

PSYCHODYNAMIC MOVEMENT

- A BASIC TRAINING METHODOLOGY FOR MUSIC THERAPISTS

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Introduction.

Psychodynamic Movement is a term originally created by Mary Priestley (London) covering a part of her clinical work with long-term psychotic/schizophrenic inpatient patients at St. Bernhard's Hospital, London, during the seventies and eighties.

She introduced the model for the student group of the Herdecke Music Therapy Pilot Program (1978 - 1980) in Germany, where I was a student. In her presentation she introduced the model as the result of her work with the clients mentioned above, but also a model which she had found very important for music therapy students to experience when being in the client role. Her idea of letting us (as students) experience the model in the client role was similar to the one described in her book "Analytical Music Therapy" in Essay twenty-nine on Inter-therapy:

"During this part the trainee learns something about what a therapist is and does and tries to avoid doing. He begins to explore his own inner life with the aid of shared music

(C: movement and music ñ INP) and words and, hopefully he will put some trust in the work that he and his therapist do together. He will probably begin to understand something of the power of improvised music to express his own feelings in contrast to playing those of a composer. He will surely also have some experiences which will enable him to empathize more closely with his clients as they trace some of their emotional roots back into their earliest years."

One of my fellow students in Herdecke, Benedikte Barth Scheiby, and I found this part of the training very inspiring and we decided to extend and develop the model of Psychodynamic Movement into an ongoing training model for music therapy students.

At the beginning we were allowed to experiment with this idea with our fellow students in Herdecke.

We started this work mostly because we both thought that disciplines were missing in the daily training in Herdecke, where bodywork, movement-, dance-, voice-, and instrumental improvisations were combined and explored within a therapeutic setting.

The core of Psychodynamic Movement is: improvised movement of one or more persons on an agreed topic, accompanied by one or more persons who follow and interpret the movements in a parallel instrumental/voice improvisation. This is also called:

Improvised movement to improvised musik!

This model or discipline within a training program has developed through three generations of music therapists. As mentioned above the term originates from Mary Priestley and is originally coined within her work with inpatient patients. We Scheiby and the author developed this model into a continuous discipline for music therapy students, and later on I revised the discipline together with a member of the first student group from the postgraduate Music Therapy course in Hamburg Susanne Metzner. Lately all three of us have developed the discipline to a point, where it is possible to teach it being a single teacher (trained music therapist) and not - as originally - in a music therapist dyad.

Before I go into more details about my own work with the model during the last few years, I would like to give a survey of the most important lines in the development of the discipline: Psychodynamic Movement through three generations.

1. The model as developed by Mary Priestley

Psychodynamic Movement was in its original form composed of the following elements (developed with groups of long-term in hospital patients). In this model there were always two music therapists - a principal therapist (group leader) and a co-therapist present in the room:

1. All group members are sitting in a circle in chairs.

The group leader addresses the whole body mentioning all major body parts (arms, shoulders, stomach, legs, face, etc.) in a "tighten - and relax" repetition of verbal phrasing.

The idea of this part of the model is to make the group members pay attention to different body parts and to different experience of tension and relaxation.

2. After this exercise the group leader selects two different pieces of music for free dance. It can be music with e.g. a polarity of moods or a polarity of tempi. The only instruction is that you are allowed to move freely to the music, listening to and following the body signals arising from listening to the music.

The idea of this part of the model is to make the group members establish an inward contact to their bodies and to let body sensations evoked by the music be a basis for associations and feelings.

After these two free dance experiences the group members sit down in chairs again and there is a verbal round where every participant expresses his/her experiences.

3. Out of the verbal round the group leader creates a common topic (a playing rule) for the pPsychodynamic Movement part, where a co-therapist accompanies the movements of the group members on a grand piano.

Examples of topics may be:

a) "Walking in the forest - coming to a glade"

b) "Splitting the room in two parts - in one part I allow myself to be introvert, in an other part I allow myself to be extrovert."

c) "Expressing anxiety"

d) "Being aware of the distance and closeness I choose for myself when relating to the other members of the group during the Psychodynamic Movement.."

The idea of this section is to give the group members a chance to explore aspects of their personality (feelings, communication patterns, contact patterns etc) with the body as a basic tool of inner experiences and with the music simultaneously provoking and containing, and maybe reinforcing, the experiences. Simultaneously you are not alone (you may use some of the others to explore yourself), or you may stand with yourself and know that the others are dealing with the same task. You may be inspired by movements of other participants or you may use the group to isolate yourself (very visibly) from the others.

After the Psychodynamic Movement section there is a verbal round where the participants have the chance and space to talk about the Psychodynamic Movement experience.

The participant/patient chooses what to verbalise, whatever is important for him/her. The primary task of the group leader is listening and accepting. The group leader may also ask exploratory questions like:

"I noticed you stayed all the time on the same spot - which kind of experience was that for you?" or: "You seemed to express a lot of feelings - was this the way you felt it yourself?" and: "Could you put some words to the feelings?"

The questions are more exploratory than interpretative, and the expression of the patient will be listened to as being authentic of this specific patient at this specific moment.

The idea of the verbal round section is to make the experience of the body sensation and -expression (combined with music listening) more conscious and clear for the patient.

Most psychotic patients have very little or almost no contact with their body sensations - their fantasies seem to be cut off from body and feelings. Therefore Psychodynamic Movement can be a way to better integrate a more

comprehensive self-experience for those patients. The idea of improvisation (in this context defined as non-determined movement patterns where you don't have to learn or to follow other peoples' movements) give the patients freedom to stay with their inner movements or to express inner movements through outer movements in their own tempo.

4. At the end of one and a half hour session of Psychodynamic Movement the group members are told to lie down on the floor on a mat with their eyes closed. The group leader makes a - rather quick - check of the body parts in terms of "be aware of a certain part of your body and allow yourself to relax this body part."

After this 'check of the body parts' the co-therapist plays a small improvised piece of relaxation music on the grand piano while the participants are lying down with closed eyes. The idea of this final section is to try to give the participant/ client a chance to be more aware of the body in a relaxed state and to be able to contain and also let go of the problems confronted in the session.

In this way the training gives you both the possibility to learn to trust your body in working with traumatic problems, and also to learn to trust your body in letting the traumatic problems go off.

If you want to use this method with psychotic patients you have to be aware that many of them are not able to lie down with their eyes closed (this must be presented as an option) and many of them are not able to lie down for more than a few minutes. Lying down may be experienced as being in prison - not being able to get out because of the half suggestive voice induction and the relaxation music. On the other hand this is also a chance for those patients to fight and challenge their impulses to run away from any unpleasant situation, knowing that whatever you do it will be accepted as your best choice.

Mary Priestley did her clinical work in a porter's lodge with a grand piano for years, but the clients turned up every time anyhow and seemed to be very enthusiastic about their work especially about the idea of moving to the music, and at the same time working through some problems. For years the co-therapist at the grand piano was her colleague, the pianist and music therapist Marjorie Wardle, London. Being there for a two-month practice I found it almost incredible to follow the process going on with these deeply psychotic clients.

2. The model as developed by Pedersen/Scheiby.

Scheiby and I tried to turn the model into a suitable continuous basic training discipline for music therapy students. We thought about the improvisational parts of Psychodynamic Movement in the same way as we thought about the training in voice and instrumental improvisation within the program. This means: being able to improvise with any kind of tool as a therapist means knowing the tool very well. Technically as well as musically you must know all kinds of expression possibilities, if you want to be able to express yourself within improvised forms and patterns. We tried to integrate body training, body awareness and body communication as forerunners for the Psychodynamic Movement part of the model in order to prepare the body of the participants to become an improvisational tool.

We also developed exercises in improvising movement and music in a pair.

We kept the idea of being a therapist couple in the working situation, but very often we reversed the roles of being principal therapist and co - therapist within a setting. We always agreed on the roles beforehand, though.

We worked on new team ideas like:

In a team consisting of a principal therapist and a co-therapist the co-therapist joins the student group (or patient group) in the Psychodynamic Movement part and thus stays in direct contact with the energy and communication level of the group movement improvisation.

Within this framework the principal therapist stays out, in order to be prepared to contain and keep an overview of the entire improvisation.

Within this framework one or more students (if in student groups) will be chosen to play the musical part of the Psychodynamic Movement.

It should be noticed that this idea was already introduced by Mary Priestley in Herdecke when she tried out the original model with the Herdecke student group. She never brought her co-therapist and so she chose a student in our group to be the musician for the Psychodynamic Movement part. This is also an extraordinary feedback source for the students improvising the music - they can have comments from the music therapist and/or from the other students who were moving to their improvised music. With patient groups this model is not realistic, because the patients mostly don't want to take over the responsibility of playing the music. So either the original idea has to be followed,

or the music therapist has to play the music and keep the overview at the same time. This is very hard work, indeed.

Improvisation exercises as forerunners for Psychodynamic Movement

As Scheiby and I extended the model into a continuous basic training methodology we also added exercises as a kind of forerunners for this double improvisation work. (Improvised music to improvised movement) e.g. letting:

- A student play an instrument for another student dancing (improvised) without or with a given topic.
- Two students playing instruments to two students dancing together - each musician following one of the dancers. With or without a given topic.
- Three students playing instruments to two students dancing together. Two students follow one dancer each, while the third musician expresses what goes on between the two dancers etc, etc. With or without a given topic.

These exercises can be varied and elaborated.

In the feedback of the double improvisations the following questions were addressed: - how did the dancer feel accompanied by the musician in general?

- how did the dancer feel accompanied by the musician concerning tempo, intensity, sound, dynamic etc.?
- who was the leader/follower or who did turn takings?
- how did the dancer and the musician feel inspired by one another?
- how did the dancer/musician relate to a given topic?

Body training/Body awareness as forerunners of Psychodynamic Movement.

Another aspect of giving the discipline the status of a continuous training methodology for music therapy students was that we developed a general form for each training block (course), assuring that the students would experience a variety of training elements in order to `tune their bodies' to be used as instruments in the clinical Psychodynamic Movement work. We both assume that the body tuned as an instrument is a very important tool in all kind of music therapy practice - especially in work with clients who cannot verbalize. The body- and movement work was especially emphasized here as the students undertook voice- and instrumental improvisation training in other disciplines in the program.

In The Aalborg M.A. Course e.g. the students have solo lessons in voice techniques and voice improvisation during 3 years; piano technique, piano improvisation and clinical improvisation during 4 years. They also have parallel courses in body and voice techniques and improvisational techniques, emphasizing the technical training and ability of expression and communication not focussing on the self-experience process.

The general form of Psychodynamic Movement had the following progression or framework:

1. Awakening
2. Warming up
3. Energy work
4. Body analysis
5. Psychodynamic Movement
6. Relaxation/massage

A complete round normally lasted one day (minimum), although the form could be filled up in a very flexibly way.

In a one-day seminar we mostly went through the framework literally. Within a two days seminar we might make a long warming up on the first day, without analysis; and a short warming up on the second day with more emphasis on the analysis etc.

We found it very important that there should be a long preparation for the Psychodynamic Movement section, and that sufficient time should be left for the verbal round and the relaxation/massage work afterwards.

Assessed as a whole important issues in each part of the form could be described as:

1. Awakening!

We often start up with individual work in a group setting where each student is lying down on a mattress with closed eyes. The principal therapist guides a relaxation exercise ñ verbally addressing different body parts with some kind of continuous focus (focus on inner space, or feeling relaxed in the different parts of the body etc.) and mostly ending up focusing the awareness on a symbol (like e.g. a ball of light), or finding a `here and now center point' in the body and expressing this center point through e.g. voice & sound. This type of guiding may also lead a relaxed student into a fantasy journey.

The co-therapist may play relaxation music to the last part of the exercise (awareness on a symbol or on a fantasy journey).

I - the author - have undertaken a three years fulltime training as a relaxation and massage teacher, and Scheiby has taken several courses within the field.

The idea of beginning with relaxation exercises is to let the students gradually get in contact with their bodies - with their inner body life and with their fantasy life as it can be explored from a base of body sensations.

The idea is also to give the students a chance to focus their mind and body for the coming work of the day.

2. Warming up.

In the warming up phase we introduce free dance to different music styles - often ethnic music like African drums or Japanese Kodo drums, or modern ballet music.

The instructions are of the following type: "Move freely and allow yourself to listen to what your body might like to do to the music" or: "Try to let your head go and let your body guide you through the dance to the music".

Or it might be a more specific instruction saying: "Imagine yourself standing inside a huge football, where you can only reach the inner walls of the ball when stretching out totally. During the dance stay at the same spot on the floor and paint all the inner walls of the football. Notice that when you paint on one spot on the inner wall your whole body will follow the painting movement."

The idea of making warming up exercises is, apart from warming up the body, to give the student a feeling of the body as a whole when dancing - e.g. when I move my arm or leg this way or in this direction it will influence my whole body movement - in order to give the students a chance to explore their bodies as a holistic tool, where you can model, form and explore positions, space, tempo, sensations, weight, in different combinations and in a free floating way.

3. Energy work

In the body energy work we use basic traditions of Alexander Lowen's bioenergetic body exercises. Scheiby has undertaken a postgraduate training in bioenergy and I myself have undertaken several courses in this kind of work. Sometimes we have tried to combine the traditional exercises with music or musical ideas, like e.g. in stead of standing in the basic bioenergy position with light bended knees until the legs start shaking you may stamp around on the floor with heavy steps to some slow drum music, possibly combined with voice sounds based on the stamping movements up to the point where your legs start shaking.

The basic idea of bioenergy is to confront the tensions hidden in the body in such a way that you release pains and feelings. Through this release caused by bodywork you get in better contact with your body energy and gain a better sensation and feeling of yourself. In order to get a better understanding of what might come up in energy work and in Psychodynamic Movement work in general we used Alexander Lowen's Map of Emotional Territory (from: "Love and Orgasm", 1965). Mary Priestley also refers to this Map as one way to understand the Emotional Spectrum in her book. Analytical Music Therapy. (Essay three).

We have experienced that basic elements in music, like basic repeated rhythms e.g., can have a similar effect as some of the basic bioenergy exercises.

The exercises of Lowens' bioenergy are still very useful when training awareness and knowledge of different deep parts of the body. Examples could be "The BOW" where you get deeply into the long muscles along your spinal chord; or the exercises of hands, arms and shoulders where you get into hidden tensions of deeply rooted muscles around the shoulder joint area, the chest and the area around the heart.

In Psychodynamic Movement work this section of the training is a very powerful tool to open up the body - to make it more sensitive, to receive body signals (feelings) from within your own body and from the body of others and also to get in contact with very deep (often primitive) feelings, like rage or powerlessness etc.

4. Body analysis.

The basic literature here is Alexander Lowen and Ken Dychtwald.

This part has two focus points. The first focus point is to train the students to be very empathic to other peoples' ways of standing, walking and carrying their bodies etc. The students are told to work in dyads where they take turns in:

"Student A is standing, moving, walking etc. while Student B watches and imitates the body and movements of A. B must try to be aware of the experience of this imitation, and give feedback to A".

The second focus is learning more about the body by looking in the mirror or getting feedback from others watching your body with its balances and unbalances in e.g. upper part/lower part, left side/right side of the body. The work takes place in dyads, and the students are told to read and analyze each others bodies to become knowledge in general; knowledge about stronger or weaker parts of the body and about specific problems connected to these findings, e.g. to explore what might be problematic life patterns for you if you often have pains in your knees or in your back etc.

The goal of this analysis is not to create persons without weaker parts of the body, or to give information about good or bad body constitution. It is meant to increase knowledge about the information any body can give about the person's life situation and the person's strong and weak points. Everyone can obtain more openness to body awareness, can learn to accept oneself and ones body the way it is, and might even learn to take better care of the body.

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5. Psychodynamic Movement.

This part of the work is very similar to the original idea in Mary Priestley's model.

The group leaders choose a topic for improvised movement to improvised music, and as mentioned above we often let one therapist join either the movement improvisation or the music improvisation especially when working with student groups.

We have tried out several models as e.g.:

- The principal therapist is observing, the co-therapist is improvising the music (solo).
- The principal therapist is observing - the co-therapist is moving within the group.

One or more students improvise the music.

- The principal therapist is observing - the co-therapist is improvising the music together with one or more students.
- The principal therapist is observing - the co-therapist is observing

During the years we noticed that the first model was most useful in the initial phase when working with a student group, and the last three models became gradually more convenient as the process developed within a student group.

This part of the Psychodynamic Movement work as a whole creates a space for the students, where they can go deeply into psychic problems and resources and gain insights at a very deep level. Students often get in contact with very strong feelings of being let down as kids; they may feel and express sorrow, loneliness, joy or rage, and they have a chance to go with the feelings and give them powerful expressions. These strong feelings and expressions may be accepted, even met and contained by the other participants.

The verbal round after Psychodynamic Movement is very important - and it is important to give enough time for the students to stay in their final position of the Psychodynamic Movement and reflect on their experiences before they begin to verbalize on them.

Here again the principal therapist is the one who stay in contact with everyone during the verbal round and who gives a lot of empathy and asks explorative questions. Only if the co-therapist has the feeling of something missing or left out he or she can complement this questioning.

We have very often received comments from students who find that especially this part of the work creates touching experiences. The combination of listening and concentration on the body can release feelings on a very primitive and deep level.

6. Relaxation/massage work.

As the Psychodynamic Movement work can go very deep and very often addresses death/rebirth or death/rebirth-like topics the students often get very exhausted and need to be taken care of before leaving the room.

This can be worked out in different ways, e.g. we often closed the day in the same way as we started, letting the group members lie down on a mattress while the principal therapist addresses different parts of the body - but here with focus on the accept of caring feelings (e.g. "feel your shoulder joints - accept whatever you experience there and give it a lot of caring energy.")

This part of the work mostly ended with some relaxation music - recorded or improvised.

The closing situation can also be formed as massage work in dyads where the principal therapist guides the students through the massage techniques. Especially neck and head massage can be an effective tool for the recreation of the students after the intensive self-experience work in Psychodynamic Movement.

When Scheiby and I started this basic training methodology work, we trained students at Aalborg University and students at Hochschule für Musik und Darstellende Kunst, Hamburg in regular training. This means a one-day session a month for each student group.

Within this time schedule we selected a topic for each one-day seminar and most often let the process as it developed - give us ideas for the topic of the following training seminar. This gave the students (as we were told in the feedback) a very homogenous feeling of the process.

Examples of topics we worked on are:

Centering, breathing, strength, sexuality, separation, closeness/ distance, the inner child, the inner teenager, the inner adult, femininity /masculinity, grounding, feet, hands, back, face, heart etc.

Through all phases of progression of the model we emphasized the importance of working:

both on an inner and outer movement level, concerning space, direction, intensity and relation,

on releasing feelings and energy, addressing conflictual life topics for the participants,

- on body awareness - integrating outer and inner sensations with inner

experiences

- on promoting a psychodynamic experience of yourself, your body and your relation to the surroundings.

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3. The model as developed by Metzner/Pedersen

When Scheiby moved to USA, I continued the training at the postgraduate Music Therapy course in Hamburg with a student from the first training group there - Susanne Metzner.

We continued in the same spirit as already developed but two important changes took we developed within the training discipline.

1. Metzner had undertaken courses in yoga and different other styles of movement training and she brought a lot of new ideas for the warming up section of the work.

2. The schedule of the courses was changed, so now the students had Psychodynamic Movement for three days successively every half year instead of one day a month. This meant that a student group during a three years training program would undertake six long block courses in Psychodynamic Movement.

This inspired Metzner and me to create fixed topics to each course block, and no longer let the continuous process determine the topics.

First of all because it was difficult to keep a continuous process with half a year between the course blocks - secondly

because a three days block course gave us the possibility of building and closing a process within one topic in a student group.

Finally: during the years we had experienced which topics were most frequently repeated in the different student group processes.

The six fixed topics for the long block courses were the following:

1. Tuning in - individual/group member.
2. Centering - chaos/harmony
3. The inner child - the inner parents
4. The inner partners - female/male - authority /emphatic
5. Submission/borders - symbiosis/separation
6. Parting - individual/group member.

Gradually we developed a model where Metzner trained the students once a month for three hours in body and movement exercises, in between the long blocks. I think this gave the students optimal conditions for the training, emphasizing training of the improvisational tool - the body - and still having a therapist dyad to take care of the Psychodynamic Movement blocks and intensive self experience work every half year.

4. Psychodynamic Movement trained by only one music therapist

Like in all programs budget problems are part of the reality, and we had to develop a model after some years that could be taught by only one music therapist. This means that Metzner now continues Psychodynamic Movement work at the postgraduate music therapy training course in Hamburg, while I undertake the Psychodynamic Movement training with the students at the MA Music Therapy Program at Aalborg University and with art therapy students in Denmark. Scheiby undertakes Psychodynamic Movement training with students at New York University and with art therapy students in New York.

It is my personal hope that all three of us one day can collect our experiences into an inspiring exercise book on Psychodynamic Movement as a basic training discipline for music therapy students. I want to continue this article by sharing some of my personal ideas developed after having taught Psychodynamic Movement by myself.

Before I move into this part I want to build a little bridge by bringing some reflections on methods and their way through generations of music therapists.

Recognition of methods - creators - followers.

When I studied in Herdecke, Mary Priestley (with whom I also undertook six individual music therapy sessions and twelve Inter-therapy sessions) always said: "*Take from me what you can use and identify with and make it into your own method.*"

I think all methods created by music therapists will be further developed by the therapist, who practices the method, and this tells me that it is very important to know the origin of basic ideas of a method at the same time as it is always necessary to realize that any idea one create of a certain method will be colored and further developed through generations. Therefore I think that a method should not carry the name of the original creator through generations.

On the other hand I think it is very easy (in such a creative field as music therapy) to think that you have created everything yourself, thus not paying enough respect to the surviving ideas, their creators and their history of development.

This article is for me one way of trying to follow the history of an idea - the idea of Psychodynamic Movement and the way this idea has transformed through the practitioners using them.

I would like to continue this article by bringing some of my own ideas developed after teaching Psychodynamic Movement on my own, still knowing that my ideas would probably never have been developed if I hadn't been part of the history, and also knowing how much I am indebted to first of all my primary teacher in the method, Mary Priestley, but also my colleagues Scheiby and Metzner and my students.

5. Psychodynamic Movement ñ prototype exercises developed by the author.

I would like to end up describing what I call a few Prototype Exercises in the Psychodynamic Movement work.

One of the reasons why I have had to develop Prototype Exercises has been simple need. In the beginning of the training it has often not been possible to ask a student to play the music for the Psychodynamic Movement section. So I had to create other ways of getting into deep experiences where I could guide and keep the overview at the same time.

What I am sharing here, has mostly been developed through my work experiences with the music therapy students at the MA program at Aalborg University and with art therapy students at the private Art Therapy Program at Ulriksholm Castle, Denmark.

In Aalborg the students have a long block course in the beginning and at the end of the first semester, where I address topic, 2 and 5 of the repertory developed by Metzner and me in Hamburg. They also have a long block course at the beginning and end of the fifth semester, where I address topic 3, 4 and 6 of the 6 topics mentioned above. Finally they have a long block course at the end of sixth semester where I show them how to integrate the Psychodynamic Movement techniques into Psychodynamic Group Leading.

In the first semester training (shortly after the students have joined the program) I still very much follow the building up of a general frame, as described in the Pedersen/Scheiby model, but instead of building up to a Psychodynamic Movement climax I very often build up to the following exercise as the climax following after wakening up, warming up, energy work and body analysis work:

I have chosen the term *Prototype Exercises* to describe a few exercises I have created as a base for the training - exercises which give orientation and insight to a lot of further exercises and improvisations within the total frame of Psychodynamic Movement work. The prototype exercises described here are not Psychodynamic Movement in the defined meaning of the term: "Improvised movement to improvised music."

They are more basic forerunners of this double improvisational work. As mentioned above forerunners have been developed in forms of one to one improvising movement and music, and forerunner exercises have been developed concerning body awareness, body sensation and body communication.

The first prototype exercise described here is a forerunner concerning awareness of orientation when being in contact with yourself and the surroundings.

The second prototype exercise described here is a forerunner of psychodynamic work on the inner child and the inner parents as it confronts those topics in a safe and fixed body position.

Prototype Exercise 1: Three sound spaces of communication

The original idea to this exercise I got from my colleague Morten H-jgaard at Aalborg University, who often brought the exercise into the training of group music therapy. I have developed it, emphasizing very much the way in which the exercise is guided.

First I will describe the exercise and then the important way of guiding and of being present as a group leader for the students.

The group divides into pairs. If the group members know each other beforehand they are told to find a partner, whom they can recognize as quite different from themselves.

Each pair chooses an A and a B person and find a place in the room where they have the feeling of not being too close to the other pairs.

All A - persons place themselves with a little space between the feet, with loose knees, and they try to find the balance in keeping the body neither too far forwards nor backwards. The shoulders are moved up to the ears so that they fall into a natural position by themselves. Instruction: Close your eyes and prepare yourself to go deep into intrapersonal experiences through body sensations and voice improvisation.

All B-persons observe and listen carefully to the A - persons through the total exercise, which will fall into three parts. The B - persons can stand, sit or move around to find the best listening position without touching or disturbing the A-person.

While listening the B-persons are expected to try to imagine how it would be like to be the A person inside these three sound space they listen to during A 's improvisation.

The A-persons improvise with their voice through the three parts of the improvisation, which will be guided by the

group leader.

The group leader also beats a hand drum as starting and closing signals for all three improvisation parts:

1 Improvisation part.

The private sound space - Private circle around yourself.

Instruction: In the first part imagine you are recognizing and exploring the space inside your body and going out to a circle just around the body - exploring what you might call your private circle. Imagine the circle as the one where you can hide yourself when you want to be out of contact with others and also the space behind the circle where you can return and regain your energy and self-recourses. Explore this space behind the private circle with your voice and give sound to it. Allow yourself to stay there for some time and be aware of how it feels like to be behind this private circle.

The improvisation can last from 5 - 12 minutes dependent on the security of the group.

After the sound has faded out it is important for the group leader to comment:

Keep standing in the same position with your eyes closed and allow yourself to let the sounds of the private room give resonance inside you.

2. Improvisation part. The social sound space- the social circle around yourself.

Instruction: In the second part of the improvisation imagine you are moving further out to the social space - to the social circle around yourself, where you make yourself open to influence and to be influenced by the other improvisers' sounds, You may get into dialogues or you may not. Most important is that you try to be aware of keeping in contact with the first private space when you move out into the social space. If you feel like losing the contact to the private space during the improvisation - stop and try to reestablish the contact to the private space, before you move out into the social space again and make yourself open to influence and to be influenced by others, or to develop ideas together with others.

The improvisation lasts from 5 to 12 minutes.

Again the group leader repeats:

Keep standing with your eyes closed and allow yourself to let the sounds from this social room give resonance inside you".

3. Improvisation part.

The omnipotent sound space - being the soloist

Instruction: In the third part of the improvisation allow yourself to move out into your omnipotent space - where you are allowed to fill out the entire outer space you are standing in with your special voice sounds. Don't worry about the others - they have exactly the same allowance. Think of yourself as a soloist standing on stage, trying to reach the audience at the back row very far away. Allow yourself to fill out the outer space and find your way to express the power you have inside yourself.

But - most important - during the improvisation don't lose the contact to the private space. Try to be aware of your expression as coming out of a line from your private space to your omnipotent space. If you feel you are losing contact to your private space allow yourself to stop and to reestablish this contact before you throw yourself into the improvisation again.

The improvisation lasts from 5 to 12 minutes.

The final instruction may sound:

Now keep standing with closed eyes and allow yourself to let the sounds from the third omnipotent sound space make a resonance inside you. Try also to recognize and inform yourself about the three different sound space - the private space, the social space and the omnipotent space without filling them out with voice sounds. Now sit down, A and B in pairs, and talk about the experience in the following form: A tells about his/her experience through all three sound space, before B starts to give his/her impressions of being a listener and, trying to imagine how it would feel like to be the person inside the sound space.

In this last part of the feedback from B it can be very helpful to have a partner whom A recognizes as very different

from him/herself - it may bring new insight and aspects to the self picture and self awareness of A.

After having shared the experiences in pairs their will be a verbal round within the total group where every person has the possibility to share the most important experiences and to get feedback from the group leader.

Reflections on Prototype Exercise 1.

As you may have guessed already people who feel very well improvising in the first, private space often feel very uncomfortable improvising in the third, omnipotent space - and vice versa.

For some students it can be a peak experience to allow themselves to be fully in the third soundspace not having to think about disturbing others. (The topic of being afraid of basically disturbing in sound giving is very very common.)

An art therapy student, who thought of herself as being totally unmusical suddenly got in contact with a very authentic, jazzlike voice quality which made her forget all about the others, and in reality gave her a feeling of being on a stage in a big music hall - totally swinging inside the voice expression. As she said: "If I hadn't had my eyes closed I would never ever have had the courage to let myself just be so much seduced by the power of my own voice."

A music therapy student once became very scared noticing that she was not really able to stay in the first sound space - it felt too empty, uncomfortable and scaring. She realized during the exercise that she might have something to work on in her individual self experience work, and she had the courage to admit that until the present day she didn't really understand why those self experience elements were part of the training program.

When working with psychiatric clients I have used my own experiences with this particular exercise to try to inform myself when being in instrumental or voice improvisation dyads.

I have noticed that to get in contact with patients with autistic features it is often necessary for me to stay in my private sound space with that deep contact to my body in order to be able to create an alliance with the client.

In improvisation work with schizophrenic patients I have often experienced that I have to be able to follow sometimes their expressions of being in the omnipotent sound space by allowing myself to move out in my omnipotent sound space - but most important without losing contact to my private sound space and my body awareness.

Knowing the sound space and having tried this exercise several times gives me a basic orientation in my way of being in contact with the clients.

The experiences of students with this exercise appears to be of great value when they move into more complex forms where they e.g. improvise with voices and move around, or they listen to improvised music and move around in a group where the guiding may sound like:

"Try to be aware of what is going on in the contact with yourself and the others during the improvisation."

The experience from the orientation exercise in the three sound space can also be transferred to the experience of moving around without using the voice or listening to music but only having the task of sensing where I am and where I want to be concerning body- and energy contact with the other group members.

After having experienced this exercise at the beginning of the first semester the students write down their personal statements on being in the three sound space and keep them in a closed file. By the end of fifth semester the exercise is repeated and the students write down again in the group situation before they one by one open the file from the first semester and read both descriptions and the differences for the group and the group leader.

The role of the group leader.

As a group leader of this exercise, it is very important that you are centered in the different sound space within yourself when guiding the students through the different improvisation parts. It is also extremely important to be very attentive with a free-floating consciousness, which allow you to follow each of the improvisers in their exploring work. I expect from myself as a group leader that I am able to give very individual feedback to everyone, and since the core idea of the exercise at least in the omnipotent space - is to allow the students to reexperiences the developmental stage of "See me - Hear me" I as a group leader very much move into the role of the attentive mother for kids in that stage - the mother who gives safety in framing, guiding the exploration fields for the students (kids) and also afterwards makes it clear to them that you have really heard them and seen them!!

Several times the verbal round has been the most important part for students, who on the one hand knew that they really did experience something important but who on the other hand never thought of themselves as being so important that I - as the group leader - would notice their special experience. Other students couldn't imagine the

group leader being able to overview all improvisers and therefore thought that she probably paid more notice to some of the others.

Of course one as a group leader shouldn't stay in this mother role - but it is a very important element within the work to enter this role and make it clear to yourself as a group leader, and maybe later on also make it clear to the group members.

In my guiding I underline the basic idea of the exercise - namely:

"Most important when you move into the social space (or the omnipotent space) is: - don't lose the contact with your private room. If this happens allow yourself to stop and re-establish this contact before you continue."

I want to mention, before continuing with the II. Prototype Exercise, that I use the word guiding both as a word for verbal instructions and for the nonverbal way of following each student group through the process of the exercise.

Prototype exercise 2. Sitting in a back to back position

This exercise I have developed first with patients and later on with students within the frame of Psychodynamic Movement work.

With patients I have used it only in individual work where I was the partner. With students I have used it both in individual work and group work where students work in pairs.

When splitting into pairs the students are told to choose a partner with whom they feel safe. Each pair is told to place themselves on a mattress on the floor, sitting back to back.

Guiding the "Sitting back to back" position.

The "Sitting back to back" position is very important for the outcome of the exercise. Instruction: "Try to sit very close to one another, so that the lower part of your back is in contact with your partner. Be sure that one person doesn't carry too much of the weight of the other, or vice versa. Place your legs as you feel is most comfortable for you - it may be crossed legs, bowed knees or with legs stretched out. Close your eyes and feel the contact with your partner through your back. Make your breathing deep and quiet and imagine yourself breathing all through your back and into your partner's back.

Let go of the lower jaw and allow yourself to feel a lot of space in your throat - let go around the roots of the tongue and prepare yourself to improvise with voice sounds based on your body sensations."

This sitting position can be the platform for several further instructions leading in the direction of discovering creativity or leading in the direction of getting in contact with different qualities of your inner child and your inner parents' representations.

For the first direction - exploring your creativity - the instruction might be:

1. "In the position you have taken now allow yourself to explore all the sound qualities and dynamics you can make with your voice - don't evaluate the sounds - just try them out and play with the possibilities - through this exploring phase allow yourself to feel the support through the back of your partner."

In the final phase of the improvisation the group leader might say, - "try to find a natural place to stop" - or "try to find a sound you would like to let be the last one, and fade it out."

After the improvisation: - "let the total sound impression resonate in your body."

2. "Start again with the exploration of your voice sound possibilities and try to find a specific sound, that you can identify yourself with just now. Stay with this sound and repeat it again and again through the whole improvisation part."

In the final phase of this improvisation part - "let the sound fade out slowly and let it resonate inside your body after fading out."

3. "Start again with the same sound and make from it a little melodic form where your starting sound will be the center tune in the melodic form. Make the melodic form so simple that you can repeat it over and over again and make it your personal melody here and now."

In the final phase of the improvisation - "let the melody fade out and let it resonate inside your body. Try to keep the melody as a small anchor inside yourself."

When using the "Sitting back to back" position for this creativity work, I let all students explore with voice sounds simultaneously. It gives safety to be part of a huge 'sound body' where there is no special attention on the single sound."

The instruction of working through three steps: chaos ñ repetition ñ form related to the "Sitting back to back" position is very good as a beginning exercise for anyone who has to start up doing improvisation work with body and voice. Generally the position gives a safety for most people. You feel supported in the back (where you can be very tense or feel very insecure) at the same time as no one is facing you or watching you directly.

After this exercise many students have spontaneously said: "Now I know better what the term "holding" is about. It is a body experience - like being a child being held by the mother, but still having the freedom to explore without being watched directly."

For those who feel insecure when improvising freely with their voice the idea of exploring without evaluation can be very important - it can turn the attention of evaluating each sound into the attention of wandering about any sound produced.

Most often I use this "Sitting back to back" position for student pairs to work on experiences of different qualities of the inner child and/or the inner parents.

The instruction might sound like:

"Divide the pairs into A and B.

A is the improviser, B is the supporter and the listener":

1. "A - try to get in contact with the quality of your inner child - the quality which is most present in your experience here and now. Stay with one quality and allow yourself to go deeply into it and to express all elements of the experience through your voice."

"B - listen carefully and give support through the back " or

"B - listen carefully and make a soft voice sound ñ repeating Improvisation as a sounding ground for the improviser."

"The group improvisation is finished when the last sound fade out - that means that if anyone is finished before that - do not disturb the other improvisers. You are all still a part of the improvisation until the last sound fade out."

Or the instruction may sound like:

2. "A - try to get in contact with a caring part of yourself - try to express this quality in voice sounds and be aware of where and how you feel it inside your body. B is listening and supporting through the back."

Or the instruction might sound:

3. "A - try first to get in contact with a caring part of yourself - try to express this quality through your voice. Be aware of where and how it feels like in your body. When this is clear - go on and get in contact with a part of your inner child, which you know you have difficulties in accepting. Allow this non-accepted part of yourself to be expressed through the voice sounds. Be aware of where and how it feels like in your body. When this is clear allow yourself to let those two different parts of yourself get into a dialogue. B is listening and supporting through the back."

Reflections on Prototype Exercise 2.

As you see, the variation possibilities are rich and you can explore all kinds of qualities concerning the inner child and the inner parents' representations and the dialogue between those parts (aspects of the personality) this way.

It is an intrapersonal art of working through those topics.

Of course you can also address the topics in a psychodramatic form where you let someone else role-play the different parts of yourself and let yourself choose a role or direct the role-play the way you want it to take form. There are lots of possibilities.

In this prototype exercise an important issue is that you work on a personal topic with closed eyes - being supported physically without being watched. Also it is very important that several students improvise simultaneously on the same topic. This creates a 'sound body' for the single improviser. You can express yourself as a soloist/performer on

this 'body' - at the same time as you are not alone with your sound in the outer space. The students very often get inspired or even provoked to go deeper by listening to someone else shouting or crying or screaming along or rushing into the most penetrating sounds.

Some students may feel very disturbed by the others - but in this kind of work there is no other way than to accept and try to express the disturbance and to find your own sound strength to break through the disturbing elements, or create an inner anchor to let out the disturbances until you are ready to develop a psychodynamic way of handling such disturbances. This problem can be understood as a sounding countertransference problem to deal with.

Finally the important issue is that the work takes place in your inner experience - in the inner movements, closely connected to body sensations.

This gives the students a possibility to recognize the quality of former experiences using their body as a tool for recognition.

I have used a variety of exercises within this "Sitting back to back" position, and I have experienced a lot of students getting in contact with early traumas or deep unknown recourses being able to express it in the most beautiful voice sounds.

"Individual within a group" working form as a result of the "Sitting back to back" exercise.

Often it can be necessary to let a student client, who has gone deeply into conflictual experiences, continue in an "individual within a group" working form, where the student client can explore the conflict with all group members as supporters and the group leader as the guiding therapist.

One example could be a student A having the experience of getting in contact with some anger but not really having the courage to express it in the "Sitting back to back" position, in the dyad working form. If A feels ready, A can be told to sit in the middle on a mattress with her partner B back to back with the hands of the group leader on her back and stomach to give further support and physical resistance. The group leader will pace the continuous process of expressing the anger and - most important - support A in accepting herself expressing that anger. The rest of the group in this kind of work mostly functions as physical supporters to B and as catalysts for A in doubling the sounds of A and encouraging her to stay in the process and go through it.

Most often an 'individual within a group' working form has the character of a kind of rebirthing work - giving birth to a forbidden expression e.g., and most often the work ends with A lying or sitting in the middle supported by the whole group, who improvise music with their voices instructed by the group leader to try to keep in contact with their heart energy during the improvisation, and with the intention of giving healing energy to their fellow student A.

It is often a very touching experience and produces the most wonderful spontaneous healing music.

I could go on writing about many, many different exercises, instructions, ideas and experiences from the working area of Psychodynamic Movement.

In this article it has been most important for me to outline the history and the transformations of the method and to give a few glimpses of some of my own exercises and working styles.

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CONCLUSION:

The main purpose of teaching Psychodynamic Movement as a continuous basic training method for music therapy students is:

- making the body of the future music therapist sensitive in such a way that he/she can count on personal body sensations and body awareness as a pathway to knowledge of orientation, directions forms intensity and transference/countertransference in the therapist- client relationship in music therapy working areas.

- the path to this knowledge might go through work with very basic or primitive feelings and their expressions. In Psychodynamic Movements it is most important that those feelings and expressions are connected with and recognized through body sensations.

Those two statements will - I think - be survival ideas of Psychodynamic Movement, the term of which was created by Mary Priestley and the method of which has undertaken several transformations during the generations.

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