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Abstracts & Biographies

Music Therapy in the Treatment of Drug Addiction: The Experience of the Detoxication Unit of the “18 Ano” Psychiatric Hospital of Athens

Maria Apostoliadi-Le Bouder

Full-text: Not available

Abstract: In this paper I present the application of music therapy in the intervention and support of people with drug addiction problems in the framework of the Detoxication Unit of the Psychiatric Hospital of Athens, called “18 Ano”, during the period of 2004-2008.

Music therapy, as a form of art-therapy forms a ‘bridge’ of communication between therapist and patient through the use of musical improvisation as a basic therapeutic tool. Based on international research and bibliography, music therapy in the treatment of addiction aims to recognise common identity and problems, while at the same time opens channels of communication which are essential both for personal change and group interaction.

Having as a basis two of the most basic characteristics of drug addiction (i.e., psychic deficiency and negative body image of the drug addicted people) and in alignment with the holistic and humanistic philosophy of the Drug Addiction Unit “18 Ano”, a combination of music therapy activities was applied. These activities included the following:

a) *Body-movement music therapy activities:* These activities included rhythmical improvisational movement accompanied with percussion instruments, exploration of the body as a musical instrument, as well as games of pantomime / imitation / trust. The use of mainly percussion instruments during these activities, activated their body and their movement, released blocked energy, and as the group members stated it took them out of their passive behaviour and activated their imagination and spontaneity. Primary goal of these movement activities was the direct contact with the experience, but also the creation of a safe environment. In this context, the music accompanied and motivated the activation of the body as a medium for expressing senses, feelings, and will.

b) *Song writing:* Through this activity, self-expression, self-knowledge and realisation of the reasons of their addiction, as well as the desire for change were reinforced.

c) *Instrumental music improvisation:* Primary purpose was to unblock anger, to re-awaken repressed feelings, as well as to confront their resistance to the therapeutic process. The use of musical instruments and voice in the group helped them to step out of their introverted behaviours, breaking the addictive patterns of isolation, criticism and withdrawal - significant characteristics of people suffering from addiction.

d) *Creation of a music performance:* The creation of a music performance through a fairy-tale or story that the group members created and enriched with narration, music and movement proved to be the integration of all the above activities. The goal was the collaboration, discovery of un-explored sides of the self, enjoyment through their efforts and sharing their capabilities and talents through their exposition within the therapeutic team. The musical performance was the most symbolic activity through which group members expressed various dimensions of themselves away from the drug use. In this way, they gave meaning and value to what was created by them, which encouraged them not only to realise and accept their personal history and present progress through the treatment, but also to plan their dreams for their future.

Through these activities, as well as the co-operation with colleagues of the therapeutic team (psychotherapists and other art-therapists), the self-confidence, imagination and creativity of the patients were reinforced and a healthy re-connection with their body self-image was achieved.

Keywords: drug-addiction, body expression, music therapy, symbolisation

Maria Apostoliadi-Le Boudier graduated from the Royal Welsh College of Music and Drama (Wales, UK) with a Masters in Music Therapy, and has a piano diploma from the National Conservatoire of Athens, Greece. Her professional experience includes the following: Wales: music therapist for children with autism at the Music Services of Wales. Greece: in the Parents Organisation ‘Amimoni’ for people with visual impairment and special needs; the Institute of Speech and Family Systemic Therapy for children with autism and developmental delay; the Institute of Speech and Occupational Therapy ‘Erisma’ for severely autistic children; the Public Psychiatric Hospital of Athens (drug addiction unit). France: the Institute de Culture Musical (Paris) as piano teacher and children’s group music animator.

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“What is Essential is Invisible to the Eye” - A Music Therapy Tale of a Young Woman with Visual Impairment

Markus Dauber

Full-text: pages 20-29

Abstract: This article describes the case of Maria, a young woman with visual impairment and mild learning difficulties, whose involvement in music therapy helped her develop an understanding of the importance of music for her personal life. Whereas in the sessions her verbal comments about herself were very negative to start with, focusing on her back pains and everyday problems caused by her visual impairment, her singing brought to light a gifted musical personality in the course of therapy who felt strongly about her musicality. During a period of one and a half years of individual music therapy sessions at a creative day centre for people with disabilities, Maria developed a strong sense of confidence in her musical abilities, which made her believe more in herself as a musician. The joy of music making and singing as well as the interpersonal therapeutic relationship based on mutual trust and respect made her focus away from perceiving herself as ‘disabled’ and engage in searching for a new musical identity. The case study summarises this process and explains how Maria was helped by temporarily ‘stepping out’ of the boundaries of therapy in order to communicate her musical skills to a wider community at the annual summer concerts where she could ‘try out’ this new identity.

The case of Maria shall further be used to reflect on how disabled people in Greece can find support at local creative day centres, which are essential infrastructural support facilities that contribute to their care and wellbeing locally. I shall also argue that music therapy is an ideal therapeutic intervention for such settings, as it is able to address individual needs of programme attendees, focusing its therapeutic interventions on a person’s existing and at first glance ‘invisible’ hidden possibilities and talents. This essentially humanistic therapeutic approach employed by the author and described below, shall be exemplified by employing examples of the wisdom of the ‘Little Prince’ by Saint-Exupéry, by which we can further highlight the essence of Maria’s positive therapeutic journey in music.

Keywords: case study, individual music therapy, visual impairment, disability, singing, performance, community music therapy

Markus Dauber studied Musicology, Psychology and Education at the Freie Universität Berlin and holds two postgraduate degrees, an MA in the Psychology of Music from the University of Sheffield and a Postgraduate Diploma in Music Therapy from the University of Bristol, UK. Since 2003 he has been

working as a music therapist in Volos, Greece with various client groups and has been locally setting up music therapy work, particularly at day centres for people with learning disabilities and mental health problems. He also gives workshops and seminars about music therapy both locally and in other parts of the country. He provides music therapy services at the Municipal Music Conservatory Nea Ionia, Volos, where he co-runs the ‘Workshop for Musical Expression and Communication’ with the music therapist Hara Savvopoulou. He is a founding member of the Greek Association of Certified Professional Music Therapists (ESPEM) and has served as its Vice-President from 2007 to 2010. He forms part of the Editorial Board of the journal *Approaches*, the first Greek online journal dedicated to the field of Music Therapy.

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Song-Writing as a Therapeutic Intervention in Music Therapy with People with Disabilities

Pelina Evangelou

Full-text: Not available

Abstract: Music therapy, through the establishment and development of a trusting relationship between the music therapist and the person with disability, can help the person to discover and cultivate his ability for creativity, to acquire a positive self-image, to improve his abilities and enhance his development.

Through his engagement in musical experiences such as clinical improvisation and song writing, the person with disability becomes able to express, process and identify his emotions and thus, his self-awareness and self-esteem are enhanced. Furthermore, he develops his ability to maintain and focus his attention, to make choices, as well as to improve his communication and social interaction skills. Moreover, he develops a sense of independence and self-direction, as well as his ability for functional co-operation.

The process of writing lyrics and creating his own songs, in co-operation with the music therapist, helps the person with disability to give form, structure and voice to his emotional world. Song writing enables the person to sublimate negative emotions such as grief or fear, helps him to reduce emotional tensions, relax and gradually to become able to identify, process and manage his emotions.

The act of singing the songs that he has created with the music therapists’ support enables the person to express his deepest emotions in a creative and positive way and, at the same time, to experience these emotions with every part of his being. This creative, experiential form of expression of his own songs can offer the person the opportunity to have “peak experiences” through which he can discover new dimensions of himself. His songs are tangible evidences of his awakened creativity as well as of his personal achievement.

Music therapy promotes a better quality of life, stimulates the innate ability for creativity of any human being, supports his healthy being and leads him towards self-actualisation.

Key-words: trusting relationship, song writing, creative-experiential expression, self-awareness, self-esteem, quality of life

Pelina Evangelou has degrees in advanced music theory studies, piano, guitar and music for theatre and film. She completed the three-year music therapy programme conducted by the music therapy centre in Thessaloniki, in collaboration with the post-graduate programme of New York University (USA) where she continued her studies as an Advanced Student. She has worked at the BethAbraham rehabilitation clinic in Bronx and she currently works at the Day Centre of “Amimoni”; the Pan-Hellenic Society of Parents of People with Visually Impairments and Additional Special Needs, as well as at the Mental Health Institute for Children and Adults in Athens. She is founding and regular member of the Greek Professional Music Therapy Association (ESPEM) and a member of the American Music Therapy Association (AMTA).

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“Where Have All the Songs Gone, Mum?” The Contribution of Music Therapy in Psycho-oncology

Maria Froudaki

Full-text: Not available

Abstract: The introduction of complementary therapies in the field of psycho-oncology is a fact in Greece. On a daily basis current practices create new perspectives on interventions’ best use and effectiveness. This presentation focuses on the model of music therapy practice with children with cancer in Paidon Hospital Agia Sofia over the last two years.

By listening to children’s music and songs, by combining theory, practice and research and bearing in mind the particularities of the Greek hospitals, we can create a network of music therapy actions which address with sensitivity the needs of children with cancer.

Main characteristics of music (such as music as a symbol of life, as a social gathering, as natural, spontaneous expression, and as a game) brings music to an exceptional position among health services.

The field of the music therapy actions is wide and multidimensional. Every patient has a different musical story. Perhaps the role of the music therapist could be to keep track of this music history as the doctor does with the medical history and the psychologist with the psychological history. These three stories – the musical, the medical and psychological – intercross each other. Multidisciplinary work shows that it is the same story read from a different angle. Is it important for the patient and his family to enrich the ways of reading this history? I propose a way which does not use words but notes and changes the pictures into sounds and melodies.

Keywords: music therapy, psycho-oncology, music history

Maria Froudaki worked as a music teacher for many years. In 2002 she completed her music therapy masters’ degree at the Nordoff-Robbins Music Therapy Centre in London. She works as a music therapist with children and adults and has a rich clinical and teaching experience. She has collaborated with public and private health, mental health, special education and detoxication organisations (e.g. Paidon Hospital ‘Agia Sofia’, PIKPA Voulas). She is a founding member of the non-profitable company ‘Musicing’ which aims to support Nordoff-Robbins Music Therapy in Greece. She has participated as an invited speaker in scientific conferences and has organised music therapy seminars. She has a degree in Mathematics from University of Athens.

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The Musical Stimulus as a Means of Cognitive and Emotional Development in Children with Autism

Elisavet Georgiadi

Full-text: Not available

Abstract: The aim of this presentation is to investigate the inherent qualities of music, as well as the music therapy methods that seem to strengthen and support the cognitive and emotional development of children with autism. The author pays particular emphasis on the role of music as a medium that organises personal experiences and a medium of separation of the self from the environment. With references to studies on the specific way of communication between the mother and her infant, but also on the modern music therapy practice, it is described how the specific use of music and silence aims at emotional synchronisation and coordination with the child, creating organised units of time and experience. From this perspective, the child may begin to experience himself as a separate entity, where there is a conscious, deliberate action with expected results. It is explained how the expressive power of music acts as a regulatory factor in

communication between the child and the therapist, assuages from the tension and stress while enhancing self-confidence. The opportunity is given for better mental and cognitive organisation. The child can enrich the sources of learning and understanding of the world, by developing and maintaining contact with a supportive adult. In order to understand this process, the difficulties observed in the separation of the self from others and the environment, and in their understanding of the world in pervasive developmental disorders are described. Additionally, the operation of dyadic communication and intersubjectivity that we observe in early mother/infant interaction and its role in the cognitive and emotional development of the baby is investigated. The similarities between the normal human behavior of dyadic affective communication and the clinical use of music, based on the way the therapist uses dynamic forms of pitch, timbre and intensity and in the way that he organises the experience of the child through the use of rhythm, pulse and structure in the sessions, is highlighted. The presentation is illustrated by audio examples of clinical improvisation.

Key words: autism, intersubjectivity cognitive/emotional organisation, units of time, units of experience, clinical improvisation.

Elisavet Georgiadi studied music at the Conservatory of Athens, and Attiko Conservatory. She holds a Postgraduate Diploma in music therapy from the Guildhall School of Music and Drama/City University of London. She is head of the music therapy department in “Sikiarideio Foundation” since 2001. She is external collaborator of the Specialised Clinic for Children with Autism, of the Children’s Psychiatric Clinic of the Medical School of the University of Athens and of the Children’s Hospital “Agia Sophia” since 2003. She is founder and communication manager, of the “Musical Movement” foundation.

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The Dalcroze Method: An Alternative Suggestion between Music Pedagogy and Music Therapy

Lucia Kessler-Kakoulidi

Full-text: pages 43-53

Abstract: In this article I attempt to present the Dalcroze method as this is applied in the framework of intervention and support of children and adolescents with special needs. Initially I clarify the relation of the Dalcroze method with regards to the terms: “Educational Music Therapy”, “Music Therapy” and “The use of Music in Medicine”. Then I analyze the principles that penetrate the method and the pivots on which it is based (law of polarity, law of supportive interaction and law of rhythmical compensation). I also underline the role of music and movement which enables the method to act on an educational and therapeutic level. Especially, I reveal rhythm as the meeting point between the forces and the laws of music and man and I explain in which way it facilitates the perception of the relationship between the “Self” and the “Cosmos”, as well as between the “Self” and an “Other”. In the end I note the significance of the method, as through its principles and therapeutic aims it contributes essentially to the holistic development of the personality of each person. Through the Dalcroze method the person attains to understand its essence and is led to its self-actualisation.

Keywords: Dalcroze method, music pedagogy, music therapy

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The Psychodynamic Approach to Music Therapy with Adults with Mental Health Problems

Dimitris Koukourakis

Full-text: pages 14-19

Abstract: The following paper is an introduction to the psychodynamic approach to music therapy in mental health, based on examples from the clinical experience with adult groups. The way in which the theory of psychodynamic music therapy borrows elements from the psychoanalytic thought starting from a common ground, the early, non-verbal stages of human development, is presented. Therefore, some common characteristics between the therapeutic process of music therapy and psychoanalytic psychotherapy become apparent. Furthermore, using the approach of the British psychoanalyst D. Winnicott, a brief reference to the emotional potential of psychosis is made. In order to demonstrate the connection of theory with clinical practice, audio material from a group session is used, which is described in detail. Also, a brief description of the particular mental health setting, as well as of the therapeutic process of the afore-mentioned group is made. The description of the clinical material concludes with some words the group members used in discussions with regards to their music improvisation. Finally, the value of verbal communication in music therapy is discussed.

Key words: psychodynamic music therapy, mental health, therapeutic process

Dimitris Koukourakis (PgDip) qualified as a music therapist from the Royal Welsh College of Music and Drama, Cardiff in 2003. He began working in 2004 in the UK. He has studied Political Sciences in University of Athens and has acquired a degree in classical guitar. He has worked in Athens since 2007 in the mental health sector with adolescents and adults in day centres (Association for the Psychosocial Health of Children and Adolescents and Mental Health Institute for Children and Adults). Since January 2009 he also works with children with pervasive developmental disorders.

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Creative Activities in Psychotherapy - Sociotherapy

Stela I. Lamprouli

Full-text: pages 37-42

Abstract: The objectives of creative activities for people with psychiatric disorders vary according to the context and population to which they are addressed. In the field of psychotherapy, the utilisation of activity and the active engagement of the individual in the therapeutic process refer to a community approach and to Sociotherapy, which was developed and systematised as the main therapeutic medium in therapeutic communities. The purpose of sociotherapeutic activities is the improvement and rehabilitation of the individual's relationships with reality and others, as well as the removal of the 'stigma' and secondary implications that the person "acquires" from his illness. In order to achieve the above, the sociotherapeutic

groups utilise many different activities. The activities form a different means of communication, beyond the usual verbal media, and contribute to the shrinkage of the role of being 'ill', the activation of the healthy part of Ego, the facilitation of communication and the person's engagement in the group therapeutic process. Moreover, their participation in activities facilitates the interrelation and alternation between the three levels of the group's functions (Real, Symbolic, Imaginary). The therapist participates in the group without leading it. He functions as a model for new group members and establishes the group's culture. Additionally, he allows the group to trust its own power, by trusting the group himself. Finally, he has the flexibility of alternating between the different group levels.

Keywords: sociotherapy, creative activity, communication levels, therapeutic factors, facilitator

Stela I. Lamprouli completed her academic studies in psychology and music. She further studied music therapy and music pedagogy at the Centre Internationale de Musicotherapie in Paris. She worked as a music therapist at the Special Therapeutic Unit for Autistic Children of a public psychiatric hospital for children, while she taught at the post-graduate department of Maraslio Didaskalio of Primary Education. She is studying at the post-graduate Psychodrama - Socioterapy programme of the Open Psychotherapeutic Centre, where she is conducting the following projects: "Music therapy and its applications in the public and private sector", "The music therapy group: correlations between group and music process". She lives and works as a music therapist, psychodramatist - sociotherapist in Larissa, and is a collaborator of the Open Psychotherapeutic Centre.

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The Receptive Music Therapy Method *Guided Imagery & Music (GIM)* as a Clinical Approach

Evangelia Papanikolaou

Full-text: pages 30-36

Abstract: Guided Imagery and Music (GIM) is a form of music-assisted psychotherapy, used in individual and group work in a variety of different clinical settings and populations. The aim of this article is to provide a basic understanding of the method and to describe its function and role within the psychotherapeutic process. The paper explores the ways through which GIM functions as a method of psychotherapy and meets therapeutic aims by bringing unconscious material to consciousness in a symbolic way, as well as how it offers a creative outlet for the expression of thoughts, feelings and sensations, thereby promoting psychosomatic well-being.

Keywords: receptive music therapy, psychotherapy, symbolism

Evangelia Papanikolaou studied music at the Hellenic Conservatory (Athens), Music Therapy (MA) and Neuroscience & Immunology at Roehampton University (Surrey, GB) and has been trained in Guided Imagery and Music (GIM). She has experience in the fields of neurology, speech and language difficulties, psychiatry, special education and emotional difficulties. She runs music therapy workshops and seminars; she is external collaborator of the National Kapodestrian University and Aegean University, and clinical partner of the Department of Developmental Pediatrics (Pediatric University Hospital of Athens). Member of the editorial board of *Approaches* and founding President of the Hellenic Association of Certified Professional Music Therapists (2004-2010).

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