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# Approaches: Music Therapy & Special Music Education

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## Σημείωμα του Επιμελητή Σύνταξης

### Χορεύοντας τα Όνειρά μας

Γιώργος Τσίρης

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*“Dream the right dreams,  
then dance the dreams awake!”*

Ινδιάνικο ρητό

Τα άρθρα αυτού του τεύχους παρουσιάζουν ένα εύρος θεμάτων και προσεγγίσεων. Καθένα από αυτά, ωστόσο, δείχνει με το δικό του μοναδικό τρόπο πώς η σύλληψη μίας ιδέας, η έμπνευση ενός ονείρου, γίνεται πράξη και εξελίσσεται σε έναν διαρκή χορό μέσα στο χρόνο.

Ο Carl Bergström-Nielsen διερευνά τη χρήση της γραφικής σημειογραφίας (graphic notation) στη μουσικοθεραπεία – ένα αντικείμενο που εισήγαγε ο ίδιος το 1987 στο πρόγραμμα σπουδών μουσικοθεραπείας στο Aalborg University της Δανίας, και το οποίο σήμερα εφαρμόζεται και εξελίσσεται από διάφορους μουσικοθεραπευτές και ερευνητές ανά τον κόσμο. Στο άρθρο του παρουσιάζει μία ποικιλία γραφικών παραστάσεων από διάφορους συγγραφείς και κάνει μία συγκριτική μελέτη αυτών, αναδεικνύοντας έτσι το εύρος των δυνατοτήτων της γραφικής σημειογραφίας για τη μουσικοθεραπευτική πράξη και έρευνα.

Τα επόμενα δύο κείμενα εγκαινιάζουν μία καινούργια ενότητα του περιοδικού που αφορά την κριτική παρουσίαση βιβλίων και άλλου δημοσιευμένου υλικού (όπως DVDs και CDs). Ο Claus Bang συγκεκριμένα παρουσιάζει την πολυμεσική παραγωγή *“A world of sound and music”*. Μέσα από την εξιστόρηση προσωπικών εμπειριών και ιστορικών γεγονότων, και τη συνύφανση αυτών με θεωρητικά και ερευνητικά δεδομένα, ο συγγραφέας κάνει μία ανασκόπηση του πρωτοποριακού του έργου στο χώρο της μουσικοθεραπείας με άτομα με προβλήματα ακοής στη Δανία, αλλά και σε άλλες χώρες του κόσμου, από τη δεκαετία του 1960 μέχρι και σήμερα. Σε αυτό το πλαίσιο, ο συγγραφέας μάς θυμίζει πως για την υλοποίηση καινοτόμων ιδεών και πρακτικών χρειάζεται ελπίδα. «Το να ελπίζεις», όπως γράφει

και ο ίδιος, «σημαίνει να μετατρέπεις τα όνειρα σε πραγματικότητα».

Στη συνέχεια, η Μαρία Φρουδάκη παρουσιάζει το βιβλίο του Fraser Simpson *“The Nordoff-Robbins Adventure: Fifty Years of Creative Music Therapy”* και μέσα από μία κριτική σκοπιά μας δείχνει πως η σύλληψη μίας ιδέας και η πραγματοποίησή της ενέχει πάντοτε το στοιχείο της ανατροπής: είναι μία ‘περιπέτεια’.

Ολοκληρώνοντας σε αυτό το τεύχος το χαιρετισμό του *Approaches* – μίας ακόμη ‘περιπέτειας’ που είναι μόλις στα πρώτα της βήματα - συμπεριλαμβάνουμε χαιρετιστήριες επιστολές από την Merete Birkebaek, την Lori Custodero, την Isabelle Frohne-Hagemann, την Alison Lvinge, την Eleanor Richards και την Kay Sobey. Το τεύχος αυτό συμπεριλαμβάνει επίσης ένα σύντομο αφιέρωμα στην Sandra Brown, η οποία πέθανε το Φθινόπωρο του 2009. Η Sandra ήταν μία εξέχουσα προσωπικότητα της διεθνούς μουσικοθεραπευτικής κοινότητας, η οποία μέσα από το παράδειγμά της μας έδειξε μέχρι την τελευταία στιγμή της ζωής της πώς να «χορεύουμε τα όνειρά μας».

Ολοκληρώνοντας αυτό το σημείωμα, θα ήθελα να επισημάνω ορισμένα σημαντικά νέα και εξελίξεις σχετικά με τη λειτουργία του περιοδικού και την ευρύτερη δράση του. Το Σεπτέμβριο του 2009 υπογράφηκε συμφωνία μεταξύ του *Approaches* και του Ελληνικού Συλλόγου Καταρτισμένων Επαγγελματιών Μουσικοθεραπευτών (ΕΣΚΕΜ) με σκοπό τη σύμπραξή τους για τη δημοσίευση των πρακτικών της πρώτης ημερίδας μουσικοθεραπείας που διεξήγαγε ο ΕΣΚΕΜ στις 13 Δεκεμβρίου 2008 στο Ωνάσειο Καρδιοχειρουργικό Κέντρο στην Αθήνα. Η έκδοση των πρακτικών υπολογίζεται να ολοκληρωθεί εντός του ερχόμενου έτους, ενώ θα δημοσιευτούν υπό τη μορφή ειδικού τεύχους στον ιστοχώρο του *Approaches*. Η έκδοση των πρακτικών πρόκειται να συμβάλει ουσιαστικά στον εμπλουτισμό της ελληνικής μουσικοθεραπευτικής βιβλιογραφίας, καθώς και στην εγκαθίδρυση ενός συλλογικού

πνεύματος συνεργασίας μεταξύ επιστημονικών και επαγγελματικών φορέων του χώρου της μουσικοθεραπείας στην Ελλάδα προς την εκπλήρωση ενός κοινού σκοπού.

Η ομάδα του *Approaches* απέκτησε τρία καινούργια μέλη τα οποία καλωσορίζουμε θερμά. Ο Stuart Wood έγινε μέλος της συντακτικής επιτροπής μουσικοθεραπείας του περιοδικού, η Εργίνα Σαμπαθιανάκη ανέλαβε ως διαχειρίστρια των συνδέσμων και δρώμενων του ιστοχώρου, ενώ ο Παύλος Παπαδάκης ως διαχειριστής του ιστοχώρου του *Approaches*.

Αυτές οι εξελίξεις συνοδεύονται επίσης από την αναβάθμιση του ιστοχώρου του *Approaches* (<http://approaches.primarymusic.gr>), καθώς και από την ενεργοποίηση της λίστας παραληπτών ηλεκτρονικής αλληλογραφίας (mailing list) του *Approaches*. Τα μέλη της λίστας θα ενημερώνονται τακτικά με ηλεκτρονική αλληλογραφία για τα νέα του *Approaches*, για προσεχή δρώμενα στην Ελλάδα, αλλά και το εξωτερικό, καθώς για άλλες σημαντικές εξελίξεις του χώρου σε παγκόσμιο επίπεδο. Η εγγραφή στη λίστα παραληπτών γίνεται δωρεάν μέσα από τον ιστοχώρο του *Approaches* και ενθαρρύνω όλους τους ενδιαφερόμενους να γίνουν μέλη.



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## Editorial

### **Dancing our Dreams**

Giorgos Tsisiris

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*“Dream the right dreams,  
then dance the dreams awake!”*

Native American saying

The articles of this issue present a breadth of subjects and approaches. Each one of them however shows in its own unique way how the conception of an idea, the inspiration of a dream, becomes practice and develops in an enduring dance through time.

Carl Bergstrøm-Nielsen explores the use of graphic notation in music therapy - a subject he introduced in 1987 in the music therapy training program at Aalborg University, Denmark and which is nowadays applied and further developed by various music therapists and researchers around the world. In his article he presents various graphic notations from different authors which he studies comparatively, showing thus the range of possibilities that graphic notation holds for music therapy practice and research.

The following two texts inaugurate a new section of the journal that includes book reviews and reviews of other published material (such as DVDs and CDs). Claus Bang in particular, presents the multimedia production *“A world of sound and music”*. Through the narration of personal experiences and historical facts, and the interweaving of those with theoretical and research findings, the author does a retrospect of his pioneering work in the field of music therapy with individuals with hearing impairment in Denmark, but also in other countries, from the 1960s until today. In this context, the author reminds us that the realisation of innovative ideas and practices requires hope. “To hope”, as he writes, is “to turn dreams into reality”.

Maria Froudaki reviews Fraser Simpson’s book *“The Nordoff-Robbins Adventure: Fifty Years of Creative Music Therapy”* and through a critical viewpoint she shows us how the conception of an

idea and its realisation always includes the element of ‘radical change’; it is an ‘adventure’.

Completing in this issue the greeting of *Approaches* – of another ‘adventure’ which is just in its initial steps - we include welcome letters from Merete Birkebaek, Lori Custodero, Isabelle Frohne-Hagemann, Alison Levinge, Eleanor Richards and Kay Sobey. This issue includes also a brief tribute to Sandra Brown, who died in autumn 2009. Sandra was a distinguished figure of the international music therapy community, who showed us through her own example until the last moment of her life how to “dance our dreams”.

In concluding this editorial, I would like to mention some important news and developments regarding the operation of the journal and its wider action. In September 2009 an agreement was signed between *Approaches* and the Greek Association of Qualified Professional Music Therapists (ESKEM) which defines their cooperation for the publication of the proceedings of the first one-day music therapy conference that was held by ESKEM on the 13<sup>th</sup> December 2008, at the Onassis Cardiac Surgery Centre in Athens. The publication of the proceedings is planned to be completed in the course of next year, when they will be published as a special issue on the *Approaches* website. The publication of the proceedings will contribute essentially to the enrichment of the Greek music therapy bibliography, as well as to the establishment of a collective, collaborative spirit between scientific and professional bodies in the field of music therapy in Greece for the accomplishment of a common purpose.

The team of *Approaches* has three new members whom we welcome warmly. Stuart Wood joined the music therapy editorial board of the journal, Ergina Sampathianaki became the links and upcoming events manager of the website, while Pavlos Papadakis became the administrator of the website of *Approaches*.

These developments are also accompanied by the upgrade of *Approaches* website

(<http://approaches.primarymusic.gr>), as well as by the activation of *Approaches* mailing list. The members of the mailing list will be informed regularly via emails on the news of *Approaches*, about upcoming events in Greece and internationally, as well as about other important developments in the field worldwide. The subscription to the mailing list is free of charge through the website of *Approaches* and I encourage you to become members.



## 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

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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**

Professor for Receptive Music Therapy and GIM  
Institute for Music Therapy, University of Music & Theatre  
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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**

Music Therapist, Researcher and Supervisor  
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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



## Αφιέρωμα

### **Αφιέρωμα στην Sandra Brown**

27 Μαΐου 1946 – 1 Σεπτεμβρίου 2009

Μαρία Φρουδάκη, Πολύνα Κάβουρα, Μαρία Ράφτη  
& Γιώργος Τσίρης

Την πρώτη μέρα του Φθινοπώρου έφυγε από κοντά μας ένας αγαπημένος μας άνθρωπος, η Sandra Brown. Η Sandra ήταν καθηγήτρια, επόπτρια και εμψυχώτρια στα χρόνια των μουσικοθεραπευτικών σπουδών μας, ενώ αργότερα συνάδελφος που μας ενέπνευσε και μας παρακίνησε να αγωνιστούμε στον επαγγελματικό στίβο· αποτέλεσε πρότυπο για μας.

Ταλαντούχος μουσικός με εξαιρετικές επιδόσεις ως πιανίστρια, ολοκλήρωσε τις προπτυχιακές της σπουδές στην ψυχολογία το 1985, το 1987 καταρτίστηκε ως μουσικοθεραπεύτρια στο κέντρο μουσικοθεραπείας Nordoff Robbins (Λονδίνο, UK), ενώ το 2003 ειδικεύτηκε ως Jungian αναλύτρια. Συνδύασε δημιουργικά όλες αυτές τις γνώσεις και ικανότητες, με αποτέλεσμα να συνθέσει μία μοναδική προσωπικότητα και να υπηρετήσει τη μουσικοθεραπεία με τον καλύτερο τρόπο, προσθέτοντας το προσωπικό της στίγμα.

Η Sandra ήταν μία εξέχουσα προσωπικότητα στο χώρο της μουσικοθεραπείας, η οποία αφιέρωσε τα τελευταία είκοσι χρόνια της επαγγελματικής της ζωής στο μουσικοθεραπευτικό κέντρο Nordoff Robbins του Λονδίνου. Στο διάστημα αυτό, ανέλαβε διαφορετικές θέσεις και αρμοδιότητες: μουσικοθεραπεύτρια ανώτερης βαθμίδας, πανεπιστημιακή διδάσκουσα ανώτερης βαθμίδας, επόπτρια και μέλος του διοικητικού συμβουλίου του Nordoff Robbins. Το 1993 έγινε η κλινική συντονίστρια του πρώτου έτους του μεταπτυχιακού προγράμματος σπουδών και εισήγαγε ένα νέο σύστημα ατομικής εποπτείας. Η συνολική συμβολή της στο εκπαιδευτικό πρόγραμμα του Nordoff Robbins ήταν ανεκτίμητη.

Παρ' όλα αυτά, η συνεισφορά της δεν περιορίστηκε μόνο στο πλαίσιο της Nordoff Robbins μουσικοθεραπείας. Η Sandra συνέβαλε ουσιαστικά στην ανάπτυξη της μουσικοθεραπείας στο ευρύτερο πλαίσιο του Ηνωμένου Βασιλείου,

αλλά και σε διεθνές επίπεδο. Παρουσίασε τη δουλειά της σε διεθνή συνέδρια και συνέβαλε στην ανάπτυξη της μουσικοθεραπευτικής βιβλιογραφίας με επιστημονικές δημοσιεύσεις, στις οποίες κατέδειξε τη μοναδική της ικανότητα να συνδυάζει την ακαδημαϊκή γραφή με τη θεραπευτική της αντίληψη (μία βιβλιογραφική επιλογή δημοσιεύσεών της παρατίθεται στην επόμενη σελίδα).

Σε κάθε μας σκέψη για τη Sandra, πολλές εικόνες έρχονται στο μυαλό. Κάθε εικόνα έχει τη δική της μικρή ιστορία και εάν κάποιος παρατηρήσει από πιο κοντά αυτές τις ιστορίες, θα μπορούσε να εντοπίσει κοινά σημεία που αναπαριστούν το ποια ήταν η Sandra για μας.

*Το βίντεο είναι σε παύση την ώρα της εποπτείας μαζί της. Έχει μόλις ακούσει κάτι· κάτι το οποίο δεν καταφέρνεις να ακούσεις αρχικά, αν και προσπαθείς! Το παιδί έπαιζε στο τύμπανο και ένα χτύπημα ήταν ανεπαίσθητα διαφορετικό από το προηγούμενο. Η Sandra είναι σαν να βυθίζεται σε αυτή τη στιγμή με όλο της το είναι και αναδεικνύει κάθε δυνατότητα αλλαγής που κρύβεται σε αυτή τη στιγμή. Η μοναδική μουσική της αντίληψη και η βαθιά θεραπευτική της γνώση σου ανοίγουν έναν ολοκληρωτικά νέο κόσμο!*

Μέσα από τέτοιες εμπειρίες, ο τρόπος που αντιλαμβάνεσαι το χρόνο δεν είναι ποτέ ο ίδιος με πριν. Το «να ζεις τη στιγμή» παύει πλέον να είναι μόνο μία «ωραία» έκφραση που χρησιμοποιείς. Γίνεται ο τρόπος που βιώνεις το χρόνο στη μουσικοθεραπεία.

Ιδιαίτερης σημασίας για την ελληνική μουσικοθεραπευτική κοινότητα ήταν η επίσκεψή

της, μαζί με Pauline Etkin, στην Αθήνα τον Φεβρουάριο του 2005. Νωπές είναι ακόμα οι μνήμες από εκείνη την ημέρα όπου την απολαύσαμε σε μία ακόμη παρουσίαση της κλινικής της δουλειάς. Θυμόμαστε τα λόγια του Αριστοτέλη: «είμαστε αυτό που κάνουμε επανειλημμένα. Η τελειότητα, επομένως, δεν είναι μία πράξη, αλλά μία συνήθεια». Ερχόμενοι σε επαφή με τον τρόπο που η Sandra εργαζόταν και επικοινωνούσε - είτε με λέξεις, είτε με μουσική – μπορούμε να κατανοήσουμε τα λόγια του διάσημου Έλληνα φιλοσόφου.

Η λαμπερή της προσωπικότητα, το ζωνρό της πνεύμα, η ικανότητά της να ακούει, να σχετίζεται,

να δίνει ένα μέρος του εαυτού της σε κάθε συνάντηση, να διαφωτίζει, να ενθαρρύνει, να φέρνει ενθουσιασμό και έμπνευση, αποτελούν όλα εκείνα που η Sandra μοιράστηκε γενναϊόδωρα με τους ανθρώπους με τους οποίους εργάστηκε ως θεραπεύτρια, αλλά και με πολλές γενιές μουσικοθεραπευτών που είχαν την ευκαιρία να είναι φοιτητές, εποπτευόμενοι και συνάδελφοί της.

Όλοι μας θα θυμόμαστε τη μοναδική της αίσθηση του χιούμορ, τη σοφία και την αγάπη της. Σε όλους μας λείπει και την κρατάμε στην καρδιά μας καθώς προχωράμε «...προς την ελπίδα μέσα στο άγνωστο»<sup>1</sup>.

### Βιβλιογραφική επιλογή δημοσιεύσεων της Sandra Brown

#### Άρθρα:

- 1992:** **Sretto: The relationship between music therapy and psychotherapy**  
British Journal of Music Therapy, volume 6, issue 1, pp. 25-26
- 1994:** **Autism and music therapy - is change possible and why music?**  
Journal of British Music Therapy, volume 8, issue 1, pp. 15-25
- 1996:** **Clinical improvisation in creative music therapy: Musical aesthetic and the interpersonal dimension** (together with Mercedes Pavlicevic)  
The Arts in Psychotherapy, volume 23, issue 5, pp. 397-405
- 1997:** **Supervision in context: A balancing act**  
British Journal of Music Therapy, volume 11, issue 1, pp. 4-12
- 1999:** **Some thoughts on music, therapy and music therapy: A response to Elaine's Streeter's 'Finding a balance between psychological thinking and musical awareness in music therapy theory – a psychoanalytic perspective'**  
British Journal of Music Therapy, volume 13, issue 2, pp. 63-71

#### Κεφάλαια βιβλίων:

- 1999:** **The Music, the Meaning, and the Therapist's Dilemma**  
In the book "Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology" (editors: T. Wigram & J.D. Backer)  
London and Philadelphia: Jessica Kingsley Publishers
- 2002:** **"Hullo object! I destroyed you"**  
In the book "The Handbook of Music Therapy" (editors: L. Bunt & S. Hoskyns)  
Hove: Brunner-Routledge
- 2008:** **Supervision in Context: A Balancing Act**  
In the book "Supervision of Music Therapy: A Theoretical and Practical Handbook"  
(editors: H. Odell-Miller & E. Richards)  
London: Routledge

<sup>1</sup> "...forward in hope into the unknown". Με αυτήν την φράση η Sandra τελείωσε το προσωπικό της σημείωμα το οποίο είχε γράψει για να διαβαστεί την ημέρα της κηδείας της.



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## Tribute

### **A Tribute to Sandra Brown**

May 27, 1946 – September 1, 2009

Maria Froudaki, Polina Kavoura, Maria Rafti &  
Giorgos Tsiris

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On the first day of September Sandra Brown, a beloved person to us, passed away. Sandra was our tutor, supervisor and enthusiastic supporter during our music therapy training, while later she became an inspiring colleague who prompted us to find our position in the professional field; she was an exemplary paradigm to us.

A talented musician with exceptional achievements as a pianist, she completed her studies in psychology in 1985, two years later she qualified as a music therapist at the Nordoff Robbins Music Therapy Centre (London, UK) and in 2003 she became a Jungian analyst. Combining creatively all this knowledge and potential, she composed a unique personality and served music therapy in the best way adding her own personal timbre.

Sandra had been a leading figure in music therapy, who dedicated the last twenty years of her life's work at the Nordoff Robbins Music Therapy Centre in London. During these years, Sandra took on a variety of roles: senior music therapist, senior tutor, supervisor and member of the board of governors. In 1993, she became the clinical coordinator of the first year of the master's degree training programme at Nordoff Robbins and she introduced a new system of individual supervision. Her input in the training course was invaluable.

However, her input was not limited to the context of Nordoff Robbins music therapy. Sandra contributed essentially to the development of music therapy in the wider context of the UK, but also internationally. She presented her work in international music therapy conferences and contributed to the development of music therapy literature through the publication of articles and book chapters, where she demonstrated her unique ability to combine academic skills with therapeutic

insight (for a selected bibliography, please see the next page).

Every time each one of us thinks of Sandra, many pictures come to mind. Each picture has its own little story, and, if someone could look closer into these stories, they could find some common threads which may represent who Sandra was for us.

*You have supervision with Sandra. The video is on pause. She has heard something; something you cannot really hear at first although you try! The child played a beat on the drum which was slightly different from the previous one. It feels as if she totally moves into this moment and brings to life all the possibilities of change which were hidden in it. Her unique musical awareness and her deep therapeutic insight open a whole new world in front of you!*

Having had this kind of experiences with Sandra, the way you perceive time is never the same as before. "Living in the moment" is not just a 'nice' expression to use any more. It becomes the way you experience time in music therapy.

Her visit to Athens in February 2005, together with Pauline Etkin, was of great importance for the Greek music therapy community. We still have very strong memories from that day when we had the chance to enjoy one more presentation of her work. According to Aristotle, "we are what we repeatedly do. Excellence, then, is not an act, but a habit". Experiencing Sandra's work and the way she communicated with others - either with words or with music - we can relate with the famous Greek philosopher's words.

Her bright personality, her vivid spirit, her ability to listen, to connect, to give in every encounter a part of herself, to enlighten, to encourage, to bring enthusiasm and inspiration is what Sandra has generously shared with the people she worked with as a therapist, but also with many generations of music therapists who had the chance to be her students, supervisees and colleagues.

All of us will remember her unique sense of humour, her wisdom and compassion. All of us miss Sandra and keep her in our hearts as we go "...forward in hope into the unknown"<sup>1</sup>.

### A selection of Sandra Brown's publications

#### Articles:

- 1992:** **Stretto: The relationship between music therapy and psychotherapy**  
British Journal of Music Therapy, volume 6, issue 1, pp. 25-26
- 1994:** **Autism and music therapy - is change possible and why music?**  
Journal of British Music Therapy, volume 8, issue 1, pp. 15-25
- 1996:** **Clinical improvisation in creative music therapy: Musical aesthetic and the interpersonal dimension** (together with Mercedes Pavlicevic)  
The Arts in Psychotherapy, volume 23, issue 5, pp. 397-405
- 1997:** **Supervision in context: A balancing act**  
British Journal of Music Therapy, volume 11, issue 1, pp. 4-12
- 1999:** **Some thoughts on music, therapy and music therapy: A response to Elaine's Streeter's 'Finding a balance between psychological thinking and musical awareness in music therapy theory – a psychoanalytic perspective'**  
British Journal of Music Therapy, volume 13, issue 2, pp. 63-71

#### Book chapters:

- 1999:** **The Music, the Meaning, and the Therapist's Dilemma**  
In the book "Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology" (editors: T. Wigram & J.D. Backer)  
London and Philadelphia: Jessica Kingsley Publishers
- 2002:** **"Hullo object! I destroyed you"**  
In the book "The Handbook of Music Therapy" (editors: L. Bunt & S. Hoskyns)  
Hove: Brunner-Routledge
- 2008:** **Supervision in Context: A Balancing Act**  
In the book "Supervision of Music Therapy: A Theoretical and Practical Handbook"  
(editors: H. Odell-Miller & E. Richards)  
London: Routledge

<sup>1</sup> With this phrase Sandra concluded the personal note she had written in order to be read on the day of her funeral.





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## Graphic Notation in Music Therapy: A Discussion of What to Notate in Graphic Notation, and How

Carl Bergstrøm-Nielsen

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### Abstract

*This article presents graphic notations of music and related forms of communication in music therapy contexts, created by different authors and practitioners. Their purposes, objects of description, and the elements of graphic language are reflected upon in a comparative discussion. From that it becomes clear that the aspect of overview is a fundamental one, facilitating perception of complex data. This also makes possible to memorise complex data, extending the natural limits of human memory. Discovering hidden aspects in the clinical data, as well as sharing and communicating these aspects are also important concerns. Among the authors discussed, there is a large variety both in goals and methods. Keywords are proposed to circumscribe moments of possible interest connected to graphic notations. I suggest that the discipline of graphic notation can be useful for the grounding of music therapy presentation and research in empirical, clinical-*

*musical reality, and welcome further discussion and explorative work.*

**Keywords:** graphic notation, musical analysis, music analysis, microanalysis, improvisation

**Carl Bergstrøm-Nielsen** (born 1951) is a Danish music therapist, as well as improviser and composer. He became Cand. Phil. in musicology from Copenhagen University (1984) and took training lessons in music therapy with Benedikte Scheiby. From 1983 he has been an assistant teacher at the Music Therapy education at Aalborg University and from 1984 he has practised music therapy in Copenhagen with adult mentally retarded clients.

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### Introduction

In music therapy practice, improvisation is frequently used. Clients' expression of their emotions and interaction between therapist and client often take place within the medium of music. In order to keep track of what happened in the music throughout several sessions, tools for description are needed. Such tools will also be of use when the music therapist is to report in some detail about the therapy in a multidisciplinary team, as part of clinical assessment, treatment, or during supervision. The same need for descriptive tools also appears in music therapy as an academic research discipline, where cases often undergo detailed analysis.

Music, including music in therapeutic contexts, generally needs description if it is to be studied in depth and findings are to be shared. Our perception of the music may, first of all, be more or less clear. If the music presents 'unknown land' to us, we

might not know fully how to orient ourselves in it, and possessing descriptive tools may help us in this situation. What we think we have heard may be incomplete – listening to a recording may reveal something new, and notations might do a similar job when looking at them twice. Music therapists will often listen for "what it means", that is, making therapeutic interpretations, during clinical music-making, and may miss details or aspects that could be of use later, in case the music itself cannot be recalled. When communicating to others, without having a complete playback of the music in question, description serves to suggest to both the reader and auditorium member what the music was like in order to give a more vivid image of it. Also, it will enable them to verify and critically examine what the empirical data from which conclusions were drawn is. The memory problem has great practical significance: it is impossible to remember clearly many details of music after some time –

they fade away and must be refreshed or recalled. And even if video or audio documentation exists, it could take a long time to go through it. Some composed music has scores, but improvised music has not<sup>1</sup>.

As a music therapist, one may write verbal accounts, and indeed, words can serve as an extremely flexible way of notating music. In a previous publication (Bergström-Nielsen 1998b) I presented a scan through music history of how words serve as notation, in part or wholly. One could even imagine keyword systems and memory-stretching techniques, usable also for blind colleagues. On the other hand, pictures allow for overview 'at a glance', while verbal accounts used to describe music, like music itself, are bound to a real-time sequence. Pictures allow for "random access"<sup>2</sup>, like when looking freely around on a map. Through a pictorial representation, details and whole can appear integrated, and a large number of data can also be quickly comprehended by others. This is the overview aspect, meaning that details are easily synthesised into a whole and yet remain available for attention in their individuality.

In the actual process of music therapy, as participant or as a listener who shares time and space with those who play, visual representation is often not relevant. There, listening, action, presence, intuition may be what matters. Then, it is only later, when the music has become something remembered that the nature of its representation becomes an interesting issue, in case you wish to dwell upon what happened for further analysis.

The visual representation is a kind of substitute for the 'real thing'. It serves as a source of information in its place. But it does not just reduce information, it also adds something new. Since the medium is different, we view relevant details and structures in a new light and gain new insights. Like a map of a city or a landscape by the aid of which we do not lose our orientation not being able to remember exactly street angles and directions. Thus, generally speaking, the representation becomes a tool for gathering new knowledge about reality which subsequently feeds back into practice. Through this it is possible for us as music therapists to have access to a mass of empirical data

independent of their direct experience, so as to find a systematic method for studying and evaluating music therapy practice.

Standard music notation can and should indeed be used in some cases. It has been employed with virtuosity by Colin Lee<sup>3</sup> (1995, 2003). But not all music therapy could be notated in this way. Sometimes details would be overwhelming. The more complex the music is, with maybe no clearly discernable tempo, rhythm and pitches, the greater the need is for a notation system that captures and shows what the musical elements at work are (for instance, various textures, timbres, densities, irregular figures/motifs, and how form elements relate dynamically or in other ways to each other).

Such a problem was, however, encountered before in the history of music notation, following the advent of new experimental music since 1945. It was addressed by composers and, subsequently, by music educators who created "aural scores"<sup>4</sup>. New experimental music could be conceived according to new ideas of performance practice which did not aim at reproducing a detailed 'text', but instead were meant to stimulate the interpreters' own creative activity. At the same time, the new sounds were often not metrical in their rhythm nor traditionally pitched and so could not be notated traditionally. As a result, new signs and notation means were introduced, some of them being more or less widespread, others to be found just within an individual work.

In traditional music before 1950, how to notate was a matter of course. But with the new and experimental developments, the choice of notation became a matter of choice, or of invention, for the music composers. There is a body of literature on such notation developments (for examples and historical accounts, see Brindle 1986; Gieseler 1975; Karkoschka 1972), stemming from a musicological, as well as from a music conservatory-related context. A strict theoretical analysis of music elements is not an absolute requirement for creating a graphic notation. Yet theoretical thinking on the background of historical experimental and new music concepts is relevant. How can we describe improvised music which may sound very different from classical and popular musics with their well-known forms? My method

<sup>1</sup> Lee (2003) goes beyond the kind of pragmatic arguing for the importance of studying the music itself that I have stated above. He suggests that the meaning of music forms and structures cannot fully be reduced to words or other media, coining the term "Aesthetic Music Therapy". This of course accentuates the necessity of having a clear and full experience of the music.

<sup>2</sup> This notion is used in computer science and it is present in the common notion of "RAM" – Random Access Memory.

<sup>3</sup> This is presented in a number of his writings; see Lee (2003) for a literature list. A particular form of its use is on a basis of MIDI-instruments and computer write out of the notation as described in Lee (1995).

<sup>4</sup> See Bergström-Nielsen (2002) for further literature lists and comments on the body of notation literature, as well on aural scores.

of parameter analysis is an answer to this (see Bergström-Nielsen 2006).

Till now, notation technique has hardly been the subject at all in music therapy studies. However, as it appears from the above, parallels and inspirations can be found. It should also be noted that in musicology after 1945, tables and other schematic depictions often play an important role in the discipline of music analysis – regardless whether old or new music is analysed. Nowadays in life, we encounter design and layout everywhere – in written advertising, in newspapers and magazines, on the internet etc., which testifies to the power of visual communication to integrate details and to arouse our attention.

So, let's notate! But how? We need to develop notation forms that are adequate – both in relation to the music and music therapy process in question and in relation to the purpose of our analysis of it. In recent years, some new work in the field of graphic notation has been carried out which interestingly throws my own practice at Aalborg University into relief. At Bar-Ilan University in Ramat-Gan, Israel, my method was tested in teaching practice and taken as a starting-point, and Gilboa and Bensimon's own MAP method was developed. Efrat Roginsky studied with Avi Gilboa and developed, together with Gilboa, the DMAP method. Giorgos Tsisiris wrote, as part of his studies at the Nordoff Robbins Music Therapy Centre in London, a microanalytic case study in which the use of a graphic score played an important role to his analysis. These are the main recent studies I know of outside Aalborg. In the following, all those mentioned approaches to music notation will be presented in more detail, starting with the work that has been carried out at Aalborg University, and perspectives of employing different graphic representations shall be discussed.

### Graphic notation at Aalborg University

The subject of “graphic notation” has had its place at Aalborg University, Department of Music Therapy, since the very first examination in 1986, and regular teaching began by me in 1987. This discipline is part of a complex curriculum<sup>5</sup>. For many years it was taught separately. In 2007 it became part of “auditive analysis” – a discipline which comprises also various phenomenological and hermeneutical, interpretative methods that employ verbally based analysis, both for description and for conveying the meaning inside

<sup>5</sup> Further details can be found at the homepage of the Music Therapy Education, Aalborg University: [www.musikterapi.aau.dk](http://www.musikterapi.aau.dk)

the music, what it actually “says”. Presently, eighteen lessons in all are devoted specifically to graphic notation training. The below examples (figures 1 to 7) are directly related to this training activity.

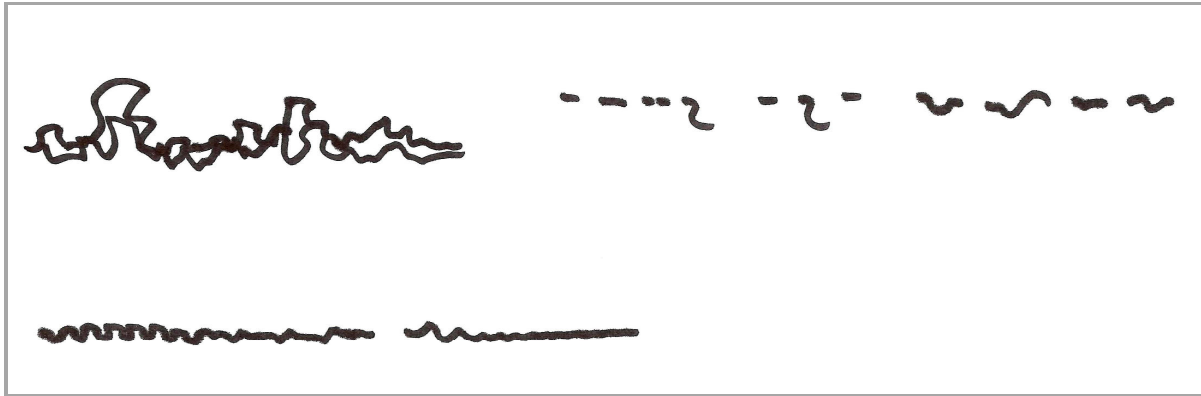
Graphic notation can be used in “simple form” or “elaborate form” (as well as in various stages in between)<sup>6</sup>. One could also use drawings as a creative medium within therapy, but this is a different matter not to be elaborated upon here. The simple form is intended just as a sketch, maybe to memorise the music after a music therapy session, maybe to give others a quick idea of what a given music was like. One is to “take a line for a walk” (as the visual artist Paul Klee said) and allow also for some simple figures you might come across easily, while listening only once. The result should reflect the behaviour of the music itself. This objective orientation is important when others are to get an idea of how it sounded. It does not at all rule out, however, expressive qualities. Here is an example of my own (see figure 1). Please read it in two lines from left to right, like a text.

We may work on the visual appearance by dividing it into sections and adding fictitious, metaphorical titles to the sections. Thus, a phenomenological interpretation of semantic content is added to the syntactical description of the sound itself (see figure 2).

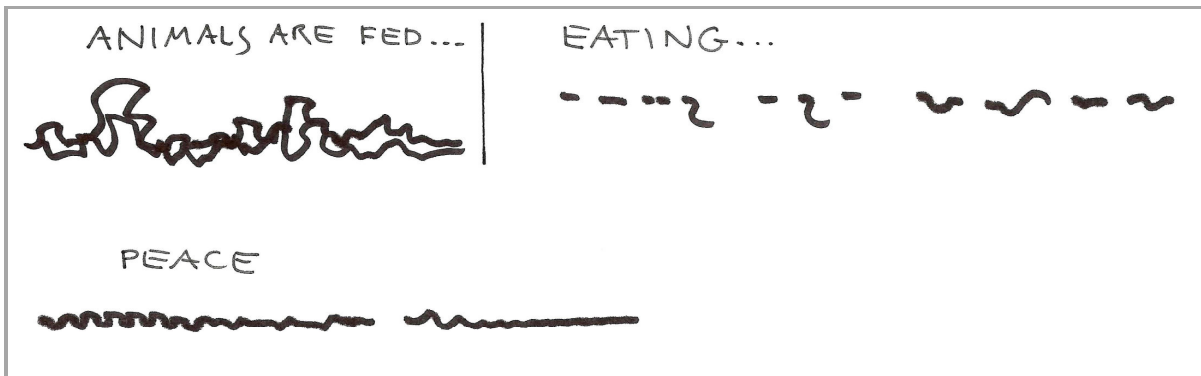
The elaborate form requires repeated listenings, and it uses visual symbols which are to be explained in a legend. These are created individually for each piece. Such symbols may arise spontaneously already while doing the simple sketch (see figure 1) – please look at it again and see how small melodic figures manifest themselves both up and downwards in the second section. Note also how different forms of trills appear in the last section. Now look at figure 3, and read the explanations. This chart is my attempt to explain how to proceed with a fictitious example, just out of fantasy, in order to show the principles of making elaborate graphic notations<sup>7</sup>.

<sup>6</sup> In a forthcoming publication (Bergström-Nielsen in press) I deal with the simple form, commenting on a previous publication of mine (Bergström-Nielsen 1998b). In another publication (Bergström-Nielsen 1999a) I present an example of the elaborated form. Schou (2003) provides further examples, all from a single case. A large number of students' works have been preserved in my archive.

<sup>7</sup> The “interpretative-hermeneutical” elements mentioned in figure 3 which may be added to an elaborate graphic notation connect graphic notation as a descriptive method to the psychologically oriented parts of therapy theory. Mahns (1998) places it into a comparative perspective, while Langenbach (1998) points out the importance of drawings being an artistic, non-verbal medium that allows a continuation of the creative flow.



**Figure 1: Graphic notation, simple form**  
(listen to sound example 1: Lauri Nykopp, solo saxophone, from demo tape, 1978)<sup>8</sup>



**Figure 2: Graphic notation, simple form with sections and titles**

<sup>8</sup> In order to listen the audio excerpts which are referred to throughout this article, please visit the online Appendix of *Approaches*, volume 1, issue 2 (<http://approaches.primarymusic.gr>).

### GRAPHIC NOTATION - SIMPLE FORM:

"Take the line for a "walk"

-- and allow also some figures besides the strict line ...

DIFFERENT ANIMALS ...

— = CLIENT  
 — = ...  
 777 = SHORT PIANO TONES ETC.

— = THERAPIST  
 ~ = VOICES

### GRAPHIC NOTATION - ELABORATE FORM:

1) Make a sketch (according to "simple form") and divide it into sections. If two people play, try to catch both (if more than two it's ok to treat them as a group).

4) Give each section a title (out of fantasy - maybe a story). Provide your own frames and may be, sparingly, other expressive visual elements to make clear their salient features and differences between them. Give each section a different background colour.

THERE IS A FIGHT

WEATHER BECOMES FOGGY...

44

In this way, a two-level hierarchical structure and a controlled differentiation is created which makes it easy for the viewer's eye to "jump around" and catch both details and their overall context.

3) Re-draw everything. (Advanced version: add a time axis with reasonably reliable divisions).

This method contains also some interpretative-hermeneutical elements not mentioned here. They concern preparatory work with different focus of attention and controlling therapist's subjective bias - and an interpretative statement about perceived elements of therapeutic interest.

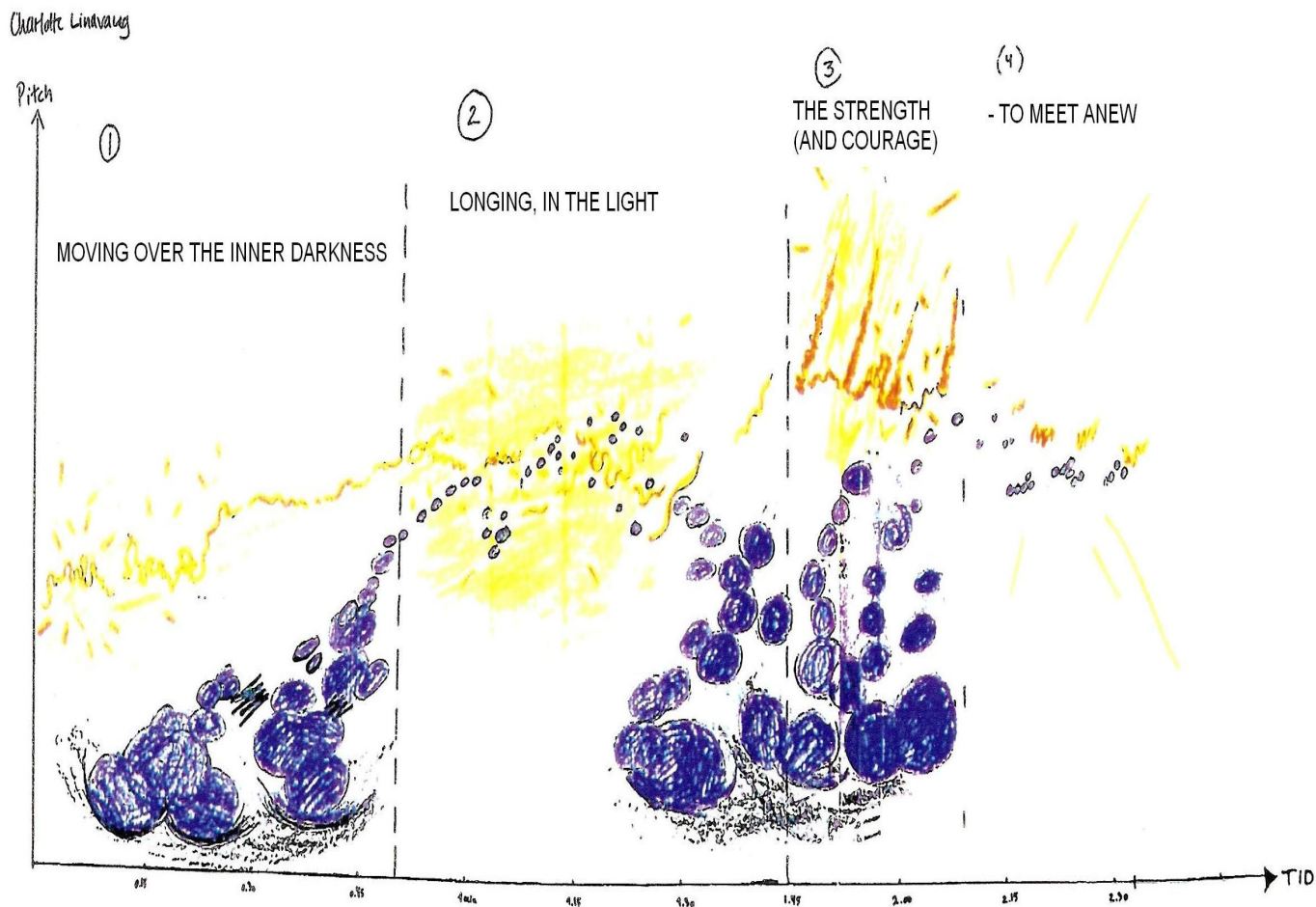
2) Invent your own suitable, simplified, possibly repeatable symbols, strictly for depicting the musical sounds. If two people play, distinguish between them (colors might help ... and do not make a total, score-line separation). Let characteristic kinds of sound have their symbols, including melodic outlines (not all the tones) and registers (think of co-ordinative system). Let louder be thicker. Provide a list of symbols with explanations.

Figure 3: A short manual for making elaborate graphic notations

There are preparatory exercises for making the elaborate notations. The main ones concern the invention of symbols and the division into sections of a music selection. Many of these have been described in previous publications of mine (Bergstrøm-Nielsen 1992a, 1992b, 1993, 1999b).

In the following, I list two different examples by students of mine, with their legends, which were both created in their written examination in 1995,

following my graphic notation course, as part of the bachelor exam at Aalborg University. Note that there is also a time axis, and try to follow them while listening. Before listening to the sound example and studying each graphic notation (figure 4 and 6), however, I recommend studying the legends of each notation respectively (see figure 5 and 7).











**Figure 4: Graphic notation by Charlotte Lindvang**  
(listen to sound example 2: an excerpt from a music therapy session, 1995)

The original drawing (figure 4) had the size of three A4 pages. Verbal explanations in the legend (see figure 5) add details and more explicit focus to the graphic signatures. Once you have read through the legend, you should have a fairly good overview of what the important elements of the music are, according to the creator of the notation. Implicit in the choice of symbols is an analysis that distinguishes between “melodic and rhythmic movements with echo”, “small rhythmic phrase with only two tones”, “broken chord” and “fast upward running passage” in the playing of the

xylophone. Such an analysis may result in quite different sets of symbols for different pieces.

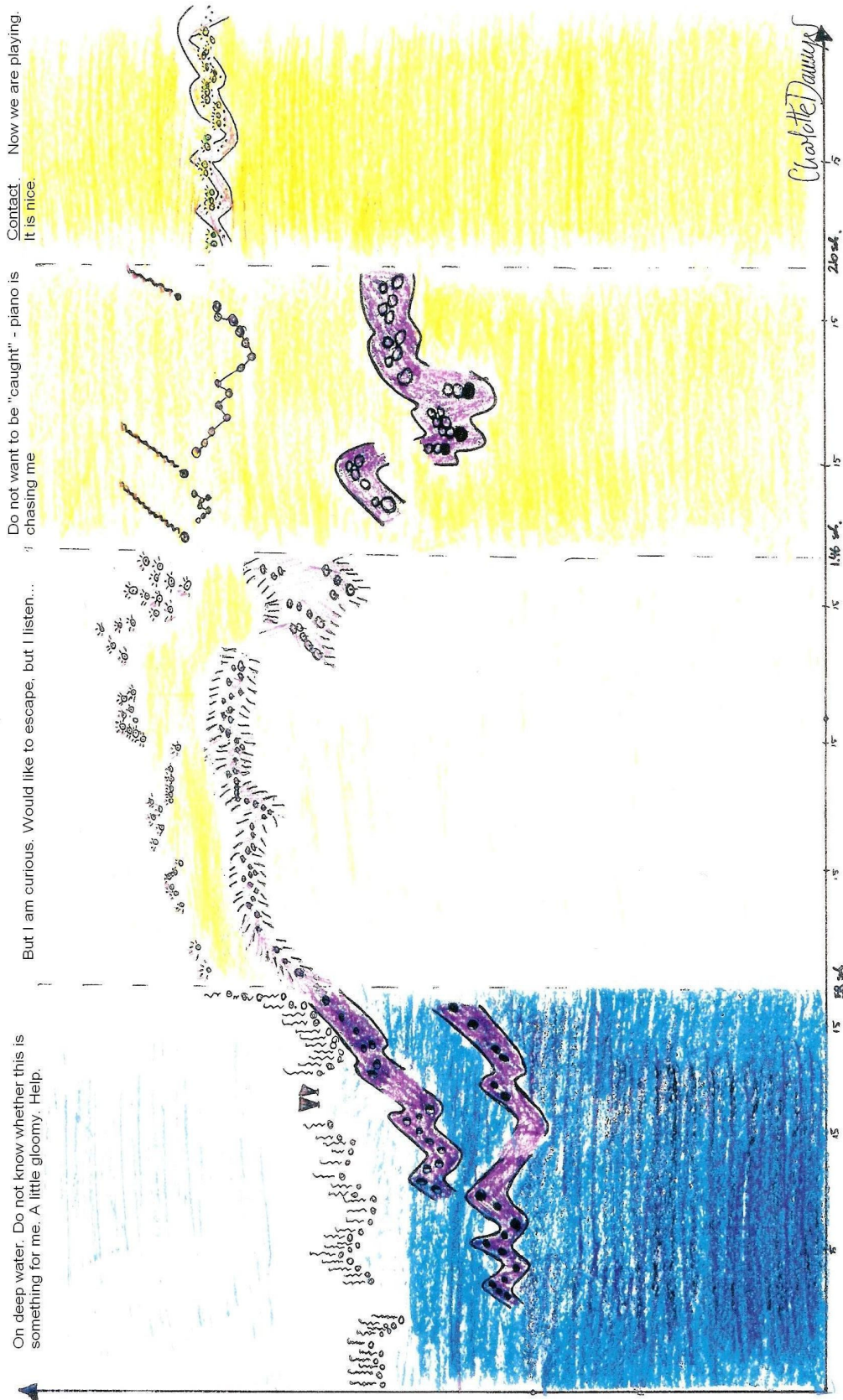
No details concerning either the client or the working issue of therapy were given. Titles of sections are fictitious, for illustration of how the author perceived it. This may thus be a starting-point for an open exchange of perceptions and ideas between client and therapist, or maybe therapist and supervisor, or within an interdisciplinary team, in which the meaning of the music is examined. The next notation (see figure 6) describes the same music.

### EXPLANATION OF SIGNS

PIANO:	: LILAC, ALL THE WAY
XYLOPHONE	: YELLOW, ALL THE WAY
-----	
	: MELODIC AND RHYTHMIC MOVEMENTS WITH ECHO
	: DEEP TONES WITH ECHO
	: TAPPING ON THE WOOD OF THE PIANO (ON THE LID)
-----	
	: SMALL RHYTHMIC PHRASE WITH ONLY TWO TONES
	: BROKEN CHORD
	: "SCATTERED TONES" (NOT MELODY AND NOT BROKEN CHORD)
	: BROKEN CHORD
-----	
	: FAST UPWARD RUNNING PASSAGE (SLIDING UPWARDS, XYLOPHONE)

Charlotte Lindvang, 1995

**Figure 5: Legend for Lindvang’s notation**



**Figure 6: Graphic notation by Charlotte Dammeyer**  
(listen to sound example 2: an excerpt from a music therapy session, 1995)



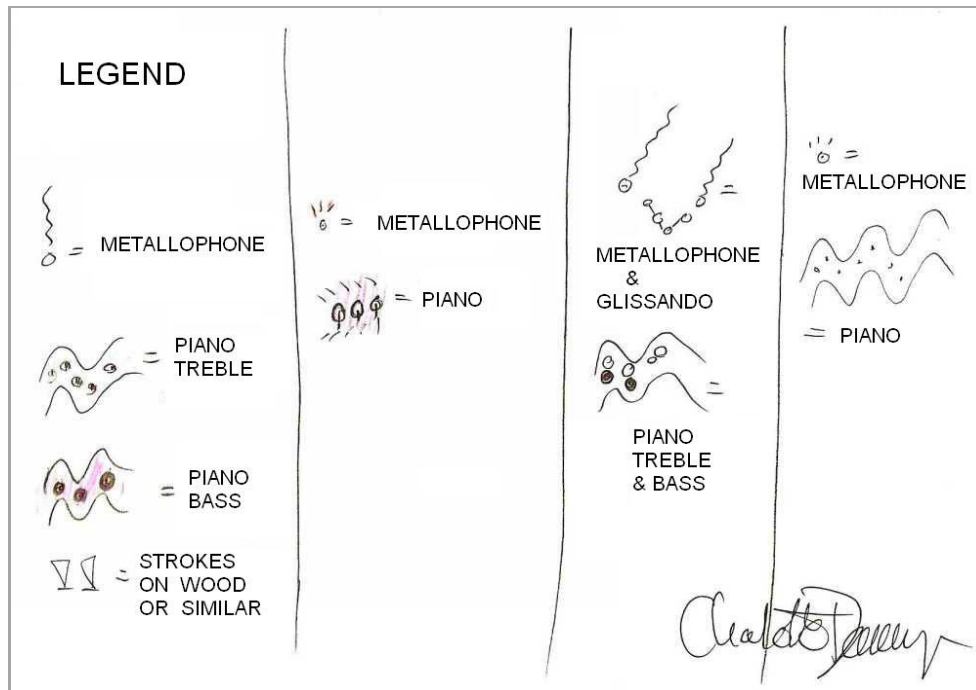


Figure 7: Legend for Dammeyer's notation

This notation (figure 6) had the size of two A4 pages. The two notations (figure 4 and 6) differ in some details, which are to be expected, since our interpretations of music and music-making are subjective creations. This subjectivity, however, should be an informed one, having gone through methodical discipline, employing critical reflection along the way. Intersubjectivity is aimed at through measures of time axis and legend, and through grounding in the descriptive level. It should also have become clear that authors have creative freedom to find their own way to do it.

These two notations both show the importance of parts coming close together and melting together, as it were, at least in the last section. At this place, I would like to make just a few observations: both notations make very clear the difference between deep and high tones on the piano – we are not just dealing with different pitches, but with registers having quite different perceived qualities. Individual pitches are, by the nature of spontaneous drawing, rather circumscribed freely than worked out in detail. The “coming together” or “melting together” in a similar register could loosely correspond to the “sound mass” described by Nunn (1998), rather

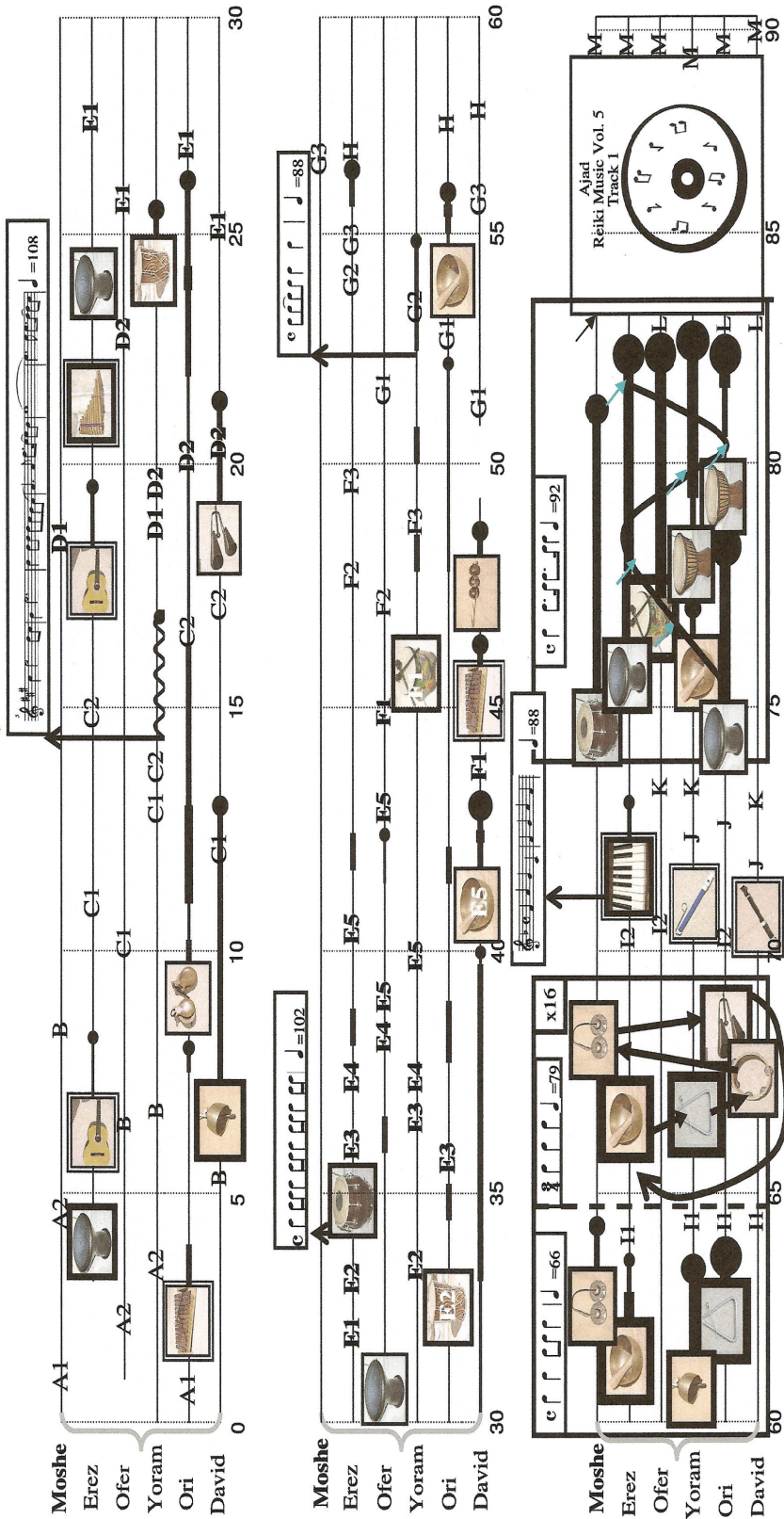
than to traditional categories of melody/accompaniment. One generally useful keyword for an analytical view of improvised music, bridging old and new, could be that of polyphony. Parts have not been arranged beforehand and may have all degrees of independence or the opposite (including dialogue, common pattern-building, and so on).

#### Gilboa and Bensimon's MAP method

Gilboa and Bensimon's study (2007) is a presentation of their graphic method MAP – Music Therapy Analyzing Partitura. Gilboa then proceeded to an empirical test of the efficiency of this method in conveying clinical information to colleagues (see Gilboa 2007). In the first article, the authors stress the endeavour towards standardisation and, consequently, towards depicting “basic elements” which are independent of specific therapeutic notions and directions, such as playing instruments, singing, listening to music or sitting in silence. We can see this being reflected in the notation (figure 8) and its legend (figure 9). Silence, talking, singing and playing – including instrument being put down - are distinguished. Thus, patterns for the individual participant can be

studied horizontally as well as group patterns vertically. In addition to being characterized by a picture, instruments are grouped as either melodic or rhythm instruments. Excerpts of melodies and rhythmic patterns are transcribed along the way and their tempo is measured. Whereas all the previous examples presented in this article were dealing with music only, this one (figure 8) has verbal components as well, the topics of which are indexed with letters followed by numbers. Letters are further part of a two-level hierarchy in which the most important group having to do with the main theme of the session are marked in bold. A special indication peculiar to this or only to some sessions is, however, the turn-taking game marked with arrows in the last score system, section two. The introduction of such special symbols reflects that in addition to standard forms of representation, according to the authors, “different forms should be developed for different contexts” (Gilboa & Bensimon 2007: 40).

In this example (figure 8), formal description rather than phenomenological interpretation prevails. On the level of graphic method, one can note that the present example was created by the computer, while the previous ones were drawn by freehand (figure 4 and 6). Symbols comprise both icons, bearing resemblance to something depicted, and purely index ones that make reference solely through a laid-down rule as explained in the legend (figure 9), such as the letters indexing themes of conversation.



<p>A1-where is everyone? A2-traffic problems B-last session's music C1-the end of school C2-the long vacation</p>	<p>D1-3 sessions to the end D2-life after the treatment E1-did the group succeed? E2-did the instr' help? E3-we hit the drums like hell!!!</p>	<p>E4-better than psychologist E5-feeling better than before? F1-metal instr' remind trauma F2-wooden instr' relax F3-drums express aggression</p>	<p>G1-journey abroad G2-other cultures G3-cost of sports items abroad H-Nike air sneakers I1-let's take turns playing!</p>	<p>I2-it was fun!! J-wind instr'! K-let's play again L-wow! we played strongly!!! M-see you! Goodbye!</p>
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Figure 8: Gilboa and Bensimon MAP notation<sup>9</sup>

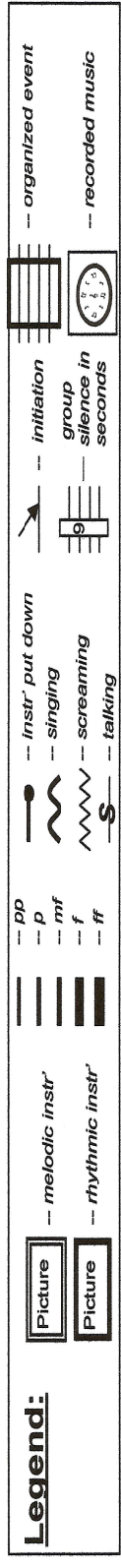


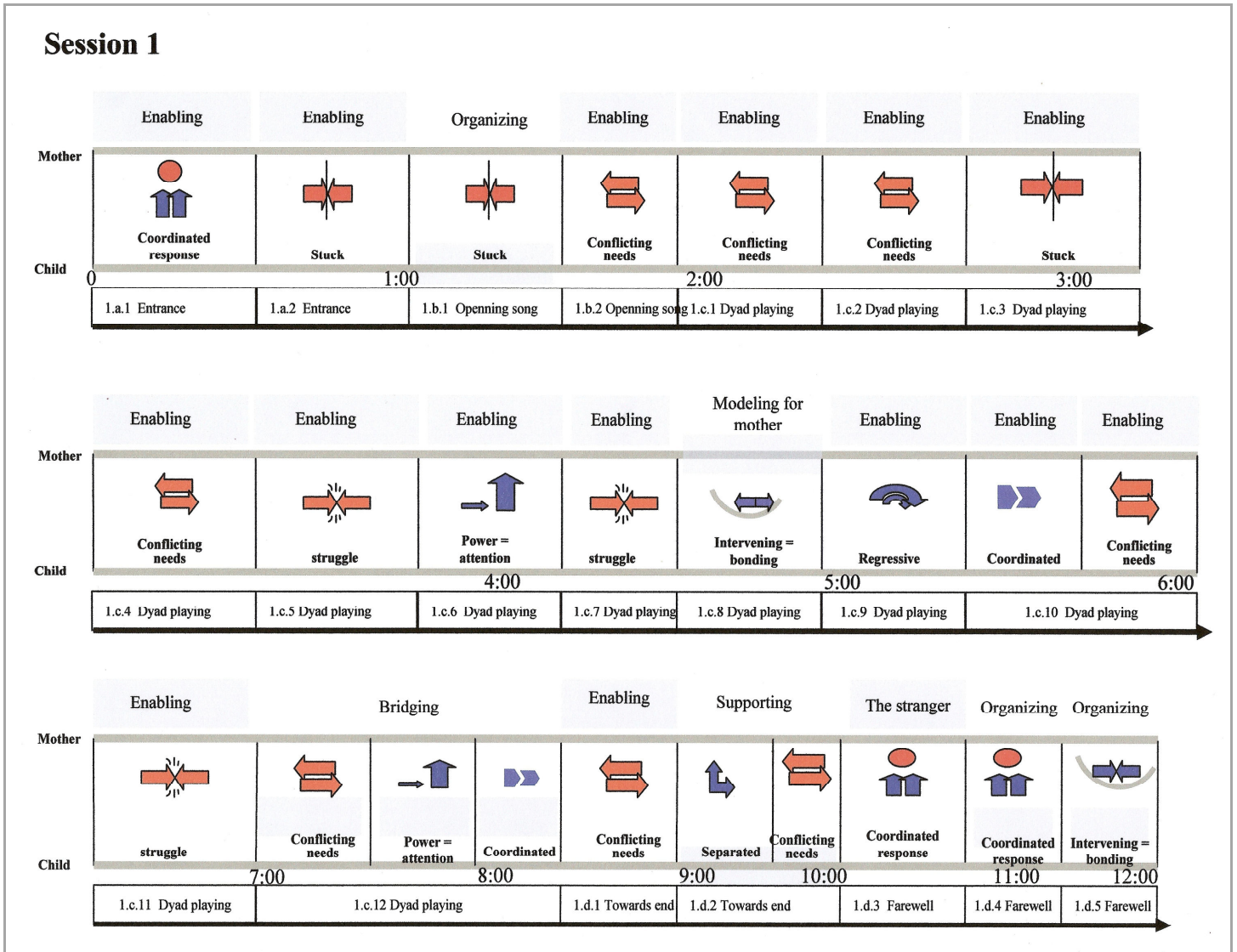
Figure 9: Legend for Gilboa and Bensimon's notation

<sup>9</sup> This notation (Gilboa & Bensimon 2007) was first published on the journal *Music Therapy Perspectives*, volume 25, issue 1. It is reprinted here with the kind permission of the publisher.

**Roginsky and Gilboa’s DMAP method**

Efrat Roginsky studied with Avi Gilboa and built her Dyad Music Analyzing Partitura (DMAP) on the basis of Gilboa and Bensimons’ method (2007). Roginsky (2009) uses it to convey the results of her analysis of a mother-infant communication process and the presence

of different types of relationship (see figure 10). The symbols quoted here were meant to be edited into a video documentation. Thus they would complement the video and be immediately visible to those following it.



**Figure 10: Roginsky and Gilboa DMAP notation**

Visual symbols for dyadic relationships are explained every time they occur so that a legend is not needed for frequent consultation. However, they fall into a pair of categories. The red symbols have to do with lack of contact, the blue ones imply interaction of some kind.

Roginsky developed a number of further symbols not used in the cited notation example (see figure 11).















Mutual play R	Creative R	Intimate R	Joyful R	Evolving R
				
Age-related R	Coordinated R	Holding R	Differentiative R	Maternal holding R
				
Power = attention	Manipulative R			
				
Lack of empathy				
				

Figure 11: Legend for Roginsky and Gilboa's notation

The graphic language moves here within strict limits, that of arrow shapes and very few additions. Symbols are easy for the eye to grasp, because of their simplicity, but there is yet a vast variation. They belong to the category of pictograms, which are symbols that are also encountered in the public sphere, conveying messages for the traffic, and other orientation aids.

### Tsirir's analysis of musical activity

The notation in figure 12 serves the analysis in a microanalytic music therapy case study (Tsirir in press). This is a case study of a five year old boy with autism who had individual music therapy sessions. The main theme of this microanalytic case study is 'freeing' and focuses on working through resistance and rigidity towards achieving greater

outer and inner mobility (Nordoff & Robbins 2007). This notation was created as a result of several analytical steps. As a background, spectrums of outer mobility (both on music and movement level) were formulated. The data obtained through microanalysis of a short video extract (1 minute and 30 seconds) and the notated details in the graphic notation were segmented and underwent further development in a thorough verbal description according to the afore-mentioned spectrums of outer mobility. In this context, various "pivotal moments" were also identified as part of the microanalysis.

As it can be seen in the graphic notation and its legend (figure 12 and 13), there are both iconic symbols of body movement and conventional music notation symbols, as well as a few expansions of them.

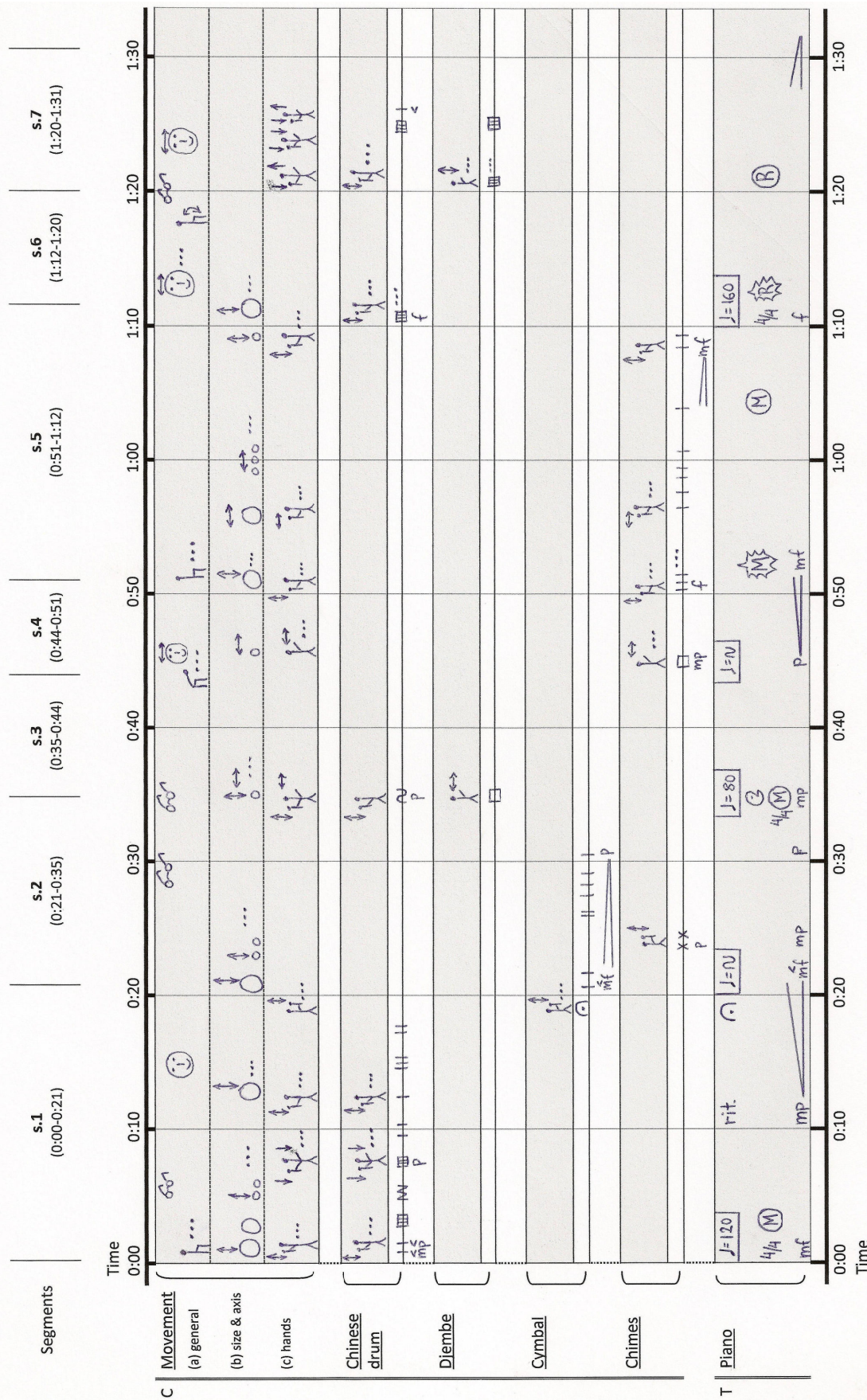


Figure 12: Tsiris graphic notation
























Explanation of sings (graphic notation)			
Music signs		Movement signs	
Dynamics	p, mp, mf, f, <, >		
	conventional notation	left hand	right hand
Time / Rhythm	 tempo-driven		
	 conventional notation	together	alternatively
Ways of beating	 basic beat		
	 melodic rhythm	small	big
	 single side-beat		
	 touch with hand	vertical	horizontal
Piano	 diatonic melodic theme		
	 atonal melody	left-right movement in tempo	
	 piano melody doubled with voice		
	 atonal rhythmic accompaniment		
 diatonic rhythmic accompaniment	upright	lean forward	rocking in tempo
			Segments s.1, s.2..., s.7

Figure 13: Legend for Tsiris's notation

## Comparative discussion

All the works discussed above, whether originating from the Aalborg University context, from Gilboa and Bensimon, from Gilboa and Roginsky, or from Tsiris, are graphic notations, but they certainly reflect different approaches. I have already stated various observations with the descriptions so far, but in order to approach a clearer and more systematic understanding of the possibilities of graphic notation, a comparative discussion is

undertaken as follows. In this discussion, therapeutic contexts and purposes are considered, as well as also technical aspects of notating – in other words, the ‘practicalities’ of notating.

In the following table, some important characteristics of the different notation examples described in this article have been summarised and compared, both regarding the practical context and the graphic language (see table 1).

Categories Example(s)	<i>Category A</i> Therapeutic or other context	<i>Category B</i> Purpose of graphic notation	<i>Category C</i> What is described	<i>Category D</i> Graphic language: main elements	<i>Category E</i> Graphic language: way of production
Aalborg University context	a) concert music b) analytical music therapy with an adult	Overview and communication in the context of supervision, interdisciplinary teams, research, also for therapists’ own reflection.	Music (descriptively and phenomenologically)	Symbols created for the individual selection of music. Symbols are used in a free, expressive way, together with frames and colours. Sections have verbal titles. Parts are arranged in a score.	Freehand drawing
Gilboa & Bensimon	Music therapy with a group of adults	Overview and communication in analysis and research.	Music and verbal communication (descriptively)	Symbols from a vocabulary aiming at standardised, general description of music therapy sessions, photo icons of instruments, short quotes of standard music notation, letters referring to conversation themes. Parts are arranged in a score	Computer based (mixed vocabulary of graphic and font elements)
Roginsky & Gilboa	Mother-infant communication	Adding analytical comments to a video. Pointing out categories of relationship according to analysis.	Outcome of interaction analysis	Simple, pictogram-like. Symbols depict forms of interaction using pairs of arrows in different ways. Red and blue indicate main categories.	Computer based (almost exclusively font and standard “autofigures” elements)
Tsiris	Individual music therapy with a five year old boy with autism	Microanalysis, communication in analysis and research	Music, physical activity (descriptively)	Symbols are largely iconic. Three different dimensions of body movement (“general”, “size and axis” and “hands”), different instruments including the therapists’ accompaniment are depicted in a score.	Freehand drawn symbols within a computer printed frame.

**Table 1: Basic comparison of the described graphic notations**

Table 1 summarises characteristics of the various notation systems in the following basic categories:

### *Category A*

*Contexts of therapeutic interest* comprise therapy settings ranging from therapist-client dyad to group, with participants from infant to adult age<sup>10</sup>.

<sup>10</sup> The concert music example was included for the sake of demonstration – similar sketches could have been made of music therapy (see also Bergstrøm-Nielsen 1998a).

### *Category B*

As for the *purpose* of notations, overview is a primary concern in most cases. One could argue that for Tsiris (in press), the aspect of recording the data precisely takes priority over making the presentation easy to read. But, in any case, the simultaneous score arrangement permits an immediate perception of how individual events appear in time. The aspect of sharing can also be important, as it could take place in supervision, in general exchange between colleagues, in multidisciplinary teams, at conference presentations



and in publishing written works. However, sharing does not seem to be the main one for Tsiris (in press), the notation being primarily for the researcher's analysing process. To be sure, there is still such an aspect in documenting this stage, allowing the reader to go back and review the data, but it does not seem to be the most important one. Memorising is mentioned in one case: the Aalborg University context.

The benefits of overview have to do with the limitations and shortcomings of human memory. When notations are overlooked "at a glance", contents seem to be brought directly into a special kind of retention. Compare for example the immediate feeling of having all the experience "still around you" when coming home from a journey, with the unavoidable loss of details and different ways to retrieve some of the information later. My references for the memory concepts here are mainly Noll (1977) and Sarath (1996) who employ such notions to illuminate improvised music practice. Visual designs thus serve as important aids to cognition, which may result in both greater efficiency of processing the given data further, as well as in improved communicability. Being able to bring to attention, present, analyse and synthesise large amounts of music data serves the empirical grounding of music therapy studies.

### **Category C**

*What is described* in the studies is not just sounding music. Other elements from the therapy situation exemplified here were verbal communication and physical behaviour of different kinds.

In describing and representing elements of the therapy situation, authors show different orientations towards their empirical realities. Through repeated watching of video segments, Tsiris (in press) gathers together a large amount of exact observations of fast occurrences, so that patterns which were not so obvious when witnessing the events in real time may become clearer, like when looking into a microscope. Gilboa and Bensimon (2007: 41-42), on the other hand, employ, in their own words, a "wide-angle lens"<sup>11</sup>. Their way of observing music activity also emphasises objectivity, while the selection of what can be considered main issues of conversation relies to a somewhat higher degree on

<sup>11</sup> The fact that music may be analysed from both macro- and micro-perspectives may shed some critical light on the current terminology of "microanalysis", which seems to have been taken directly over from psychology. Analysing the music itself is not necessarily "micro", so why not simply speak of "musical analysis" when the micro level is not of special interest?

interpretation. The Aalborg University context makes reference to objective data such as instruments played, the location of events in time, and musical descriptions<sup>12</sup>, while also providing a phenomenologically based interpretation which manifests itself in segmentation, titles and expressive design.

Roginsky's (2009) graphic representation conveys segmentation and characterisations of segments, which is to be presented along with the 'raw' empirical video documentation.

### **Category D**

*Graphic languages* and designs have been created by the authors anew in interaction with the specific materials they worked with. Symbols may be iconic (bearing resemblance to what is depicted) or purely index-like (like the letters indexing conversation themes in Gilboa's notation). The symbols employed by the Aalborg University context incorporate expressive elements, elsewhere a more formal approach prevails. These are two different distinctions, since expressive symbols are not necessarily iconic of anything concrete, and vice versa. Gilboa and Bensimon (2007) raise the question of whether standardisation of design and symbols is desirable, in the interest of facilitating exchange of information between therapists. However, they also concede that given the variety of possible therapy contexts, special symbols may be invented for each case and supplements made to the general overview. Moreover, in analogy with photography, they state that "a good photographer knows that no single lens can serve effectively for all pictures" (Gilboa & Bensimon 2007: 40), meaning that different time scales must be available for music therapy analysis. In Gilboa (2007) the interest in communicability was further pursued by carrying out a test of the MAP method which measured "comprehension" and "analytical potential", compared to a verbal account, and the comments from test persons were discussed.

### **Category E**

*Ways of production* include both freehand and computer based versions<sup>13</sup>. Computer production could, in a very convenient case, be based on standard fonts and graphics provided with standard

<sup>12</sup> Categories such as "small rhythmic passage with only two tones" and "broken chord" (see figure 5) may be said to have a tendency towards the objective and verifiable, however mediated through musical analysis.

<sup>13</sup> They may of course be freely combined. Personally, I frequently use scanning and computer editing as a supplement to freehand drawing.

programmes, but what we have seen so far implied substantial development work. All except the “fast sketch” approach by the Aalborg University context have been laborious to produce, taking several hours of work, not just for developing their symbols and design, but also for each case to be analysed<sup>14</sup>. Could automated computer analysis yield an answer, or some of the answer, to this problem? One possible useful tool to consider may be the MIA software<sup>15</sup> which transforms the waveform known from wave editors into simplified, smoothed envelopes. Other possible forms to consider include spectrograms (commonly used in wave editor software) and still others<sup>16</sup> (for some illustrations of these, please see the appendix of this article).

### ***Benefits and limitations of the different approaches***

The different approaches have their own *benefits and limitations, viewed as models for possible similar endeavours*. That of the Aalborg school is adaptable to different clinical contexts and practical conditions, as it appears to me. A limitation exists in the fact that each notation, at least in the elaborated form, must be studied individually with its own legend. Therefore, it could be well-suited to contexts in which individual sessions are looked upon, such as in supervision and in discussions of specific clients during interdisciplinary meetings. The Gilboa and Bensimon (2007) approach, on the other hand, makes it possible to overview many sessions, whether with the same clients participating or others. It is, however, not

concerned with interpretation of musical contents, such as moods, emotions, and psychic processes, although keywords are given concerning verbal elements of the therapy. This speaks for its use in research where many sessions are analysed or for use together with further mapping of details. Examples published so far employ, as was quoted from the authors above, a “wideangle” view. Roginsky and Gilboa’s pictogram design conveys messages instantly to the reader. It is well suited for summary purposes and for pointing out, as it was intended for the video medium. However, it can hardly stand alone, it must be preceded by analysis and more explanation. Finally, the approach of Tsiris (in press) presents a systematic scan through many dimensions of behaviour and shows how much, and what, is going on during music-making within short spans of time. This analytic stance works well to expand the immediate perception and to take attention to details which may be important, although they might not have been perceived clearly before. It therefore appears to be a “microscope”, well-suited for research in which a deeper understanding of specific passages is crucial, be it in order to assess more accurately what the clients’ resources are, as here, or in order to illuminate other issues of clinical or theoretical interest.

The following table attempts to extract keywords and potential moments of interest from the reflections made above (see table 2).

<b>Contexts</b>	<b>Purposes</b>	<b>What is described</b>	<b>Graphic language: main elements</b>	<b>Graphic language: way of production</b>
Differing kinds of activity, age and number of participants	Overview Scrutinising empirical reality in order to describe hidden aspects Sharing Memorising	Music Verbal communication Non-verbal/physical activity	Different symbols and design Formal/expressive character The question, to which degree standardisation is desirable	Freehand/computer (fonts/graphics standard/newly created) Fast/slow The question, whether automated computer analysis could assist notation, and how

**Table 2: Possible moments of interest connected to graphic notations**

<sup>14</sup> Gilboa and Bensimon (2007: 40) discuss this and view software development as a way to reduce time expenditure.

<sup>15</sup> Available from [www.miamusicmap.com](http://www.miamusicmap.com)

<sup>16</sup> Software which can construct “rhythmograms” and “chromagrams”, as presented in Jensen (2007), is still under development.

## Conclusion

In the graphic notations of music from therapy sessions reviewed here, there is a wide variety of approaches and systems used. They all differ in contexts, purposes, and graphic language as reflected in the comparative discussion above. This strongly seems to reflect the variety of music therapy activities and the different nature of questions that therapists and researchers may wish to clarify. Despite this variety, those who employ graphic notations appear, generally, to have a strong interest in *overview* in common. There are also some possible interests in *mapping hidden dimensions* of empirical reality and of *communicating* to others. Graphic notations facilitate thus both *the analysis, synthesis and presentation of empirical, clinical data* in processes accompanying clinical work, as well as in research processes, and the *communicability of results*. One could ask, critically, whether graphic notations, when presented to an audience or to a reader before the music is heard, might also block the direct listening experience. Or, when made after a session, could they filter out some aspects of the experience in favour of others? These are general problems of a written culture, also known from the study of classical music. We are, however, very far from being at such a point at the present state, and moreover, visualisations tend to be more ambiguous than words and to stay within a non-verbal realm.

When so widely differing approaches are found in such a relatively small selection of studies presented in this article, one could hardly expect possible uses and forms to be exhausted. Also, a number of questions could be raised about fields to develop further, as for example: How can computer visualisation be used? How can the macro- and micro-oriented approaches presented here be further developed? Could we learn more from contemporary composers and selected contemporary music description systems about how to notate clinical improvisations?

There is still much discovery awaiting us in this field. We could inspire each other by exchanging experiences of how quickly-made sketches could enhance our own daily conduct of clinical activity, exchange different personal views of how to make the notations, and when; report about which presentations work or not at interdisciplinary meetings – in short, how graphic notations interact with other activities.

## Appendix

Figure 14 shows some automated computer visualisations of sound example 2 which was previously depicted graphically in Figure 4 and Figure 6. More particularly, it shows from top to bottom: standard waveform (from Wavepad software), chart according to “Moving Average method” (value 300), chart according to “Peak Envelope method” (value 350) (both MIA software), spectrogram (Nero software).

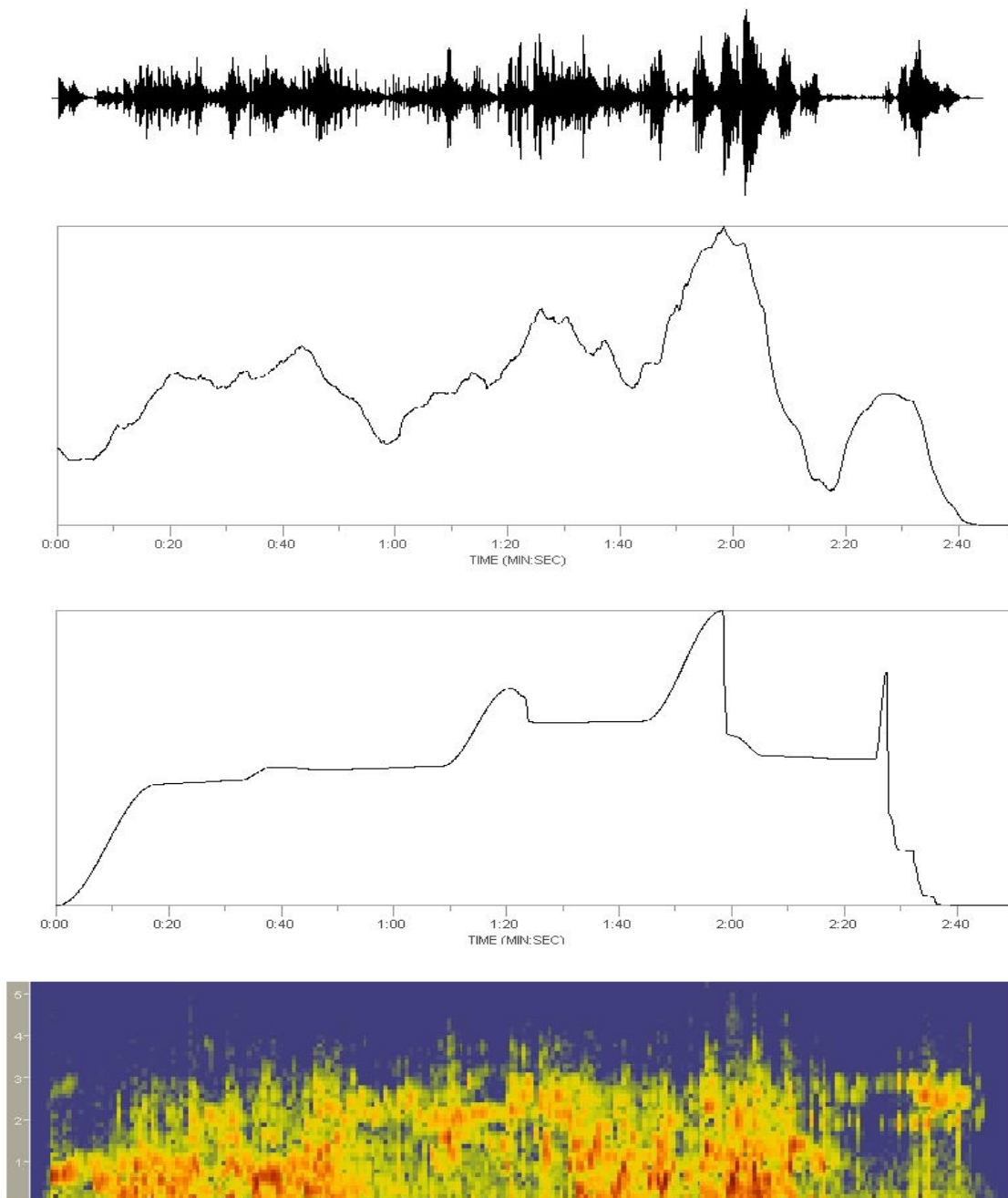


Figure 14: Some automated computer visualisations of sound example 2

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## Multimedia Documentation Review



### **A World of Sound and Music: Music Therapy for Deaf, Hearing Impaired and Multi-Handicapped Children and Adolescents** Claus Bang

Reviewed by Claus Bang

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*A World of Sound and Music: Music Therapy for Deaf, Hearing Impaired and Multi-Handicapped Children and Adolescents*

Multimedia documentation on 3 double layer DVD+Rs in Danish with Sign Language, in a DVD box (2005) and online multimedia documentation in English “*A World of Sound and Music*” with International Sign Language (2008).

Distributed by Claus Bang, Søndergade 61, DK-9480 Løkken, Denmark.  
Website: [www.clausbang.com](http://www.clausbang.com)



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**Note of the Editor-in-Chief:** This multimedia documentation was originally presented online by the author at the 6<sup>th</sup> Nordic Music Therapy Conference “Sounding Relationships”, 30 April – 3 May 2009, at Aalborg University, Denmark.

### **Introduction**

In 1998 I retired after thirty-seven wonderful years (since 1961) of employment as a music therapist and audio speech therapist. During those years I worked at the Aalborg School in Denmark, Training and Guidance Centre for deaf, hearing impaired and deaf-blind children and adolescents, and in between as a lecturer and presenter of our music therapy programmes in forty-two countries

around the world. Since my retirement, however, I was urged by my music therapy colleagues at the Aalborg University to collect, document and pass on the scientific theory and practical experience that I have acquired during five decades of therapeutic and educational work with approximately five thousand children and adolescents.

“Retired” was perhaps not the correct word, because since then it has been my wish and my work to pass on these experiences from a life’s work in music therapy so that it could be easily accessed by music therapists, music teachers, speech and language therapists, physiotherapists, occupational therapists and other clinical professionals. This work is also directed towards parents, teachers and carers in children’s homes, social centres and youth groups, as well as many others within the multidisciplinary teams working with these children and adolescents.

In 2005, and in cooperation with the Aalborg School and Aalborg University, the Music Therapy Association “A World of Sound and Music”, which I co-founded in 2000 and still chair, published a multimedia project on three dual layer DVD+R’s in Danish with Sign Language. This multimedia documentation is intended for PC and includes material for treatment, education, training and research in music therapy for deaf, hearing impaired and multi-handicapped children and adolescents. The multimedia documentation comprises work with children and adolescents, aged two to twenty-one years old, with a hearing impairment (e.g. deaf, hard of hearing, with a cochlear implant), learning disability, multiple disabilities (e.g. deaf-blind), physical disability, mental retardation, developmental disability, behavioural or communication disorders. It also contains a wide range of both individual and group music therapy approaches including auditory training and training in sound-perception, musical voice treatment, speech- and song therapy, dance and movement, drama, as well as instrumental and orchestral work.

In the spring 2008, after three more years of hard work, the Association was able to establish the finances for the online version “A World of Sound and Music” in English with International Sign Language along with an online version in Danish: “En verden af lyd og musik” with Danish Sign Language. They are each in an extent of 27 Gigabyte and therefore the most comprehensive multimedia documentations in the field of music therapy, which were presented at the 6<sup>th</sup> Nordic Music Therapy Conference at Aalborg University in spring 2009. Currently on our website ([www.clausbang.com](http://www.clausbang.com)) a German version is also presented, while by the beginning of November 2009 a Spanish version (“Un mundo de sonido y música”) will be included.

“A World of Sound and Music” includes nine chapters (chapters A to I) with material for treatment, education, training and research. Below I will present each of these chapters by describing their contents and providing occasionally some

theoretical background and information. However, this is not intended to be a theoretical or research paper. It is rather intended to be a review of this multimedia presentation. This review takes the form of presenting a life’s work “A World of Sound and Music” in a personal way where personal experiences, stories and theoretical information are interwoven. In this way, I start by sketching briefly my own personal background and journey into music, music therapy and music education.

### **Personal background and journey**

My own musical life started at the age of four with piano and accordion lessons. Soon I started being able to bring relaxation in my severe attacks of asthma through playing classical music (mostly Chopin on my piano), while the accordion showed me how to breathe. Later on, and after having graduated on my way to the conservatory, I had a dream of becoming a professional concert pianist. However, I thought of ‘securing’ my future through a teacher training, still concentrating on the most important thing in my life: music.

When I tried to play Beethoven’s late compositions, I was challenged by the fact that he had composed them after being profoundly deaf since his early thirties. Beethoven wrote in his Heiligenstädter will – his ‘testament’ – that he felt like an outcast, isolated by the community. Surely he was facing great difficulties being deaf and at the same time severely impaired in perception, communication and in social prospects. I wondered how he was able, still in the most exceptional and divine way, to think in these outstanding musical terms, when not being able to hear the music. Beethoven was my challenge.

On the 1<sup>st</sup> of May 1961, at the age of twenty-two, I was employed at the Aalborg School and Guidance Centre for the Hearing Impaired, Deaf and Deaf Blind under the auspices of the Danish Ministry of Social Welfare and started out with music. That was the first music programme of its kind in the Nordic countries. From the very first day the children responded actively to the music I played on the grand piano. They leaned against it, climbed on the top of its cover, or even under the cover! The music was perceived in their bodies instead of the ears, or as a supplement to their residual hearing. Therefore, music stimulated responses from the children’s voices and influenced in a new way the verbal monotony by the children who could not hear their own voices. The music had a pedagogical as well as a therapeutic effect, but at that time we called it “music education”. Later, in 1969, Dr. Paul Nordoff and Clive Robbins described my work in music with children and adolescents at the Aalborg School as “music

therapy". After that our music-programme gained new aspects especially with focus on the children and adolescents with additional limitations and more specific needs.

In this presentation I am not able to share with you all the memories from that time. On the multimedia project however, which I present here, they are all collected and presented along with a long list of documentations from my work in the years until 1998 – the year of my retirement from the Aalborg School.

Since then it has been my wish and my work to collect, document and pass on the knowledge and the experience I acquired during almost five decades of therapeutic and educational work in cooperation with these children and adolescents at the Aalborg School and around the world, where our work has met interest and formed programmes of benefit to children and adolescents with deafness, hearing impairment and further limitations of function.

I have always tried via the music to show the talents of our children which, musically seen, are fully equal to those of the normally hearing ones. The children that I have worked with, from the age of two to twenty-one, were always enthusiastic with experiencing their own achievements and this has confirmed my idea that other people should have such an experience. I am referring to music therapists, music teachers, speech and language therapists, physiotherapists, occupational therapists, teachers and carers in children's homes, social centres and youth groups and many others within the multidisciplinary teams, as well as to the parents, whose role is central.

The parents' consent to use material from the participation of their children, as well as the support from my adolescent students has made it possible to gather all this material in "A World of Sound and Music", which I have dedicated to my students and their families. Therefore all introductions, radio and television broadcastings are naturally interpreted in Danish Sign Language and International Sign Language. Of course, I should also mention that this extensive multimedia production has only been made possible by virtue of the enormous good will in the shape of grants and donations to the project from different ministries and funds.

"A World of Sound and Music" contains primarily music therapy in practice and documentations of its effect compared with statements of the theoretical background. It is my hope that the use of an interactive, audio-visual medium will give the finest potential for presenting its wide range of material and will provide an experiential basis for communication, treatment, education, training and research. I hope that this

will also be an inspiration and significant contribution to the development of teaching, therapy and treatment methods for children and adolescents for whom music is therapy; for whom music therapy opens new perspectives and enhances their quality of life in "A World of Sound and Music".

## Chapter A: Profile

The first chapter of this multimedia documentation is a presentation of my personal context, as well as of my work as music therapist and audio speech therapist at the Aalborg School and around the world. It opens with the DR-TV programme "You and the Music", which in 1978 was the first large television programme about music therapy at the Aalborg School. This programme shows many different musical activities, as well as interviews with deaf and hearing impaired individuals about their experience of music therapy.

After that, a series of radio and television programmes follows, where I explain my view on music as therapy with recordings of individual and group therapy.

On the occasion of the 3<sup>rd</sup> European Music Therapy Conference in Aalborg in 1995 the TV2/Nord brought TV programmes about the conference and about the music therapy work at the Aalborg School, at Aalborg Psychiatric Hospital and about the music therapy training at Aalborg University.

This first chapter includes a series of my articles and publications in Danish, Swedish, Norwegian, English, French, German and in other languages. Moreover, a Music Therapy Diploma Project from Aalborg University about the Sprybemus method and the Claus Bang method, and a Teacher Training College Project "Deaf - Body & Music" is presented.

My work as the vice-president and instructor for "The Beethoven Fund for Deaf Children" since 1981 is illustrated by two BBC-TV programmes about the work in Great Britain.

In Germany, I have been a lecturer, instructor and Member of the Board for the International Society for Further Training in Music Education (I.G.M.F) since 1976. In connection with this work, video programmes have been produced containing my demonstrations with severely multi-handicapped children in Germany and with deaf and hearing-impaired children and adolescents in Switzerland. The first chapter concludes with literature lists, links and references.



## **Chapter B: Kindergarten and pre-school (3-6 year old children)**

To those with normal hearing, sound is an auditory perception. The sound waves however can reach us in other ways, too. They can be felt through the skin and the bones in all parts of the body, in addition to the ears.

To the deaf child music is thus primarily a series of vibrations, which are perceived and transported to the brain along other lines than the auditory organ and the hearing aid. Nonetheless, these vibrations can carry rhythms, sounds and melodic sequences, and cause reactions in the deaf child leading to activities of great value to him/her.

The deaf child's experience of music is different from that of those with normal hearing. By touching the sound-source (e.g. by sitting on the loudspeaker, by feeling the vibration on the floor, by touching the musical instrument or by touching his/her own or another person's voice apparatus - the larynx) the child will have a contact-vibration-sensation of sounds, speech, song and music. But even at a distance from the sound-source, the deaf child can perceive the sound as sound-perception, as sound-waves created by the vibrating sound-source and transmitted through the air. Sound can be felt through the skin and the bones in all parts of the body, even in the ears. The lowest tones are perceived in lower parts of the body (i.e. in the feet, the legs and the pelvis), while tones of higher frequency are perceived in still higher parts of the body (i.e. in the chest, the throat and the head) which means also in the ears, even if the child has been born as profoundly deaf. This means that, from the feet to the top of the head, the human being, and especially the deaf, is sensitive to musical sounds. This sound-perception cannot be compared with what we hear, but it enables the deaf child to be in contact with the surrounding world of sounds and in some extent, even in some cases to a high extent, to be able to compensate for the missing hearing.

The fact that the rhythms and tones are experienced from within as vibrations connected with the auditory input (i.e. kinaesthetically and auditory, rather than visually), gives rise to a spontaneous desire of the deaf and hearing impaired person to transform the perceived rhythmical-musical influence into their own form of expression (i.e. movements, mimicry, speech and singing).

Music therapy in kindergarten and pre-school is in close cooperation with the correspondent teachers. The work presented in this chapter comprises auditory training and sound perception with the vibration-bench, drums and tone-bars, training of the accents in music and speech, exercises in phonation with wind-instruments (e.g.

reed-horns), musical voice treatment, speech therapy and articulation with tone-bars and spectral converter, response-training, expressive movements to music and further more.

All this happens as a play-game with content and structure, with the purpose of developing the deaf and hearing impaired child's consciousness about the world of sound. This includes an auditory training of the residual hearing, an improvement of a rhythmic-melodic voice and speech, an increased control in movements of the body, eye-hand coordination, an improvement of body-consciousness and apprehension of form, as well as a development of joy in creativity and social behaviour.

## **Chapter C: Children in class groups (7-12 year old)**

The children in chapter C are in class-groups. Music therapy has, from first to fifth class, become an integrated part of their education in cooperation with the class-teacher, speech therapist, art teacher and other members of the multidisciplinary team. Our music therapeutic work aims, among other goals, at:

- promoting interaction, communication and social skills,
- enhancing speech, language and learning,
- promoting motor, sensory and cognitive skills, as well as
- supporting musical training and development.

In this framework, we try to motivate the children to enhance their creativity, to expand personally and develop new interests. Through movement, dance, drama and group instrumental playing we try to develop self-reliance and self-discipline, as well as cooperation and social living together.

Music gives our children significant emotional experiences and realizations. It focuses on their talents, instead of their problems and limitations which might be a result of the hearing loss or further reduction in function. So, music is self-reinforcing as children experience through it success.

In music therapy however music is not considered as a goal in itself. Music is one of the most important pedagogic and therapeutic means of developing an acoustic-visual-motor unity. It is an optimum means of communication in a world of entirety, which is also for the child or adolescent, who does not hear as people do mostly, but nevertheless is in "A World of Sound and Music".

Deaf and hearing impaired children, and that counts also for the normally hearing children, can learn the language in the best way, understand it fully and thereby communicate in an optimum way,

by expressing the language through verbal action. Only when a child actively carries out the action described in the language, is the content understood completely. Children however can also learn through musical action.

In our efforts to teach the children to experience music with an active listening-perceiving relation to it, we use musical auditory training, voice treatment and speech therapy. Here we use, for example, tone-bars and spectral converter, songs with "Children's Play Songs" (by Nordoff and Robbins), rhythmic, expressive movements and dance, rhythm and note reading, as well as instrumental work with various musical instruments.

Especially for deaf and hearing impaired children and adolescents, music activity and active listening to music can produce functions supporting the acquisition of language, attention and perception, as well as the transfer of movement to sound and vice versa (i.e. an experience of the unity of language, music and movement).

#### **Chapter D: Voice treatment, speech and song therapy**

The voice material of the deaf and hearing impaired child and his means of communication has throughout the years been the main point of my work in music therapy at the Aalborg School and around the world.

Chapter D focuses on voice work, which comprises all groups of children from kindergarten to the upper classes. In this sense, this chapter is considered as one of the most comprehensive and central of this multimedia production.

Speech is one of the most rhythmical and musical human activities. At the same time, speech and language are the most valuable instruments for communication and memory. Therefore working with deaf and hearing impaired children's speech and language is most essential. One of the additional difficulties in the case of deafness and hearing impairment is that the control of the voice is lost completely or partially, often resulting in monotonous or forced, strained and squeaking voices. This is to a high extent hampering these children and adolescents in their communication with those who are able to hear.

Music and language offer so many points of resemblance that the basic elements of music can be employed as a means of teaching the hearing impaired children and adolescents to break verbal monotony, to speak rhythmically and melodically, and this way develop their communication skills.

The crux of the music therapy programme at the Aalborg School is therefore voice treatment, speech training and language stimulation through music; musical speech therapy, which starts when the

children are two or three years old and is then integrated into the daily teaching of articulation and speech with co-operation between parents, advisers, teachers, speech therapists and the music therapist. By this form of therapy we try to improve the voice levels and the voice qualities of the children. At the same time we systematically teach the accentuation in intensity, duration, pitch and intonation by utilizing the children's residual hearing by means of hearing-aids, the ability of sound-perception in the whole body, and the contact-vibration sense, particularly in the limbs.

In musical speech therapy a great number of special musical instruments are used, such as Sonor tone-bars (see picture 1 and 2), the frequencies of which are from 64 Hz to 380 Hz - a range that the majority of the deaf people have some residual hearing. This means that the residual hearing can be activated to a certain degree and utilized through work with the tone-bars which possess very specific acoustic-vibratory qualities. The children usually like the tone-bars very much, because their sound is heard in the hearing-aids and felt all over the body. Among other things, the use of tone-bars has given remarkable results in the form of sonorous voices at a good level, which is more easily understood and better heard in both the children's own hearing-aid and by their normally hearing peers.



**Picture 1: A deaf girl with a tone bar close to her throat**



**Picture 2: A deaf child playing and vocalising the tone**

In this chapter you will find articles and publications in Danish, Swedish, Norwegian, English and German. There are radio and television broadcastings among other things about the co-operation with Aalborg University and my research project on “Physiological Sound Functions, Perception and Reproduction of Sound in Profoundly Deaf and Normal Hearing Children Exploring the Use of Tone Bars in Sound Analysis and Musical Speech Therapy” (Bang 1973-1976). This research project started at the beginning of the 1970’s through my investigations on the effect of certain musical instruments. This project, which was the first Nordic research in music therapy, was granted by the Danish State Research Council for the Humanities and the Institute for Phonetics University of Copenhagen, while its results determined the effect of the tone-bars in musical voice treatment and speech therapy for deaf and also for hearing children. Since then the sound therapy with tone-bars has become a central part of musical voice treatment and speech therapy.

Chapter D also contains a long series of cases with deaf and hearing impaired children and adolescents in sound and song therapy, where you will find my translations and publications of Paul Nordoff’s and Clive Robbins’s “Children’s Play Songs” in the three Nordic languages with sheets of music and studio-recordings (Bang 1972). In this part of the chapter you will also find many other types of the use of songs in therapy also with sign-language.

The tone-bars are demonstrated in praxis and in sound-diagnostics with children. The examination of the effect of the tone-bars in sound and spectral-analysis are demonstrated through research recordings and results, which are documented in sound-files and graphs with explanatory commentaries. The chapter concludes with a demonstration with the use of new ethnic instruments from Schlagwerk-Percussion and of the spectral converter in musical voice treatment and speech therapy.

In all this we must not forget that the sign-language is the mother-tongue of the deaf child, even if I have leaned very much to the oral element in my work. When both of my hands were often on the piano keys or holding another musical instrument, the rhythmic-melodic sound of my voice, the mimicry, the natural gestures, dancing games and play-songs with the music had built many bridges across the communication gaps.

### **Chapter E: Multi-handicapped children and adolescents (3-16 years old)**

Fundamental human features are contained in the various ways of experiencing music, whether one

has special needs or is typically developed. All persons, even children and adolescents with profound and multiple learning disabilities, respond to musical stimuli and so they are all musical to some extent or another. From this perspective, in music therapy we meet everyone as musical beings.

In the most profoundly deaf person and in the person with severe additional reductions of function of motor, sensory or emotional character, a musical being can be found and this being has the right to be granted the opportunity to be included in participation in music. Through music therapy we try to bring the person out of the isolation caused by the reduction of function or disability.

Music can establish contact without language and through music therapy we find unused potential in other communicative paths that enhance the development of language. Since music produces a means of communication of a predominantly emotional and non-verbal character, it has great application exactly where verbal communication is not possible because the spoken language is not fully developed or understood.

To all people, but in particular to people with a communication disorder, listening to music and music-making means communication. Music appeals to the human being as a whole and influences the total personality in a way different from other forms of therapy (e.g. speech and language therapy).

Music therapy work with children with a hearing impairment and multiple disabilities is varied and differs highly because of the extensive individual considerations taken into account. We must concentrate on how music therapy can develop the potential of the individual child. Consequently, towards the end of the 1960s, we introduced at the Aalborg School an individual music therapy programme for our multi-handicapped children, in particular, to serve as an alternative to and a preparation for possible later musical group work.

In this work the most important purpose of all is to procure conditions of life acceptable to children with special needs, where they have the possibility for self-expression and communication. What is essential in these cases is to find a way of opening up their music experiences and activating them “within the music” by means of developing various means of expression that are possible for the children (i.e. breathing, singing, mimicry, body movements or beating a drum).

Often music has turned out to be the only practicable way to obtain therapeutic and pedagogic results, especially as for improvement of the child’s condition and his potential in communication, perception, action and social prospects. We are able to move ahead in music therapy as far as the

children's potential allows. But the music must be adapted to the child, not the child to the music. The aim of the music therapist is therefore centred on the person, and is not starting out from the music. Therefore, music activities are planned and chosen according to the specific needs and possibilities of each person. One of the most important points of music therapy is to concentrate on the individual person by taking under consideration their problems and difficulties, but indeed, and maybe first and foremost, their possibilities and potential (see picture 3).



**Picture 3: Spectral converter and two multi-handicapped children with tone-bars**

Chapter E includes many cases of children and adolescents with multiple disabilities, all of them exceptional musical personalities, in individual and group therapy, in musical speech and song therapy, in dance, as well as in instrumental and orchestral work. At the end of the chapter there is a recording on the subject and a demonstration with severely multi-handicapped children in Pforzheim, Germany. Finally, there are recordings from an individual music therapy case. This case shows my work with the first multi-handicapped child that I had the chance to work with individually in 1971.

#### **Chapter F: Deaf-blind children and adolescents (3-20 years old)**

The Aalborg School was the first place in the Nordic countries, in the late 1960s, where music became part of the treatment and education of deaf-blind children and adolescents arranged according to the diagnosis and specific needs of each person. This form of individual music therapy was inspired by the American-English music therapists Dr. Paul Nordoff and Clive Robbins and broke new ground.

One of the most important therapeutic principles in this work is to build on what already exists in the child and make it appear in the consciousness of the child. These means of expression can be breathing,

vocal sounds, speech, song, mimicry, signs, body movements, beating a drum and so on. It is necessary to be flexible in regard to instrumental methodology, because of the difficulties in co-ordination, hearing loss, field of vision, apprehension of space or physical restrictions, which may demand a simplification of the task.

Music is one of the best ways of keeping the attention of a human being, because it is a constant mixture of new and already known stimuli. The active and attentive condition, which can be obtained through adapting the music to the person's responses, is an excellent resource for all kinds of learning.

We regard music, among other things, as a form of structured sound, just as in language, and musicality as the ability to respond to the musical stimulus and to create music by ourselves. The person who is listening, or perceives with other senses the innumerable variations of those musical sounds, is himself creating music (see picture 4).



**Picture 4: A deaf-blind child on the piano**

It is crucial in music therapy to motivate and stimulate the child to an achievement and then support and stabilize this new development in any imaginable way. During the music activities, I have felt and listened as a music therapist into children's music, 'tempting' a development and trying to reinforce this new development.

In my work with the deaf-blind children and adolescents in the Deaf-blind Department at the Aalborg School and in the Youth Centre for Deaf-blind, neighbour to the Aalborg School, I met in music therapy a series of outstanding personalities, all of whom contained a wonderful musical human being. In chapter F some of them are shown in individual therapy with drums by the piano, on the vibration-bench, where they feel rhythms and music, in song therapy, in sound therapy with tone-bars and in dance on a wheel-chair.

Music therapy with the deaf-blind children and adolescents is also the theme in a broadcasting, while the chapter concludes with recordings of individual therapy cases with three deaf-blind girls in the years from 1971 to 1975, which were some of the first attempts of individual music therapy work with deaf-blind children and adolescents.

### **Chapter G: Movement and dance therapy, drama**

Particularly during the first years of life, sounds and music are perceived directly by the body. This is also true even to a higher degree with the hearing impaired child who compensates for the reduced hearing, and as a supplement to limited residual hearing, is perceived by his whole body. Therefore music and movement are inseparable.

Formerly, the deaf children were often designated as “eye-creatures” because of their auditory problems they rely strongly on their visual resources. Music therapy with these children unmistakably confirms that the best way to bring about a visual and an auditory combination is by the use of the motor element. Thereby, we experience the deaf person as a total being who receives through music a multi-sensory impact on all his/her senses.

By means of the musical activities, the child with special needs has the possibility of expressing feelings and ideas, which he is not yet able to express in words or in a bodily way (i.e. through mimicry, sign-language). The child has a possibility of co-ordinating their voice with music and movements in a relaxed spontaneous way, while the articulation difficulties, for the time being, are insignificant. Stimulation through physical action and motor training contributes to the initiation of linguistic development. The awareness by the child or adolescent of his body and of his motor functions, the kinaesthetic perception and feedback is extremely important for auditory perception and linguistic skills.

Chapter G shows the children and adolescents, from three years old in the kindergarten “Bambi” at the Aalborg School up till the upper classes, participating in activities of sound perception and accentuation of sound and music. It shows the use of the vibration-bench, motor exercises and expressive movements from our Rhythm-Programme for Movement and Speech Stimulation, as well as other rhythmical and creative dance activities.

In the musical adventure “A Journey to the Moon” play, movement and drama help to increase the capacity for concentration of the children and their ability to transform sound impressions into

movements and feel joy in the co-operation with the others in the group.

The musical “Pocahontas” was a result of the successful interdisciplinary teamwork between the music therapist, class teachers, the speech therapist and the art teacher (see picture 5). Children took part in this positive teamwork between different groups in speech and song accompanied by sign-language to their own manuscripts and in self-created costumes and scenes.



**Picture 5: Pocahontas dance and drama**

The so far greatest challenge came in 1980, where nine deaf adolescents from the Aalborg School (Denmark) together with nine deaf adolescents from the Samuel Heinicke School for Deaf in Hamburg (Germany) opened the International Conference on Education and Training for the Deaf in Hamburg Congress Centre with three thousand delegates from eighty different nations in the audience.

My very best dance, however, I had with Anne Marie with deaf-blindness and cerebral palsy from the Youth Centre for the Deaf-Blind. On her wheelchair she taught me her own personal and beautiful interpretation of what a dance can also express.

### **Chapter H: Instrumental and orchestral work**

Most children and adolescents who are deaf can through the hearing aid distinguish sound from

musical instruments, especially in the lower frequencies, where even the profoundly deaf may have a small residual hearing. They can discriminate differences in the most important elements of music, which are intensity, duration and pitch, as long as the difference is of a certain extent.

Since 1961 I have investigated and researched the effect of musical instruments and how they are experienced by deaf and hearing impaired children and adolescents. All deaf children and adolescents perceive the sound of drums, while they generally perceive the sound from a wooden instrument better than metal sound (e.g. they perceive the sound of xylophone better than the sound of metallophone). The deaf and hearing impaired prefer low sounds from tone-bars in rose-wood in the frequency area from 64 Hz to 380 Hz, simply because they are heard and felt better. That is the reason why a large selection of different wooden instruments with low sounds is presented in the instrumental and orchestral work of this chapter.

The music instruments that I often use in music therapy have a span from 32 Hz up to 4.096 Hz, namely from 3 octaves below middle C up to four octaves above middle C. From my experience with deaf people, 32 Hz is felt mostly in the feet, 64 Hz around the knees, 128 Hz in the pelvis, middle C with 256 Hz in the chest, 512 Hz in the throat and 1.024 Hz in the head. Higher frequencies are often felt on the crown of the head and the hair. A very profoundly deaf girl told me once, that the highest tone from the soprano-glockenspiel (i.e. four octaves above middle C, 4.096 Hz) tickled her in the eyebrows. At the same time music in that frequency range is an outstanding means to activate and utilize the residual hearing through the hearing-aid. Consequently musical instruments are indispensable in auditory training and training in sound-perception.

So, music is more than “just music”, and musicality has not only to do with the auditory skills. As the late Danish professor of music, Gunnar Heerup, once said: “Musicality is not a special talent. Musicality is part of the common intelligence”. I would like to add: “All this lives not only in the ears, but in the brain and the soul”.

In this chapter we will meet many of the children and adolescents in this work with instruments, individually and in groups playing together (see picture 6). The first television programme from the music therapy at the Aalborg School was “You and the Music” in 1978. After that you will find a series of activities, such as: rhythm-groups, orchestra with Orff-instruments, playing on the organ, guitar and drums and finally

improvisation on new ethnic instruments from Schlagwerk-Percussion.



**Picture 6: Orchestral work “Amazing Grace”**

In an extraordinary part you will get a good idea of the sound analysis made on some of the instruments and illustrated in the spectral converter. This analysis is thoroughly described for research purposes in chapter D.

From the orchestral work you will find the concert performed at the opening of the International Conference on Education and Training of the Deaf in Hamburg in 1980, my thirty-seventh and last Christmas concert in 1997 and finally the farewell concert on the 14<sup>th</sup> of August 1998, where all students at the Aalborg School along with my colleagues and me marked my round day and my farewell to the school.

At the end of my workshop in I.G.M.F. in Germany in 2001 the participants played a series of my music arrangements. These arrangements have been made accessible as PDF files in the multimedia documentation “A World of Sound and Music” by my successor, music therapist at the Aalborg School, Kent Lykke Jensen.

## **Chapter I: Four decades in music therapy: A retrospect**

This final chapter looks back on the building and further development of the music therapy programme at the Aalborg School through four decades from the 1960s until the 1990s.

As I explained previously, when I was employed at the Aalborg School in 1961 there was no music on the timetable, like in all other Nordic schools for the deaf. I found it was a great lack in the schooling of the deaf and hearing impaired and in their life in general. So, I decided to take the challenge and to try to do something about it. The motive power was my delight for children and for music, and I always had in mind, that Beethoven became deaf in the middle of his unbelievable career as composer, but

continued to create immortal music, even when he was profoundly deaf.

Study visits in Germany, Holland and Austria in the years from 1961 to 1965 gave me inspiration to the building of a music programme with rhythmical-musical education and dance.

By means of well preserved audiotape recordings since 1961 and videotape recordings since 1968 (therefore in black and white) we get in this chapter an insight into the work with rhythm and dance (see picture 7). This work was called “music education” in the 1960s. But when Dr. Paul Nordoff and Clive Robbins, during my study with them in 1969, heard and saw these recordings of mine, they described them as “music therapy”. The music made by the students and me at the Aalborg School had not only a educational, pedagogical effect and purpose with “music as a goal in itself”, but also a therapeutic effect and purpose with “music as a means”. It was music therapy! The same year the Danish Society for Music Therapy was founded and I had the privilege to be co-founder.



**Picture 7: Deaf children around the piano in concert**

By the celebration before Christmas in 1969 the deaf, hearing impaired and multi-handicapped children at the Aalborg School presented a Danish first performance of “Goldilocks and the Three Bears” - my translation and adaptation of the Nordoff Robbins production, in a multimedia performance (Bang 1972). Then, in 1970 the music therapy programme at the Aalborg School was presented for the first time by the International Congress on Education of the Deaf which was held in Stockholm.

In the same period we introduced the use of songs in therapy following the Nordoff-Robbins method with my translations and adaptations of their “Children’s Play Songs” into Danish, Norwegian and Swedish editions (Bang 1972). In 1977 the Aalborg School celebrated its twenty-fifth anniversary with music and dance. In 1982 I published “Rhythms for Children for Movement and Speech Stimulation” (Bang 1982) and at the

same time the music therapy work in kindergarten and pre-school was intensified. By documenting the effect of different musical instruments in the music therapy programme we succeeded in extending the entire instrumentarium to comprise also specific music-therapeutic instruments.

In the 1980s we had one weekly music therapy session and one dance session on the timetable for all classes at the Aalborg School and our music therapy programme became a basis for other schools. In the 1990s the interdisciplinary teamwork between the music therapy and other teams at the Aalborg School flourished. This decade is on the focus of the previous chapters.

### **Concluding reflections**

The most important duty for me as a music therapist has always been by means of music to try to give these wonderful, individual, exceptional and outstanding personalities, the optimum potentials to discover themselves as being on the same level and of value to the others. With these efforts in the meeting with all the children and adolescents I have been privileged to share experiences in music with them.

The thousands of children and adolescents I have meet at the Aalborg School and around the world in the forty-two countries I visited, and with whom I have had the great privilege to share my life, have given me extensive human experiences and values as long as time goes by. Therefore, I am thanking all the children and adolescents, their families, as well as my colleagues, staff and the direction at the Aalborg School for the good cooperation throughout the past decades, which now, forty-eight years after that it all began, has made my life’s project “A World of Sound and Music” possible.

Looking back, I must say that all my hopes and more than that have come true. One of the main aspects is that music has expanded within multidisciplinary teams, which are nowadays a reality and guarantee for the future of our profession.

In concluding I would like to wish you all, dear friends and colleagues, meaning in all the remaining years of your life. Meaning is something we build into our life, starting fairly early and working at it fairly hard. We build it out of our own past, out of our affection and loyalties, out of the experience of mankind as it is passed on to us, out of our own talent and understanding, out of the things we believe, out of the people and things we love, and out of the values for which we are willing to sacrifice something.

The words ‘faith’ and ‘hope’ has followed me all my life. For me faith means believing the

unbelievable, and to hope means hoping when things are hopeless. I have great faith and hope for the future of music therapy and for all the people we meet in music throughout the world and who have a potential for development and enrichment in life through music as therapy. We are all musical, and music is the only language in the world which is understood by all people.

For them, as for you, dear colleagues and friends, and for me: "To hope is a duty, not a luxury. To hope is not to dream, but to turn dreams into reality". I wish you all many fulfilled dreams.

As ABBA sang: "*What would life be - without a song or a dance - what are we?*"

Therefore I say: "*Thank you for the music!*"

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## Βιβλιοκριτική

### **The Nordoff-Robbins Adventure Fifty Years of Creative Music Therapy** Fraser Simpson

Από την Μαρία Φρουδάκη

*The Nordoff-Robbins Adventure: Fifty Years of Creative Music Therapy*

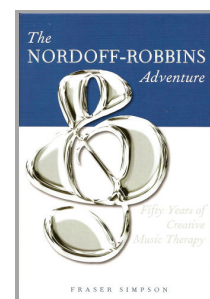
(Ελληνική απόδοση του τίτλου:

*Η Nordoff-Robbins Περιπέτεια: Πενήντα Χρόνια Δημιουργικής Μουσικής Θεραπείας*)

Από τον Fraser Simpson

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Η **Μαρία Φρουδάκη**, MMT (NR), είναι μουσικοθεραπεύτρια εκπαιδευμένη στην προσέγγιση των Nordoff και Robbins. Έχει δημιουργήσει πολλές θέσεις μουσικοθεραπείας στην Ελλάδα σε δημόσιους και ιδιωτικούς φορείς υγείας, ψυχικής υγείας, ειδικής αγωγής και απεξάρτησης. Είναι ιδρυτικό μέλος της μη κερδοσκοπικής εταιρίας «Musicing» για την υποστήριξη της Nordoff Robbins μουσικοθεραπείας στην Ελλάδα. Έχει λάβει μέρος ως προσκεκλημένη εισηγήτρια σε επιστημονικά συνέδρια και διδάσκει ως εξωτερική συνεργάτιδα στο Καποδιστριακό Πανεπιστήμιο Αθηνών και στο Πανεπιστήμιο Ιωαννίνων. Είναι πτυχιούχος του Μαθηματικού Τμήματος του Καποδιστριακού Πανεπιστημίου Αθηνών.

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Μόλις βρέθηκα με το βιβλίο στα χέρια μου, ένιωσα την εγγύτητα που αναπτύσσεται μόνο όταν κρατάς κάτι και μπορείς να το παρατηρήσεις από τόσο κοντά. Το βλέμμα μου σταμάτησε στον τίτλο. «Γιατί περιπέτεια;» αναρωτήθηκα. Ένα παλιό λεξικό της Ελληνικής γλώσσας, που συχνά χρησιμοποιώ, μου επέτρεψε να δω μία παράμετρο που μου διέφευγε.

Η περιπέτεια εμπεριέχει την έννοια της ανατροπής (Δημητράκος 1951) και αυτό ακριβώς είναι που πραγματεύεται το βιβλίο. Προσφέρει στον αναγνώστη μία ιδιαίτερα λεπτομερή και βασισμένη σε πλούσιο ερευνητικό υπόβαθρο περιγραφή της ανατροπής που συνέβη στις ζωές αρκετών ανθρώπων κατά τη διάρκεια των τελευταίων 50 χρόνων, όταν συνάντησαν στη

διαδρομή τους μια απλή, πρωτότυπη και αυθεντική ιδέα – μία ιδέα που θα μπορούσαμε να την τοποθετήσουμε στο χώρο των Ιδεών (Θεοδωρακόπουλος 1941) της πλατωνικής φιλοσοφίας.

Η ιδέα της μουσικής ως θεραπείας, όπως αυτή αναδεικνύεται μέσα από την κλινική δουλειά του χαρισματικού διδύμου των Paul Nordoff και Clive Robbins, φαίνεται -στο βιβλίο του Fraser Simpson- να έχει αυτόνομη υπόσταση, όπως πολλές φορές παρατηρείται να συμβαίνει με την αυθεντική δημιουργία. Η Dolto (1998) γράφει για την επιθυμία του εμβρύου να γεννηθεί και στην περίπτωση της Δημιουργικής Μουσικής Θεραπείας (Creative Music Therapy) αυτή η σκέψη θα μπορούσε να ταιριάζει. Η πνευματική σχέση και

συνέργεια των δύο γεννητόρων της φαίνεται να έχει εμψύσει τα απαιτούμενα στοιχεία της ζωής στην επιθυμία αυτής της σύλληψης να αποκαλυφθεί.

Σε διαφορετικά σημεία του βιβλίου, μπορούμε να εντοπίσουμε αναφορές – διατυπωμένες με λεπτότητα και ευαισθησία – στη μοναδικότητα της φύσης της Δημιουργικής Μουσικής Θεραπείας. Φαίνεται να είναι αυτά τα ιδιαίτερα χαρακτηριστικά, τα οποία επιδρούν στο πνεύμα και στην ψυχή με τρόπο που καθιστά τις ανατροπές όχι μόνο δυνατές αλλά συχνά αναπόφευκτες. Η πρωταρχική αλλαγή συντελείται σε ένα εσωτερικό επίπεδο, δημιουργώντας έτσι ένα ισχυρό προσωπικό κίνητρο, το οποίο, όσο αναπτύσσεται, δημιουργεί ζυμώσεις σε διαπροσωπικό και κοινωνικό επίπεδο. Έτσι, διαφορετικές ομάδες ανθρώπων θα αφηθούν στην κινητήρια δύναμη της Δημιουργικής Μουσικής Θεραπείας και με ιδιαίτερη θέρμη, θα προσφέρουν γενναιόδωρα οικονομικούς πόρους ή έργο, διαπιστώνοντας τις δυνατότητες που ανοίγονται.

Η πολύχρονη αυτή διαδικασία των σταδιακών αλλαγών θα επιφέρει εξελίξεις σε αρκετούς και διακριτούς τομείς – μία μουσικοθεραπευτική προσέγγιση αναπτύσσεται, οι υπηρεσίες υγείας γίνονται αποτελεσματικότερες, η έρευνα αξιοποιεί νέα επιστημονικά εργαλεία, η ακαδημαϊκή γνώση εμπλουτίζεται. Ακόμη, πολλοί μουσικοί ανακαλύπτουν ένα καινούριο μονοπάτι στην επαγγελματική τους ζωή και χιλιάδες άνθρωποι απολαμβάνουν τα οφέλη της μουσικής ως θεραπείας.

Το βιβλίο παρουσιάζει το παράδειγμα μίας συγκεκριμένης μουσικοθεραπευτικής προσέγγισης που αναπτύσσεται παράλληλα με μία ιδιαίτερα επιτυχημένη και μακρά εκστρατεία εξεύρεσης οικονομικών πόρων, στην οποία η μουσική βιομηχανία και οι ίδιοι οι μουσικοί διαδραμάτισαν ένα σημαντικό ρόλο. Αποτελεί αξιοσημείωτο επίτευγμα το γεγονός ότι εντελώς διαφορετικοί φορείς, όπως για παράδειγμα κρατικοί φορείς, επαγγελματικές ενώσεις, φιλανθρωπικές οργανώσεις, επιχειρήσεις και η μουσική βιομηχανία συναντιούνται, με αφορμή την Δημιουργική Μουσική Θεραπεία, και συνεργάζονται εποικοδομητικά σε βάθος χρόνου. Το Ίδρυμα Nordoff Robbins βρίσκεται στο πυρήνα αυτής της δημιουργικής συνάντησης καλλιεργώντας και διατηρώντας μία σταθερή συνεργασία μαζί τους.

Ο Fraser Simpson μεταφέρει με το χαρακτηριστικά ευαίσθητο ύφος της γραφής του την αίσθηση αυτής της «περιπέτειας». Επισημαίνει τις διαφορετικές ανάγκες της κάθε χρονικής στιγμής, οι οποίες και οδήγησαν στη λήψη των κατάλληλων κατά περίπτωση αποφάσεων. Υπό

αυτό το πρίσμα, το βιβλίο περιγράφει μία αληθινή περιπέτεια, καθώς καταγράφει βήμα προς βήμα ό,τι συνέβη στο τραπέζι των διαπραγματεύσεων όλα αυτά τα χρόνια – από το ξεκίνημα μέχρι αρκετά πρόσφατα. Είναι πολύ αναλυτικός στην τεκμηρίωση σημαντικών αποφάσεων που ελήφθησαν – η ποιότητα της ερευνητικής ματιάς του είναι αξιοσημείωτη.

Κατά την ανάγνωση του βιβλίου, εάν ο αναγνώστης έχει κάποια προσωπική σχέση με το χώρο της μουσικοθεραπείας, υπάρχει περίπτωση να νιώσει συναισθηματικά άβολα - γεγονός που καταδεικνύει την πρόθεση ακρίβειας της συγκεκριμένης αφήγησης. Εάν όμως εξετάσουμε από μία απόσταση τα θέματα που διακινούν συναισθήματα – αναφέρομαι κυρίως σε εσωτερικές διχοτομήσεις και στη διαδοχή των γενεών- θα μπορούσαμε να διακρίνουμε την οικουμενικότητα αυτών των δύσκολων και σημαντικών ζητημάτων με τα οποία ερχόμαστε αντιμέτωποι, κάποια χρονική στιγμή, είτε ως άτομα, είτε ως μέλη ομάδων ή οργανισμών. Χωρίς αμφιβολία, είναι ιδιαίτερα σημαντικό όταν επιτυγχάνεται η ωρίμανση μέσα στο πέρασμα του χρόνου.

Είναι πολύ σημαντικό για έναν οργανισμό να έχει την ικανότητα να συλλογίζεται τις πράξεις του παρελθόντος. Η ωριμότητα που επιδεικνύεται στην επικοινωνία της ιστορίας παρακινεί τον αναγνώστη να εμπιστευθεί τον οργανισμό Nordoff Robbins, διότι στη διαδρομή του όχι μόνο έχει επιβιώσει από δύσκολες καταστάσεις και έχει υπερπηδήσει εμπόδια, αλλά είναι σε θέση να μοιράζεται την γνώση αυτής της διαδρομής.

Για λόγους περισσότερους του ενός, το συγκεκριμένο βιβλίο αποτελεί γενναιόδωρη προσφορά ή κληροδοσία προς όλες τις μελλοντικές γενιές των μουσικοθεραπευτών. Η Lydia Flem (2004) επισημαίνει τη μεγάλη διαφορά μεταξύ του τι κληρονομείς και τι σου κληροδοτούν. Η κληρονομιά αποτελεί μία νομική πράξη που σε αφήνει να αντιμετωπίσεις αναπάντητα ερωτήματα, ενώ η κληροδοσία μπορεί να θεωρηθεί ως γενναιόδωρη επιλογή της προηγούμενης γενιάς να διευκολύνει το πέρασμα της ιστορίας.

Στο συγκεκριμένο βιβλίο έρχεται στο προσκήνιο και η ιστορία των ανθρώπων που έδρασαν ως δημιουργοί της ιστορίας. Η προσπάθεια του Fraser Simpson να μας δώσει μία γλαφυρή περιγραφή των γεγονότων και των κύριων χαρακτήρων είναι εξαιρετική. Μέσα από μικρά αποσπάσματα και απολαυστικές σύντομες διηγήσεις, επιτυγχάνει να προσδώσει σε όλους τους πρωταγωνιστές μία ανθρώπινη πτυχή διατηρώντας παράλληλα και την απαιτούμενη απόσταση - απαραίτητη προϋπόθεση για την διασφάλιση πιστότητας και ακρίβειας.

Στο εισαγωγικό σημείωμα του Clive Robbins, τη ματιά μου τράβηξε η φράση «dramatis personae».

Μου έφερε στο νου τους μύθους που συναντάμε στο αρχαίο ελληνικό δράμα. Κατά την ανάγνωση του βιβλίου, υπήρξαν στιγμές που μπορούσα να διακρίνω στους χαρακτήρες στοιχεία από τους ρόλους και τα σύμβολα που εμφανίζονται στα έργα του Αισχύλου (*Ευμενίδες*) και του Ευριπίδη (*Ορέστης*). Υπήρξαν στιγμές που σκέφτηκα τον Paul Nordoff – «τον ήλιο ανάμεσα στους ανθρώπους» (Robbins 2005) - σαν τον ιδιοφυή άνθρωπο που περιγράφεται στο έργο του Αριστοτέλη (*Μελαγχολία και Ιδιοφυία* – Το 30<sup>ο</sup> πρόβλημα) ή σαν τον άνθρωπο που μπορούσε να συνδυάζει το τρίπτυχο «έρως, φιλοσοφία, μουσική» της πλατωνικής σκέψης (Μάνος 2007).

Η ιστορική αναδρομή στην προσέγγιση των Nordoff Robbins προσφέρει στον αναγνώστη και μία παράπλευρη εξιστόρηση του επαγγέλματος της μουσικοθεραπείας όχι μόνο στη Βρετανία αλλά και σε άλλες χώρες. Ο Fraser Simpson γράφει για τη σύσταση και τη θεσμική αναγνώριση του επαγγέλματος, για τη δημιουργία των πρώτων θέσεων εργασίας. Δεν αναφέρεται μόνο στις νικηφόρες στιγμές, μιλάει και για τα εμπόδια που προέκυψαν στην πορεία, για τις μεγάλες απογοητεύσεις, τις ήττες, την έλλειψη χρηματοδότησης, την ανάγκη για εξοπλισμό.

Μέσα στις σελίδες του βιβλίου, ο αναγνώστης μπορεί να βρει πληθώρα τεχνασμάτων που οι πρωταγωνιστές επινόησαν προκειμένου να αντιμετωπίσουν τις παραπάνω δυσκολίες. Ως παράδειγμα, θα μπορούσα να αναφέρω την ιδέα της κινητής μονάδας μουσικοθεραπείας.

Εάν ο αναγνώστης έχει σχέση με το χώρο της μουσικής, το συγκεκριμένο βιβλίο μπορεί να αποτελέσει έμπνευση και αφορμή για περαιτέρω διερεύνηση διαφόρων θεμάτων – όπως η ιστορία του κλάδου της μουσικοθεραπείας στην Βρετανία ή και σε άλλες χώρες, το θεωρητικό υπόβαθρο της μουσικοθεραπείας ή ακόμα και οι επιτυχημένες χορηγικές ενέργειες. Είναι επίσης πιθανόν να δημιουργηθούν ερωτήματα που να αποτελέσουν αφορμή για επιπλέον δημοσιεύσεις. Αναφέρω ως παραδείγματα μία πιθανή μελλοντική έκδοση των συνθέσεων του Paul Nordoff ή της υπάρχουσας αλληλογραφίας μεταξύ των Paul Nordoff και Clive Robbins με τον Dr. Herbert Geuter.

Σε συγκεκριμένα σημεία στο βιβλίο υπάρχουν θεωρητικά αποσπάσματα για τη μουσικοθεραπεία όπου παρουσιάζεται με απλότητα ο τρόπος που λειτουργεί και σας προτρέπω να μοιραστείτε το βιβλίο αυτό με φίλους ή συναδέλφους που θα επιθυμούσαν να αποκτήσουν μία συνολική εικόνα για τη μουσικοθεραπεία – ιστορική, ανθρώπινη, θεωρητική. Παρόλα αυτά, επειδή το ύφος της γραφής παραπέμπει συχνά σε χρονογραφία, είναι πολύ πιθανόν ο αναγνώστης που δεν ενδιαφέρεται

για τη συγκεκριμένη προσέγγιση να κατακλυσθεί από πληθώρα ονομάτων και ημερομηνιών<sup>1</sup>.

Στο τελευταίο μέρος του βιβλίου, όπου αναφέρεται στις διεθνείς πρωτοβουλίες - αν και δεν είναι ξεκάθαρο πότε τα δεδομένα που παραθέτει ο συγγραφέας ενημερώθηκαν για τελευταία φορά – ο αναγνώστης θα ανακαλύψει τη διαφορετικότητα που υπάρχει στην ίδρυση ενός φορέα Nordoff Robbins ως το αποτέλεσμα των ιδιαιτεροτήτων - πολιτισμικών και πολιτικών - που εμφανίζει κάθε χώρα. Η ίδρυση ενός οργανισμού όπως το Nordoff Robbins δεν θα ήταν δυνατόν να βασίζεται πάνω σε ένα προκαθορισμένο πρότυπο. Αντίθετα, καθίσταται απολύτως σαφές ότι κάθε χώρα ακολουθεί τη δική της διαδρομή.

Στο πλαίσιο αυτό, θα μπορούσαμε να αναλογιστούμε ξανά την άποψη του Even Ruud (2009) περί ανθρώπινης αξιοπρέπειας, θέτοντας το εξής ερώτημα: «Σχετίζεται ο τρόπος που αντιλαμβανόμαστε την ανθρώπινη αξιοπρέπεια με παραμέτρους που αφορούν πολιτισμικά, ιστορικά και πολιτικά ζητήματα;»

Ο χρόνος είναι αναπόσπαστο συστατικό της ιστορίας. Το συγκεκριμένο βιβλίο παρουσιάζει το χρόνο και τον συγχρονισμό γεγονότων ως έννοιες που θα πρέπει να λάβουμε σοβαρά υπόψη μας. Η γνώση που μοιράζεται αυτό το βιβλίο μπορεί να αποτελέσει πολύτιμο εργαλείο στα χέρια των μουσικοθεραπευτών που θα θελήσουν να συλλογιστούν την προσωπική τους πορεία και να αναζητήσουν τρόπους χαρτογράφησης μελλοντικών δυνατοτήτων.

Σίγουρα γράφω από την οπτική γωνία ενός επαγγελματία, που ανήκει στην πρώτη γενιά εκπαιδευμένων μουσικοθεραπευτών στην Ελλάδα, πιστεύω όμως ότι η πιο κάτω σκέψη αφορά κάθε συνάδελφο. Το συγκεκριμένο βιβλίο αποτελεί μία ώριμη απάντηση στην ερώτηση «Μπορούμε να προσπεράσουμε την Ιστορία»; Διαβάζοντας, κατέληξα στο ότι τελικά ίσως δεν μπορούμε να προσπεράσουμε την Ιστορία. Αυτό όμως που μπορούμε να κάνουμε είναι να τη ζήσουμε και να τη δημιουργούμε. Και ενδεχομένως, κατανοώντας την, να επισπεύδουμε τη ροή των πραγμάτων.

Για επίλογο θα ήθελα να θυμηθούμε ένα στίχο του Ελύτη (1998): «Να διπλώνετε καλά τον αέρα στο ντουλάπι σας»· αντικατοπτρίζει την προσφορά του βιβλίου του Fraser Simpson σε μένα προσωπικά.

<sup>1</sup> Το 2007 εκδόθηκε το βιβλίο *Every Note Counts – The Story of Nordoff-Robbins Music Therapy* του ίδιου συγγραφέα, το οποίο περιλαμβάνει σημαντικές φωτογραφίες αρχείου και είναι πιο φιλικό στον αναγνώστη. Η παρουσίασή του προγραμματίζεται να δημοσιευθεί στο επόμενο τεύχος του *Approaches: Μουσικοθεραπεία & Ειδική Μουσική Παιδαγωγική*, 2 (1), Άνοιξη 2010.

Σας προτρέπω να απολαύσετε την ανάγνωση του βιβλίου μαζί με ένα ποτήρι “Moet and Chandon”<sup>2</sup>.

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<sup>2</sup> Το Βρετανικό υποκατάστημα της “Moet and Chandon” υποστήριξε θερμά τη Nordoff Robbins μουσικοθεραπεία.



## Book Review

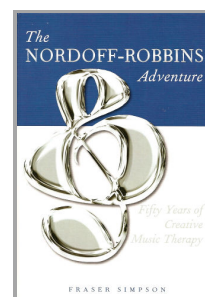
### **The Nordoff-Robbins Adventure Fifty Years of Creative Music Therapy** Fraser Simpson

Reviewed by Maria Froudaki

*The Nordoff-Robbins Adventure: Fifty Years of Creative Music Therapy*

By Fraser Simpson

London: James and James Publishers Ltd. (2009)  
192 pp, ISBN: 978 1 906507 06 0



**Maria Froudaki**, MMT (NR), is a Nordoff Robbins trained music therapist. She has founded many music therapy posts in various public and private settings in Greece - in mental health, special education, oncology, drug addiction. She has participated in many scientific conferences. She also lectures about music therapy in collaboration with the University of Athens and the University of Ioannina. She is a member of the non-profitable society “Musicing” for the support of Nordoff Robbins music therapy in Greece. She has a degree in Mathematics from the University of Athens.

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Once I held the book in my hands, I tried to fully take in its title. I asked myself, “Why is this an adventure?” A Greek dictionary, however, promptly provided me with a parameter that had been escaping me.

Adventure can be defined as “radical change” (Dimitrakos 1951) and this is exactly what this book is about. It offers the reader a detailed description, well-researched and eloquently expressed, of an exciting upheaval which took place in many people’s lives – over the course of fifty years – whereby these people stumbled upon a simple, clear and original idea – an idea which sweeps us back in time to Plato and his theory of ideas (Theodorakopoulos 1941).

The idea of music as therapy, as it sprang from the work of the very charismatic duet of Paul

Nordoff and Clive Robbins, seems – in Fraser Simpson’s book – to have a life of its own, as is always the case with original creations. Dolto (1998) writes about the will of the embryo to be born and this could also apply to Creative Music Therapy. The spiritual connection and collaboration of its two progenitors seems to have sparked the will of this pioneering concept into life.

Throughout the book, there are subtle and discrete intimations of the unique nature of Creative Music Therapy, which becomes interwoven with the human spirit and soul in such a way as to make radical change possible and almost inevitable. The initial change takes place internally, creating a strong personal motive. It then blossoms, weaving its way into society and different groups of people who more than willingly fall into its momentum.

The entire process brings forth an evolution in many different areas; an approach to music therapy develops, health services improve their effectiveness, research reveals new scientific tools, academic knowledge expands. In addition, many musicians discover a new path in their lives and thousands of people's lives are transformed by music as therapy.

This book encompasses the paradigm of a specific music therapy approach which grew and expanded in parallel with a very successful long-term fundraising strategy, where the UK music industry and the musicians themselves played such an important role. It is a most extraordinary accomplishment to have Creative Music Therapy bring together the very different worlds of public sector institutions, professional associations, charities, enterprises, the music industry and private entities, with the Nordoff-Robbins Charity at the very core of this creative convergence, fostering a long-term and sound collaboration of these sectors.

Fraser Simpson conveys the feeling of this 'adventure' in his characteristically sensitive writing style. He highlights the different needs of each period which led to the appropriate decisions being made. In this sense, Fraser Simpson's book is in fact about a real adventure, as it presents a blow-by-blow account of what was happening on the negotiation tables for many years - from the very beginning up to quite recently. He is painstakingly thorough in his documentation of the major decisions that were made; the quality of the research is of a commendable standard.

Whilst reading the book and if one has any personal connection to music therapy, one may become uncomfortably emotional and this is a clear indication of how accurate the narration is. If one was to take a closer look at some of the historical issues which appear in the narration (I refer to two of them: the internal splitting and the change of the generations) one could discern the universality of these difficult and crucial matters in the way they manifest themselves and confront you, whether you are an individual, group or organization. It is surely of great importance when maturity flourishes over the passage of time.

It is crucial for an institution to be able to ponder the actions of the past. The maturity demonstrated in sharing this history prompts the reader to have trust in Nordoff Robbins organisation, which has survived all these difficult stages in its development and overcome many obstacles.

In many ways, this book is a generous gift or a bequest for all future generations of music therapists. Lydia Flem (2004) highlights the vast difference between what one inherits and what one is bequeathed with. The inheritance is a legal action

which leaves you alone to face many open questions. The bequest can be seen as the generous choice of the old generation to pass the history on to the future.

Fraser Simpson's work provides the reader with an understanding of the history which enlightens the present and leads smoothly into the future. Moreover, the story of the people who created this history has been brought to light. Fraser Simpson has done excellent work in presenting a vivid picture of the events and the main characters. Through a series of vignettes and delightful short stories, he manages to give all the protagonists a human aspect, keeping the necessary distance to ensure accuracy.

It was in Clive Robbins's welcome note that my eyes fell upon the expression: "dramatis personae". This expression reminded me of the myths we encounter in ancient Greek drama. While reading this book, there were moments where I could see characters from the works of Aeschylus (*Evmenides*) and Euripides (*Orestis*) hiding between the lines. There were also moments where I could not but think of Paul Nordoff - "the sun among men" (Robbins 2005) - as the ingenious man described in the work of Aristotle (*Melancholia and Talent*) or the man who combines the philosophy, music and eros of Platonic thinking (Manos 2007).

The history of the Nordoff Robbins approach allows a side view of the history of the music therapy profession in the UK and other countries. Simpson writes about the establishment of the profession - the first music therapy posts. He speaks not only of the 'victories', but of the obstacles as well; all the frustration and the losses, the hostility, the lack of funding, the need for equipment.

Throughout the book, one can find a considerable number of possible tricks that the protagonists came up with in order to keep their work running. I could cite the idea of a mobile music therapy unit as an example.

If you are in any way associated with or a part of the music world, this book may inspire you to conduct further reading on various issues touched upon by the author - the history of the profession in the UK or in other countries, the theoretical basis of music therapy, or even the management of successful fundraising campaigns.

Questions may be posed which prompt further reading in addition to further writing and publications. As an example, I could mention the scores of Paul Nordoff's compositions or the existing correspondence of Paul Nordoff and Clive Robbins with Dr. Herbert Geuter.

There are specific points in the book where one can find vignettes of music therapy theory which

illustrate how music therapy works in very simple words. Therefore, I urge you to share this book with friends and colleagues who might be interested in music therapy, as it provides a historical, human, theoretical view.

However, because the style of writing is at times very much like a detailed chronology, it is possible that a reader who is not interested in this specific approach may be overwhelmed by so many names and dates<sup>1</sup>.

Upon reaching the last part of the book which refers to all the international initiatives – though I wondered whether all information was up to date – the reader will discover diversity in the establishment of Nordoff Robbins music therapy, depending on the particularities of each country and the cultural or political differences. The message conveyed is that the establishment of an organization like Nordoff Robbins is not dependent upon a set paradigm. On the contrary, the work in each country develops its own national identity.

In this context, I encourage the reader to reconsider Even Ruud's (2009) view on human dignity by asking the question, "Is the way we perceive human dignity relevant to cultural, historical and political matters?"

Time is integral to history. This book shows that time and timing are crucial parameters to keep in mind. The shared knowledge of this book can be a very useful tool in the hands of a music therapist who would like to reshape his/her own professional path and find ways to map out future possibilities.

I may be writing this from the perspective of a pioneer music therapist in my country, but I do believe it is relevant to every professional. This book is a well thought out answer to the question, "Can we skip history?" The conclusion I have come to – through reading this book – is that, no, we cannot simply skip history. What we can do is live through it and create it. However, by achieving an understanding of history, we can probably speed things up.

I would like to conclude by quoting a Greek poet (Elitis, 1998): "Nicely fold the air in your cupboards", as this is what Fraser Simpson has expertly done for me.

I strongly urge you to read this book while enjoying a glass of "Moet and Chandon"<sup>2</sup>.

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<sup>1</sup> In 2007, Fraser Simpson published his book *Every Note Counts – The Story of Nordoff-Robbins Music Therapy* which is a companion to the book presented here. It is illustrated with many pictures and therefore it is easier for the reader. A review of this book is planned to be published in the next issue of *Approaches: Music Therapy & Special Music Education*, 2 (1), Spring 2010.

<sup>2</sup> The UK branch of "Moet and Chandon" has been a keen supporter of Nordoff Robbins.



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## Μεταφρασμένες Περιλήψεις Άρθρων

### Translated Abstracts of Articles

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#### Γραφική Σημειογραφία στη Μουσικοθεραπεία: Μία Συζήτηση για το Τί να Σημειώνουμε στη Γραφική Σημειογραφία και Πώς

Carl Bergstrøm-Nielsen

**Περίληψη:** Αυτό το άρθρο παρουσιάζει γραφικές σημειογραφίες μουσικής και άλλων σχετικών μορφών επικοινωνίας στα πλαίσια της μουσικοθεραπείας, οι οποίες δημιουργήθηκαν από διαφορετικούς συγγραφείς και επαγγελματίες. Οι σκοποί τους, τα αντικείμενα της περιγραφής τους και τα στοιχεία της γραφικής τους γλώσσας περιγράφονται στα πλαίσια μίας συγκριτικής συζήτησης. Από αυτή τη συζήτηση γίνεται σαφές ότι η διάσταση της επισκόπησης είναι θεμελιώδης, καθώς διευκολύνει την αντίληψη σύνθετων στοιχείων. Αυτό καθιστά επίσης δυνατή την απομνημόνευση σύνθετων στοιχείων, επεκτείνοντας τα φυσικά όρια της ανθρώπινης μνήμης. Ακόμη, η ανακάλυψη κρυμμένων πτυχών στα κλινικά στοιχεία, καθώς και η διανομή και η επικοινωνία αυτών των πτυχών είναι σημαντικά ζητήματα. Μεταξύ των συγγραφέων που συζητούνται, υπάρχει μία μεγάλη ποικιλία όσον αφορά τους στόχους, αλλά και τις μεθόδους. Λέξεις κλειδιά υποδεικνύονται για να περιγράψουν στιγμές πιθανού ενδιαφέροντος που συνδέονται με τις γραφικές σημειογραφίες. Προτείνω ότι ο κλάδος της γραφικής σημειογραφίας μπορεί να είναι χρήσιμος για να στηρίξει την παρουσίαση της μουσικοθεραπείας και την έρευνα στην εμπειρική, κλινική-μουσική πραγματικότητα, ενώ προσκαλώ περαιτέρω συζήτηση και διερευνητικό έργο.

**Λέξεις κλειδιά:** γραφική σημειογραφία, ανάλυση μουσικής, μουσική ανάλυση, μικροανάλυση, αυτοσχεδιασμός

Ο **Carl Bergstrøm-Nielsen** (γεννημένος το 1951) είναι Δανός μουσικοθεραπευτής, καθώς επίσης αυτοσχεδιαστής και συνθέτης. Έγινε Υποψήφιος Διδάκτορας στη μουσικολογία από το Πανεπιστήμιο της Κοπεγχάγης (1984) και παρακολούθησε μαθήματα κατάρτισης στη μουσικοθεραπεία με την Benedikte Scheiby. Από το 1983 είναι βοηθός δάσκαλος στο εκπαιδευτικό πρόγραμμα μουσικοθεραπείας στο Πανεπιστήμιο του Aalborg και από το 1984 εργάζεται ως μουσικοθεραπευτής στην Κοπεγχάγη με ενήλικους πελάτες με νοητική υστέρηση.

**Email:** [www.intuitivemusic.dk/intuitive/imapil.htm](http://www.intuitivemusic.dk/intuitive/imapil.htm)





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## Πληροφορίες και Προδιαγραφές

Το *Approaches* αποτελεί το πρώτο ελληνικό ηλεκτρονικό επιστημονικό περιοδικό το οποίο είναι αφιερωμένο τόσο στο πεδίο της Μουσικοθεραπείας, όσο και στο πεδίο της Ειδικής Μουσικής Παιδαγωγικής.

Το *Approaches* εκδίδεται δύο φορές το χρόνο (Άνοιξη και Φθινόπωρο) σε ηλεκτρονική μορφή και είναι ελεύθερα προσβάσιμο από τον κάθε ενδιαφερόμενο. Πρόκειται για μία πρωτοποριακή δράση για τα ελληνικά δεδομένα η οποία υποστηρίζεται ενεργά από την Ένωση Εκπαιδευτικών Μουσικής Αγωγής Πρωτοβάθμιας Εκπαίδευσης (ΕΕΜΑΠΕ).

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## Information and Guidelines

*Approaches* is the first Greek online journal which is dedicated to the fields of Music Therapy and Special Music Education.

*Approaches* is a biannual electronic publication (spring and autumn) and it is accessible to anyone free of charge. It is a pioneer action in Greece which is actively supported by the Greek Association of Primary Music Education Teachers (GAPMET).

The vision of *Approaches* is the systematic development and advance of scientific dialogue, the fertile connection of theory and practice, as well as the information of the broader audience through the publication of articles and research relevant to Music Therapy and / or to Special Music Education. Through the journal's website everyone can also be informed about upcoming events (e.g. conferences and seminars) and search other relevant online journals and websites.

We invite you to contribute to the development of *Approaches* by submitting your article for publication (articles can be written in Greek or English), or by sharing your ideas with us. Submission of articles should be made to the Editor-in-Chief by email: Giorgos Tsiris, [giorgos.tsiris@gmail.com](mailto:giorgos.tsiris@gmail.com)

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