

Introduction

That which emerges from the sea of the unconscious through music therapy, can be pulled ashore by psychodrama elements.

This is not surprising, since for centuries, music and drama have been artistically combined, and today's innovative technologies make this combination more effective than ever. Images and words tell a story and music amplifies emotions. Modern media such as films and musicals address all layers of society. Hardly anyone escapes the effects of these media. Similarly, music therapy and psychodrama are suitable for many people, regardless of education, age or talent. Music is an art form that exists in every culture, and has been used therapeutically for centuries. Many different types of therapeutic approaches have developed all over the world. In the 20th century "psychodynamically oriented music therapy" was developed. I rely on this eclectic approach, which is a part of my own training and is the official school of thought in Europe today. I began my therapeutic studies at the C. G. Jung Institute with an emphasis on symbol and dream work, association and imagination; afterwards I trained as a music therapist and then as a psychodrama therapist.

When certain psychotherapeutic methods are chosen in music therapy, the goal is to optimize and enhance processes, and to sustain the effect of the therapy results. Optimization succeeds particularly well when the therapeutic journey takes place on different levels, with different media. Equally useful for the patient is the conscious understanding of the process and the ability to remember it in order to bridge therapy with daily life. This is precisely where psychodramatic techniques and tools are very useful. They act to support the focus on topics and to intensify and structure the transfer of learned material to daily life and of problems to therapy. Connecting these two art therapies is also suitable in part for use in counseling, education and supervision.

Moreno (1999) called his discovery a "three-part action method: psychodrama, sociometry and group therapy". Participants are asked to get into the action, as in active music therapy. In both methods the patient should first experience him or herself acting according to his own journey plans. Beyond the methodology, the therapist is expected to support the development of the patient's self-responsibility.

Regarding the content of this book, the aim of the text is to carefully observe the effects which music therapy and psychodrama elements produce and what their functions are. The most important functions are summarized in the table, "Psychodrama Elements with their Functions and Effects" at the end of Chapter 4. Subsequent chapters present the most frequently used elements of music therapy. Their integration in music therapy is documented with examples from practice and supplemented with suggestions for forms of play. These should stimulate implementation and illustrate what is important when choosing the best plays from our "treasure chest".

One could argue that this book describes psychodrama rather than music therapy. This is correct to the extent that the effect of music is not analyzed further, since that would extend beyond the scope of this book. For these questions I refer the reader to the vast new literature on music therapy research. The focus here is the application of psychodrama elements in music therapy. Since these elements are examined in detail, it may also benefit psychodramatists.

Music therapy and psychodrama are both comprehensive psychodynamic procedures, each requiring four years of intensive training. Nevertheless, I hope to stimulate the interest of colleagues in different therapeutic areas in the combination of the two methods and their potential applications.