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Limoux, September 22nd, 2009

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United Department of Homeland Security
Citizenship and Immigration Service

Re: Letter of recommendation for Ms. Chantal
DESMOULINS

To whom it may concern:

My name is Dr. Jacqueline VERDEAU- PAILLÈS.

I am a neuro-psychiatrist and a former in-house doctor and former Director of the Neurological Clinic at the University of Bordeaux, hospital psychiatrist and former Service Director and Director of Psychiatry, part-time lecturer first at the University of Montpellier and later at the University of Paris V - Rene Descartes and at the University of Luxembourg.

From 1988 to 1999, I was the Pedagogical Director of the Teaching of Music-therapy in Portugal (organized by the services for the handicapped in Funchal on the island of Madeira). From 2002 to 2006 I presided over the "Music-Medicine: Music in Special Education, Music-therapy" commission of the ISME (International Society for Music Education), giving lectures on this theme in New Orleans, Provo, Boulder, and Tampa (conferences and university seminars).

Starting in 1973, I developed therapies for artistic expression in my hospital practices (in Limoux and in the French District: Aude) and had the opportunity to meet Dr. Alain AMOUYAL and Ms. Chantal DESMOULINS in this context in 1985, just at the time that they were developing the protocols for their intended music-therapy program.

They had begun some interesting collaborations with my colleagues in France, Belgium, and Italy and their serious approach allowed me to sense their sincerity and their desire to participate in the development of music-therapy in France and in the world.

From our first meeting, I started using one or the other of their two therapeutic protocols in individual sessions with adult patients suffering from neurotic pathologies:

- receptive music-therapy,
- graphic expression under musical induction.

And indeed, listening to this music according to a rigorous methodology and in the progression suggested by Dr. Amouyal did have positive effects for several of the patients; the music helped the patients to bridge a stage of their therapy. By creating the right moment, this music, spread across a number of sessions, enters into resonance with the patients inner music, supporting emotional communication and the emergence of suppressed emotions and memories that can then be taken up in verbal psychotherapy.

It is undeniable that this technique helped certain patients to cross a certain level in their development, even in certain cases of severe neuroses. This test is certainly more than a projective test. It is a real therapeutic tool. (See: extract of report at the 1988 conference "Creation and Madness" organized by the Convergences Association.)

In 1987, inspired by my book "The psycho-musical evaluation and the personality", prefaced by Yehudi Menuhim, they conceived the evaluation tables that I corrected so that they could become real, working tools and an interesting foundation for studies to deepen the psycho-musical evaluation.

In 1988, I invited Chantal Desmoulin and Dr. C.A. Siegrist to present their "prototype of an experiment in a psychiatric setting based on original music" at two events: one in Beziers on the Theme "Creation and Insanity" organized at the municipal theater, and the other in Carcassonne as part of the Spring Session of the French Society of Psychopathology of Expression. I appreciated, in both cases, the remarkable quality of their performance, which was perfectly suited to the chosen themes.

Since then, Dr. Amouyal, Chantal Desmoulin, and myself have stayed in contact with the greatest mutual interest in our respective work. I have always appreciated receiving Dr. Amouyal's newest music and I was happy to provide them with over-seas contacts that will be able to help them in their progress.

Here is my opinion on Ms. Desmoulin's current projects. The organization of structured, regular musical activities of a certain length and frequency in facilities caring for patients suffering from Alzheimer's is likely to not only bring these patients moments of pleasure, but also to stimulate them in all their functions that have been disrupted by aging, memory loss, loss of mobility, and loss of communication. Most of the time, the music was associated with stages of their life, with happy or important events, or with beloved people. All of the receptive and active techniques using the music address emotionality and, because of this bias, are capable of stimulating the interest of patients suffering from the pathologies of aging, of moving them, and of awakening their memories. Seen in this light, the music offers structuring activities.

The Catharsis Technique is one of the music-therapy methods that can help to slow the development of the degeneration. What is more, the training in this technique as practiced by Ms. Chantal Desmoulin, with rigor and seriousness, allows one to insist not only on the importance of the methodology itself, but also on the importance of the human relationship with the patients, which can only reinforce the effectiveness of the efforts of the care-givers. I also know how important the ethic of this kind of care is to Ms. Desmoulin.

Therefore, I can only encourage her projects in the USA, a country where I myself also had the opportunity to collaborate with remarkable professionals.

I thank you for the time and attention that you have given this letter and send you my most respectful greetings.

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