



## Χαιρετιστήριες Επιστολές

### Welcome Letters

#### Σημείωση του Επιμελητή Σύνταξης:

Η παρούσα ενότητα αποτελεί συνέχεια των χαιρετιστήριων επιστολών οι οποίες δημοσιεύτηκαν στο πρώτο τεύχος του *Approaches* (τεύχος 1, αριθμός 1), και με αυτόν τον τρόπο ολοκληρώνεται ο προσωπικός χαιρετισμός και εορτασμός του ξεκινήματος του περιοδικού.

Προσκαλέσαμε διάφορους συναδέλφους από το εξωτερικό να γράψουν μία χαιρετιστήρια επιστολή όπου θα μπορούσαν να μοιραστούν τις σκέψεις, τις ευχές και τα όνειρά τους σχετικά με την εξέλιξη της Μουσικοθεραπείας και της Ειδικής Μουσικής Παιδαγωγικής στην Ελλάδα, καθώς και τον εν δυνάμει ρόλο του *Approaches* σε αυτήν την εξέλιξη. Κάθε ένας από αυτούς τους συναδέλφους έχει έρθει σε επαφή, με ποικίλους τρόπους, με τις ελληνικές κοινότητες της Μουσικοθεραπείας ή/και της Ειδικής Μουσικής Παιδαγωγικής και έχει συμβάλει ενεργά στην ανάπτυξη αυτών.

Σε αυτό το τεύχος παρουσιάζουμε με χαρά επιστολές από τους εξής συναδέλφους: Merete Birkebaek (Γερμανία), Lori Custodero (ΗΠΑ), Isabelle Frohne-Hagemann (Γερμανία), Alison Levinge (Ηνωμένο Βασίλειο), Eleanor Richards (Ηνωμένο Βασίλειο) και Kay Sobey (Ηνωμένο Βασίλειο).

Ολοκληρώνοντας αυτήν την ενότητα, θα ήθελα να ευχαριστήσω για μία ακόμη φορά όσους συναδέλφους ανταποκρίθηκαν στην πρόσκλησή μας, αποστέλλοντας με προθυμία τη δική τους χαιρετιστήρια επιστολή προς το *Approaches*. Θα ήθελα επίσης να εκφράσω την ευγνωμοσύνη μας προς όλους εκείνους τους συναδέλφους από το εξωτερικό, τα ονόματα των οποίων πιθανόν να μην συμπεριλαμβάνονται εδώ, αλλά οι οποίοι μέσα από το έργο τους έχουν συμβάλει, ο καθένας με το δικό του μοναδικό τρόπο, στην ανάπτυξη της Μουσικοθεραπείας ή/και της Ειδικής Μουσικής Παιδαγωγικής στην Ελλάδα.

#### Note of the Editor-in-Chief:

This section is a continuum of the welcome letters which were published in the first issue of *Approaches* (volume 1, issue 1), and in this way the personal greeting and celebration of the journal's beginning is completed.

We invited various colleagues from abroad to write a welcome letter where they could share their thoughts, wishes and dreams with regard to the development of Music Therapy and Special Music Education in Greece, as well as the potential role of *Approaches* in this development. Each of these colleagues has been, in various ways, in contact with the Greek Music Therapy and/or Special Music Education communities and has actively contributed to their development.

In this issue we are delighted to include letters from the following colleagues: Merete Birkebaek (Germany), Lori Custodero (USA), Isabelle Frohne-Hagemann (Germany), Alison Levinge (UK), Eleanor Richards (UK) και Kay Sobey (UK).

Concluding this section, I would like to thank once more all the colleagues who responded to our invitation, by willingly sending their own welcome letter to *Approaches*. I would also like to express our appreciation to all colleagues from abroad, whose names may not be included here, but who have contributed through their work, each of them in their unique way, to the development of Music Therapy and / or Special Music Education in Greece.

**Merete Birkebaek**

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I am very happy to welcome *Approaches* on the Greek music therapy “market”. It will be a valuable extension for music therapists and researchers – and for those in the making - to have this kind of forum for exchange and discussion.

I think it is a brilliant concept to host Music Therapy and Special Music Education in one journal. People who work in the field of clinical music therapy will feel addressed, as well as those working in education with music supporting children or adults with special needs. And because there is not such a clear cut between the two fields, but broad overlaps, I see the journal as a chance to address everybody who works in any field with music as a unique carrier of possibilities to reach and meet people in need for it.

My connection to Greece as a music therapist began through exchange with Greek colleagues at international conferences. I then came to Athens to run seminars and workshops at “Musicing” music therapy centre. I met participants with a special openness and energy, seriousness and yet lightness which impressed me. I wish everybody who works within the Greek music therapy community good luck - and also joy - in working for defining and deepening their work.

Kalós irthate, *Approaches*!

Merete Birkebaek

**Lori A. Custodero**

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Welcome and heartfelt celebratory congratulations for the recent launch of this new journal, *Approaches*. It seems that a journal grows from a community of scholars who have shared academic interests and passion. Reading through the first issue and looking at the familiar names on the editorial board and staff, it is clear that this journal has successfully attracted a group of like-minded individuals. It is also clear that *Approaches* will build community and strengthen the collective voice of those who are so tirelessly committed to enhancing the well-being of *everyone* through music. When imagining possible influences this journal may have, I reflect on an experience during my first trip to Greece in February, 2006, at the Cerebral Palsy Greece International Symposium, “*Education: A Determining Factor in the Life of Every Human Being*”. I wrote the following a few months later, and share it in the spirit of your current and future efforts to shine light where there is currently darkness of the unknown.

*This symposium did not end with the paper presentations. We adjourned to the coda, to a place where actions spoke louder than words, where the reflection of what had been said was manifest in deed - the Performing Arts Centre, built especially for people living with cerebral palsy. The denouement was a performance, one offered joyfully and generously by dancers with gloriously diverse gifts to share. It was the story of The Creation, and though there were many memorable interpretations, it was the Sunshine that touched me most deeply. The stage was dark, when suddenly we heard the familiar chorus ring out: "Let the Sunshine In". The lights went on and one dancer wheeled another to centre stage, her face framed with a headdress befitting an Apollonian*

*goddess. She beamed sunlight, her arms waving in beautiful dynamic solar energy, bathing all in the warmth of aesthetic perfection - she simultaneously became sun and sound. And listening, I felt myself reflecting her joy, illuminated through her performance.*

The power of music to transcend boundaries of difference and enable shared aesthetic experience was never more evident to me as it was that evening in Athens. As you continue to build community through shared scholarship in this journal, my hope is that the communities in which you do your work can be featured as artistic, and that the perceptions that isolate them from other artistic communities be permanently ruptured and allow for a greater sense of appreciation and mutuality.

Lori Custodero

**Prof. Dr. Isabelle Frohne-Hagemann**

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With great pleasure I would like to congratulate the birth of *Approaches: Music Therapy & Special Music Education*. As I have witnessed how much patience and strength it took to establish the music therapy field in Greece I must strongly express my admiration for the pioneers working on that. The result is remarkable: a unique online journal that covers many aspects that other online journals do not cover. Dear Greek users, have a look and explore your chances to contribute so that *Approaches* will help to establish and develop the Greek potentials of music therapy. Dear international users, take the chance to get to know more about the interesting Greek contributions to the field and realize the importance of Greek approaches for the international scientific community. I feel very happy about this new opportunity to communicate and exchange theories and experiences online with Greek colleagues and those from other countries.

Isabelle Frohne-Hagemann

**Dr. Alison Levinge**

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Heretismous stous anagnostes aftou tou Elinikou periodikou. Greetings to readers of this new on line Greek journal.

Having just returned from attending the Greek wedding of a music therapist who qualified from my training programme, I can still feel the warmth of the sun along with the feelings of warmth expressed by the guests in welcoming us to their celebration.

As a previous trainer of music therapists, I know only too well the challenges which face qualified music therapists developing their clinical practice in Greece. In April 2007, I conducted together with Alison Davies a two-day music therapy workshop in Athens. There I had the chance to work with music therapists and those interested in the profession. I could see the commitment and dedication toward developing the profession's standing, and achieving the recognition music therapy deserves. As well as expanding their understanding of therapeutic processes, a hunger for meeting and sharing ideas with other music therapists formed the bedrock of the workshop's process and gave a vibrant energy to the discussions, debates and musical exchanges. However, despite the sometimes lonely furrow we seem to be ploughing, by sharing our experiences and understanding of our work with music therapists from different orientations and cultures, we can feel that at least we are working in the same field.

Music is, as we know, considered to be a universal language and as someone who does not find speaking other languages easy, this medium makes it possible to share at a level perhaps deeper than words can express. As more music therapists find ways of practicing in Greece and are able to share their work with other professionals, the power and value of this way of offering therapy begins to take a hold. More specifically, we can help those other than music therapists with whom we work to understand how significant our intervention can be, particularly for those for whom words either do not come easily or are not yet to be formed. For like Winnicott's mother: "The main things that a mother (*music therapist*) does with the baby (*client*) cannot be done through words" (from Winnicott's book *Babies and their Mothers*).

Tis thermes mou efhes!

Alison Levinge

**Eleanor Richards**

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Dear Colleagues,

I am very happy to be able to welcome the appearance of *Approaches*, which shows every sign of becoming a lively and influential journal; it will be a welcome addition to the growing tradition of clinical and academic writing in the field of music therapy.

In recent years increasing numbers of Greek speaking music therapy students have chosen to come to the UK to train, and I have been very fortunate in being able to offer my contribution, for some of them, to their process towards becoming therapists. Many of them have returned to their own countries to practise in circumstances which have not always been easy in terms of public and professional understanding of the possibilities of music therapy, but they have not been deterred; some of their excellent work has been reflected in their academic writing and their conference presentations. I hope that the existence of this journal will further their sense of solidarity as a professional group. I hope, too, that it will be widely read not only by other music therapists, but by other professionals in Greece and beyond, giving them the opportunity to gain greater understanding of the place of music therapy in the broader range of psychological treatments and to make well-informed referrals.

I look forward to future issues with great interest.  
Good luck!

Eleanor Richards

**Kay Sobey**

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I read the first issue of *Approaches* with interest and admiration and am therefore grateful for this opportunity to contribute a letter of welcome and commendation for your exciting new journal. That it is both bilingual and so easily and freely accessible on the internet is a big bonus and will do much to increase your readership.

I thoroughly enjoyed the opportunity to come to Greece in January 2006 and meet with your music therapists, both my own past students and others, but also those who were then planning to train for the profession. As with other countries I have visited where the profession was not yet securely established, I was aware of the difficulties in communicating the essence of Music Therapy, what it shares with other professional disciplines and what differentiates it. There are many problems in combining coherence with diversity in an emerging profession: a journal that links Music Therapy with Special Music Education will constitute an excellent forum to address this.

Whilst research and evidence of beneficial outcomes are essential in procuring funding and adequate conditions for employment, I would like to re-iterate the point made by Professor Tony Wigram of the importance of publishing vivid accounts of clinical work. As the process is brought alive, the unfamiliar reader may be engaged and moved sufficiently to realize how outcomes have been attained. It remains the best way to convey the very specific ways music therapy can harness the emotional impact of music for the benefit of those experiencing difficulties.

Kay Sobey