sharable with the significant other, and thus a *non-sharable self* and *private self* are modelled. The *non-sharable self* becomes non-sharable even to the person themselves in later life; it is pushed into the unconscious, where it resides as a personal Shadow. However, it does not cease to exist, and it determines a person's automatic preferences and evaluations of life experience in the form of the *evoked other*.

According to Stern, during the first few years, the infant lives in memories of former interactions, regardless of whether the caregiver is physically present (Stern, 1985, as cited in Michels, 2017). Even if the caregiver is present, the infant is simultaneous with a regulating historical other (or the image of the sum of interactional experiences). The time dimension of RIGs is complex: Stern feels that the infant has to deal with its past, lived experience of togetherness with the caregiver, his subjective experience and, at the same time, the actual presence of the other. Thus, the *evoked companion* is always present, and infants and adults are seldom (if ever) alone. It seems that we are constantly interacting in a preverbal flow of amodal mental, affective and bodily sensations, which knit the overall inner predisposition for each specific experience and interaction (O'Brien, 2018b).

The *private self* is accessible both to the person and potentially to trusted others (in certain conditions) but might not be expressible verbally. In this period, the *false self* (Winnicott, 1960, as cited in Orozco, 2023) is also apparent: "Other people's expectations can become of overriding importance, overlaying or contradicting the original sense of self, the one connected to the very roots of one's being. ... through this false self, the infant builds up a false set of relationships, and by means of introjections even attains a show of being real" (Winnicott, 1960, p. 146, as cited in Orozco, 2023). The infant then provides attunement to the caregivers and lives a life of imitation without spontaneity.

However, the role of the false self is vital in preventing something worse – hurting or destroying the true self, of which the extreme consequence would be a disintegration of *I*.

All these structures containing the infant's sense of self flow simultaneously and remain throughout one's life. All these non-verbal senses of self, all these dimensions of the deepest authentic identity, including the non-sharable self and private self, are evoked in the presence of music. The deepest layers of the individual's sense of self, identity and modeled ways of being in life are, as described, essentially nonverbal but *coenesthetic* (O'Brien, 2018b). Now, what happens with the sense of Verbal self?

Verbal self

In the 15- to 18-month period, the infant's capacity to consider herself an object for her own reflection becomes apparent as language develops. There is an emergence of the *objective self* together with the *subjective self*. Words bring the naming of a child's experience and an accurate mirroring of the deepest layers of him/herself by the objective world. At the same time, words bring a split, either by being untrue to the child's experience and naming it falsely (often due to significant others mistaking a child for projections of their unconscious contents) or by the inability to name it at all. In the fairy tale "Rumpelstiltskin" (Lepori, 2020), discovering a true name releases healing or magical energy for new developments.

Furthermore, the "devil" or "lord of the underworld" is referred to as "No-Named", cross-culturally reflecting the disallowed part of the self to exist in the "human world" (consciousness). This split brings the life-long dynamics of deep truth and betrayal, acceptance and rejection, shame and guilt, and it questions the acknowledgement of the *I am* experience. Again, an analogy can be drawn from the Bible (St John): "in the beginning was the word". Through it, the (external) world came into existence; it was an orientation for moving through life, as the Old Greek *herma* implied (phallus-shaped stones set on ancient crossroads personifying the presence of the god Hermes, protector of journeymen and words; hence the word *term/terminology*), orientation and guides of our thinking and being. Therefore, naming an infant's experience (or, in a pedagogical situation – the student's experience) must be an act of mirroring, not the imposition of a false meaning. Hence the golden rule in music pedagogy: *from sound to theory*.

Before we look at the role of these different senses of self in a pedagogical setting, especially in a music pedagogy setting, we will first take a deeper dive into the non-verbal nature of the formative experiences, the coenesthetic world of the infant. Since these different qualities of the sense of the self are coenesthetic, the essential sense of self is musical in nature.

Music nature of the self

The multi-layered nonverbal world of the infant, which René Spitz describes as coenesthetic, operates in a manner analogous to the multi-layered phenomenon of music flow (Csepregi, 2006; O'Brien, 2018a). Coenesthetic communication sheds light on the

deep psychosomatic experience of music in terms of “totalities”. The term coenesthetic refers not only to organic sensations and a sense of “I am” but also to primordial relating patterns at a deeper level. Basing most of his conclusions on empirical infant research, Spitz (1965) provides closer insight into the nature of this early nonverbal experience of the interactional world. Starting from Freud’s primary and secondary processes, he speaks of the coenesthetic and diacritic organisation of early experiences (Spitz, 1965, as cited in Csepregi, 2006) During the coenesthetic mode of functioning in the first six months of life, “a perception takes place on the level of deep sensibility and, in terms of totalities, in an all-or-none fashion” (Spitz, 1965, p. 134, as cited in Csepregi, 2006). It signifies the affective interchange between the infant and her caregiver and operates on both expressive and receptive levels. Spitz speaks about infant expression through nonverbal signals, which adults seem unaware of. Infant reception operates through conditioned reflexes which evoke the vegetative system. Somatic manifestations are visceral and postural. The diacritic mode of functioning evolves from the coenesthetic mode and becomes an integrated sensory organisation by the second year.

In the first months of life, infants are exposed to changes in equilibrium, tension, vibration, rhythm, intensity, contact, time duration, voice timbre and tone, etc. They register impressions, not through separate sensory channels but by the coenesthetic organisation of their bodies. It is interesting to note that the medical meaning of “visceral” refers to the vital internal organs of the body, such as those within the chest, including the heart or lungs, or abdomen, including the kidneys, liver, pancreas or intestines. Language reflects these impressions in universal idioms such as “gut feeling”, “heartache”, and “to get something off one’s chest”. Piha (2005) draws a direct link between coenesthetic functioning and artistic and scientific modes, regarding the link between scientific and artistic processes (primarily musical) as intuition. She sees intuition as an integral mode of archaic coenesthetic thinking:

In my view, the non-discursive intuitive mode of thought used by artists forms an integrated bridge to the archaic coenesthetic world of experience described by Spitz (Csepregi, 2006). This hypothetical sphere of early impressions, dominating particularly during the first six months of life, is marked by vague, [...] comprehensive categories – tensions, equilibriums, temperatures, postures, touches, vibrations, rhythms, durations, pitches, tones, etc. – in which neither perception and affect, nor somatic and psychic, have yet been differentiated. In general, the adult is hardly aware of them, and they are difficult to express rationally (Piha, 2005).

She articulates these perceptions through everyday activities and situations that all humans perform: Why do we immediately realise that a person’s look or voice is warm, soft, and therefore friendly? How could vision or hearing mediate qualities of temperature or touch based on our interpretations of emotions? These involve experiences that take no heed of the boundaries between sensory modalities and that a linguistic metaphor can connect us with. Piha considers music as the closest medium of coenesthetic functioning. As a result of her research and psychoanalytic work, she considers the experience of

sound and music a special category. "It is comprised of an immeasurable number of simultaneous, different, overlapping, and interpenetrating sub-spaces. [...] Speech and music are attempts to bind these spaces into the same comprehensible picture, into integrated connection with one another" (Piha, 2005, p. 35).

According to later research in infant development and analytical work with adults, this archaic mode of experience does not actually "disappear". It instead exists alongside our other modes of comprehension that are just closer to our consciousness. From this form of an archaic mode of experience, of the undifferentiated mode of infant relating, our adult comprehension and relating predispositions evolve. In other words, this is the source of the development of our *unconscious music style of relating to others and experiencing life itself*. These kinds of information or related impressions regarding the person or situation are automatic. They precede our cognition and are based on our innate ability to assess in a natural, primal way, the essence of which is musical.

Music mirroring (O'Brien, 2018a) extrapolates the fundamental content and dynamics of the primordial relational patterns, closely reflecting its dual body-mind nature. The primordial, relational patterns between an infant and the mother (or caregiver) are analogous to musical flow phenomena and the dynamics of music communication (O'Brien, 2018a). Music flow and libidinal energy dynamics are regulated by the first and second laws of thermodynamics. The principles of coherence and equivalence are the formative principles of the dynamics of music and the psyche (O'Brien, 2018a). The music flow is multi-layered and multidimensional, comprising different planes and categories (for example, tonal, textural, and thematic) with a particular notion to time-space properties which are inseparably tied. Music analysis informs of the constructional universality of music form according to a priori principles, which are "immune to the changes in the civilisational outlook of the world" (Popovic, 1998, p. 368). These principles are expressed in life through the modes of biographic movement of the individual composer, style, and *Zeitgeist*. Respectively, the initial mother-child dyad models universal underlying patterns of experience expressing archetypal patterns of libidinal movement through a set of interactive biographical forms. Through these forms, libidinal energy flows in its multiplane coenesthetic spectrum. The mechanistic aspect of movement interferes with the space-time properties of libidinal energy (Jung, 2000). The analogy between music and libidinal flow is remarkable in that they both comprise instinctual, somatic and symbolic qualities delivering the innate verbal self. The following statements by Einstein (emphasis in Suzuki & Suzuki, 1969) illustrate this analogy and also bring together the positions of Stern, Spitz and Piha:

The Theory of Relativity was a music thought that came to me [...] The theory of relativity occurred to me by intuition, and music is the driving force behind this intuition. My parents had me study the violin from the time I was six. My new discovery is the result of musical perception. My perception is musical. (Suzuki & Suzuki, 1969, p. 90).

Einstein's process of articulating the initial archaic, amodal perception reflects the stages of development described by Stern: from the emerging self in the first months of life through the core and subjective self to the verbal self. At his latter stage, the infant

is creating a new domain of relatedness, which “moves relatedness onto the impersonal, abstract level, intrinsic to language and away from the personal, immediate level” (Stern, 1985, pp. 162-163, as cited in Michels, 2017). Through such archaic, musical ways of being, new knowledge may come, first ready to be listened to and eventually spoken to the world.

Deep Music Pedagogy and Four-Ways-of-Being in the World

As discussed, qualities of the sense of self can be considered as four different ways of being in the world (Jacoby, 1999, p. 51). What has this to do with music education? Considering their essential musical nature, the music experience summons the most profound aspects of the self, including the non-shareable and private selves. Engagement of the verbal self is a discovery process of words resonating and experience being named (rather than the authentic personal experience being disregarded and pushed into the unconscious, creating/deepening the split). Therefore, music education is a precious opportunity to express and integrate the most authentic parts of the self. How can this be achieved?

Welcoming all four-ways-of-being in the world is a condition for the realisation of the unique potential of an individual. Four-ways-of-being and music education share the essential dynamics between non-verbal and verbal underlying experience and communication. Bearing in mind that music education is founded on a correlation between music art and science, philosophy of education, pedagogy and psychological sciences (Epperson, 2023), the conception of music education requires considerations of these relevant developmental factors. Music education should create a safe and optimally stimulating space for this process to integrate vital energy released from the unconscious into the “objective”, conscious dimension of being and support the student to realise their most profound potential.

Deep Music Pedagogy explores concepts and methods for creating a safe space and for optimal stimulation to facilitate the music experience so that this potential can be realised. This is firstly achieved by providing *temenos* – a safe space in the intersubjective field between teacher and student; based on the process and content analysis of the music teaching, students’ reactions and responses can be discerned in terms of *evoked other* and ‘present’ self (Jacoby, 1999). They can be observed in students’ more intense automatic reactions to certain music stimuli (both ‘positive’ and ‘negative’). If the teaching process contains these responses (without being automatically reactive), then all four senses are welcomed and gradually integrated over time. Secondly, *music mirroring* (O’Brien, 2018a) creates *attunement* with the non-verbal senses of the self, which evokes an underlying feeling of safety. This facilitates a stimulating environment for the verbal self to express the experience genuinely.

Furthermore, it is applied through the rule *from sound to theory*, where analytical psychology methods are used to explore a substantial music experience of a student (Jung, 2000). A specially designed way of asking questions and exploring students’ music experience provides tools for self-discovery and a spectrum of gradients through which we perceive music is thereby illuminated. The verbal self is engaged in naming these in

an organic way unique to the individual, integrating the four senses of the self and weaving it into a larger tapestry which includes historical background, culture, and *Zeitgeist*.

The interplay of experience and knowledge (introduced at the beginning as a dichotomy of music and words) operates in the framework of four educational standards: knowledge and understanding, music listening and apperception, performing and creating (the standards are co-designed by the author within the national education reform project) (Ivanovic et al., 2010). These are founded upon the Jungian psychoanalytic perspective on four qualities of the sense of the self, simultaneously streaming through a child's personality and setting a student's predispositions to music, education and life in general. Furthermore, they comprise the developmental dynamics between nonverbal and verbal aspects of the self with the entire archetypal background at play, including individual, ancestral, cultural, and collective dimensions. They are founded on the archetypal *quaternity* of formative dynamics (Jung, 2000). This fourfold structural dynamics of the psyche manifests in many ways (e.g., four functions or symbols of transformation) (Jung, 2000). It is also present in the formative principles of the dynamics of music flow (Popovic, 1998). Interestingly, there are specific dynamics in the learning process (in general and also with regards to mastering skills and developing understanding) which are reflected in the phases of the psychological transformation process, often referred to as "3 + 1": These are found in the archetypal narratives such as fairy tales and myths. For example, there are three brothers and a princess (or vice versa), a three times repeated action and then a change, or the Trinity and Virgin Mary in the Christian paradigm, and so on; threefold patterns symbolise the developmental process in time (Edinger, 1992). "The rhythm is built up in three steps, but the resultant symbol is a quaternity" (Jung, 1989, para. 258 as cited in Jung, 2000). The threefold patterns, innate for the orientation of consciousness in time (such as past, present and future, or beginning, middle and end), reflect the psychological experience in its dynamic, developmental and temporal aspects, while fourfold patterns (quaternity symbols) express the totality of psyche in its static, structural and eternal aspect (Edinger, 1992). The processes of learning how to learn, mastering skills, and acquiring knowledge are reflected in this fourfold dynamic. All four senses of self need to be engaged for a lasting change (stored in long-term memory) to occur. To fathom a curriculum topic and eventually acquire it as personalised knowledge, an experience of music expression and apperception (i.e. music performance, creation and listening) should occur. In this way, the music` nature of self is operationalised. Over time, a specific discourse is created, both on the individual and the group level. This discourse then dialogues with the "thesaurus" of the collective verbal self adopting relevant music terminology and language organically.

The analytical psychology energy perspective conceptualises the four educational standards in the context of these dynamics, which also reflect the dynamics of the learning process. Developmentally, the four educational standards reflect the four senses of self, with music listening, expression, and creation being in analogous relationship with the senses of the non-verbal self and knowledge and understanding with the more explicit involvement of the verbal self. This underlying dynamic of human experience, also referred to as four-ways-of-being (Jacoby, 1999), has served as a foundation for the author

in designing the educational standards for the subject of music in order to take into consideration the music nature of the self and use this potential for music education and development. This is further explained in detail through a concrete example of music listening (O'Brien, 2018b). It is important to emphasise that all four senses of self flow simultaneously, thus involving the entire being in different stages of the music learning process.

The educational standards framework is in a multilayered and dynamic relationship with four-ways-of-being and is considered from an individual, group, cultural and collective paradigm of the structure of the psyche (Castleman, 2003). It thus provides an in-depth person-centred approach that simultaneously permeates the underlying formative principles of the energy flow on different levels. Four-ways-of-being and its relationship to music pedagogy are further explained through the Jungian concept of the *quaternity*, focusing on the orientation of consciousness and personality types, music formative principles, styles, communication process and the lifelong developmental process striving towards wholeness (O'Brien, 2023).

The first layer of the Jungian amplification method, which captures the concept of Deep Music Pedagogy, is beautifully given in the lines of Keats's poem: "Heard melodies are sweet, but those unheard Are sweeter; therefore, ye soft pipes, play on; Not to the sensual ear, but, more endear'd, Pipe to the spirit ditties of no tone" (Ode on a Grecian Urn, lines 11-14, as cited in Maity, 2021). An introduction to Deep Music Pedagogy articulated through scientific discourse as a multidisciplinary science field of enquiry, with scope, aim, topics and methods, is articulated in the upcoming monograph "Introduction to Deep Music Pedagogy" (O'Brien, 2023).

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Dubinska muzička pedagogija i četiri načina bivstvovanja

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Apstrakt

Dubinska dinamika ljudskog razvoja se ogleda u odnosu između verbalne i neverbalne komunikacije. Ova tema je predmet istraživanja ne samo razvojne, analitičke psihologije i psihoanalize, već i pedagogije i muzičkog obrazovanja. Dubinska muzička pedagogija predstavljena u ovom radu artikuliše teorijski okvir proučavanja muzičke prirode sopstva u obrazovnom kontekstu. Konceptija sopstva je zasnovana na razvoju četiri osećaja za sopstvo sa naglaskom na neverbalnu i verbalnu dinamiku razvoja, kao i na psihoanalitičkoj perspektivi muzičke prirode sopstva. U radu je ova dubinska dinamika posmatrana kroz četiri načina (muzičkog) bivstvovanja, i artikulisana kroz četiri obrazovna standarda muzičkog obrazovanja. Dubinska muzička pedagogija postavlja osnovu za muzičko obrazovanje koje uključuje pun obrazovni i razvojni potencijal muzičke prirode sopstva.

Ključne reči: muzika, sopstvo, obrazovanje, pedagogija, razvoj.