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## Editorial

### **Two Years of *Approaches***

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This new issue of *Approaches* marks the beginning of the third year of the journal's life! Celebrating this anniversary and the successful completion of two years of the journal's publications, the first article presents a review of *Approaches* from 2009 onwards. This review outlines the profile of the journal and presents an analysis of its publications. The outcomes emerging from this analysis are discussed on a broader basis taking into account the contemporary state of music therapy and special music education in Greece (Papanikolaou 2011; Tsiris 2011).

Following this review, an article by Deborah Parker entitled *Reading the Music and Understanding the Therapeutic Process: Documentation, Analysis and Interpretation of Improvisational Music Therapy* is presented. In this article the author addresses various questions regarding the documentation and presentation of clinical material from improvisational music therapy – a topic that is often at the heart of music therapy discourses on educational, professional, and research levels (e.g., Bergstrøm-Nielsen 2009, 2010; Wosch & Wigram 2007). Parker proposes a model for documenting material from music therapy sessions where traditional music notation is combined with graphical representations and written analysis. The practical application of this model is illustrated through a case study of individual music therapy with a woman with autism. This case study is accompanied by relevant sound excerpts which contribute to further understanding of the proposed model.

The above articles are followed by three book reviews written from experts who come from different countries of the world. Harriet Powell from the United Kingdom reviews the book *Connecting through Music with People with Dementia: A Guide for Caregivers* (2009), Thomas Wosch from Germany reviews the book *Where Music Helps: Community Music Therapy in Action and Reflection* (2010) and Deborah Blair from the USA reviews the book *Constructing a Personal Orientation to Music Teaching* (2010). The latter

book (unlike the former two) comes from the field of music education and Blair approaches it through her own personal experience in the field of special music education.

Additionally, a brief tribute to the work of Helen Bonny is presented in this issue by Evangelia Papanikolaou. This tribute is written on the occasion of the first anniversary of the death of Bonny who founded the Guided Imagery and Music (GIM) method and devoted her life to the development of the method worldwide.

Also, a new section of the journal is introduced in this issue: *Conference Reports*. This section offers the opportunity for professionals to share their experiences, thoughts and reflections, as well as relevant audio-visual material from conferences that they have attended in Greece or abroad. These conference reports aim to strengthen the scientific dialogue and update the wider readership. This section is inaugurated with a report by Lucia Kessler-Kakoulidi from the *Europa InTakt 2010 - Culture and Persons with Special Needs: Music-Silence-Sound-Movement* which took place at the University of Dortmund, Germany in October 2010.

This issue of *Approaches* concludes with the translated abstracts of the articles, as well as with the (already established) sections of the journal: *New Publications in Greece* and *Upcoming Events*.

I hope the future issues of *Approaches* continue the dynamic route that the journal has followed so far, which this present new issue continues. Enjoy your reading!

## **References**

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