



TONES, TUNES AND TIMBRE

CREATING A MUSIC-RICH
THERAPEUTIC ENVIRONMENT
IN EARLY CHILDHOOD MUSIC THERAPY

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COURSE OBJECTIVES

- ◉ Participants will describe how to create developmentally appropriate music space for early childhood music therapy.
- ◉ Participants will identify key features of developmentally appropriate early childhood music.
- ◉ Participants will learn and analyze music created specifically for therapeutic use in early childhood.
- ◉ Participants will learn and describe key components of selecting developmentally appropriate instruments for therapeutic use in early childhood.

EVIDENCE BASED PRACTICE

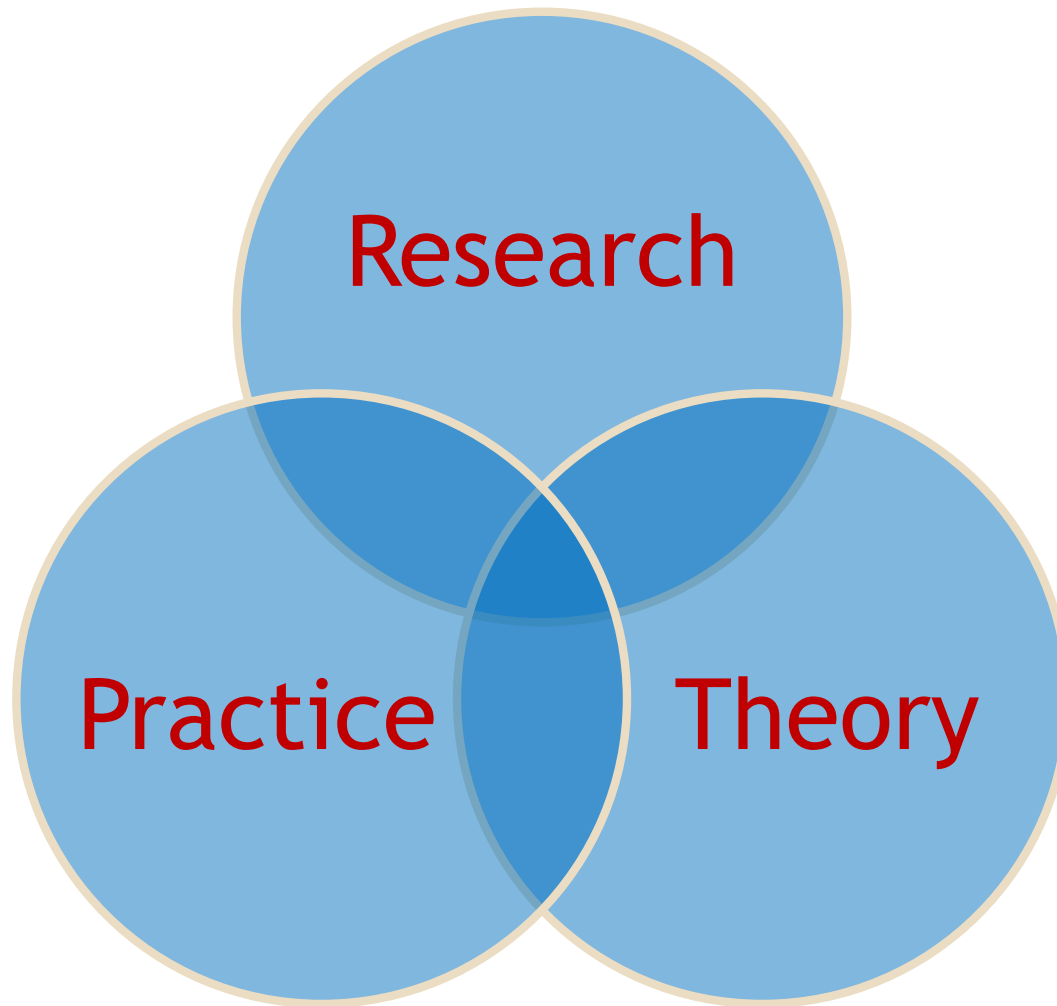
- “Three Different Components Defining EBP
(Evidence Based Practice)

- Best available research evidence
- Individual client factors
- Clinical expertise”



- Kern, P. (2012). Evidence-based practice in early childhood music therapy:
 - A decision-making process. *Music Therapy Perspectives*, 28(2), 116-123.

INFORMED PRACTICE



COURSE THEMES

- ◉ The Music Space
- ◉ Musical Elements
- ◉ The Music
- ◉ Instruments



THE MUSIC SPACE

Clinical space

Classroom

Home

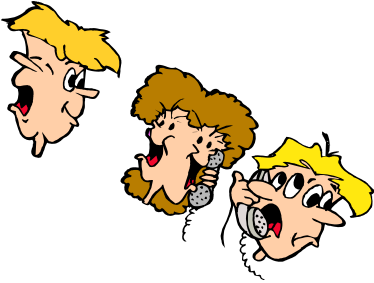
Community Location



- **Therapeutic music groups**
- **Individual music therapy**
- **Children and families**
- **Community based early childhood programs.**

THE MUSIC SPACE

Fantasy or Reality?



- ◉ Acoustic Environment
- ◉ Physical Environment
- ◉ Sensory Environment
- ◉ Social Environment

THE MUSIC SPACE

SETTING EXPECTATIONS

- | | |
|----------------------|--------------------------|
| ◉ Musicing | ◉ Musicing |
| ◉ Listening to music | ◉ Listening to child |
| ◉ Self Expression | ◉ Child directed |
| ◉ Instrument success | ◉ Instrument exploration |
| ◉ Movement freedom | ◉ Movement freedom |

Child

Grownup

THE IMPORTANCE OF THE MUSICAL ELEMENTS



PITCH AND MELODY

Awareness

Prefers higher pitch

Trust

Makes purposeful pitched sounds

Independence

Uses repeated sounds

Control

Follows melodic contour of familiar song

Responsibility

Matches pitch center

RHYTHM AND DURATION

Awareness

Rhythmic movement instinctual

Trust

Repetitive movements in response to music

Independence

Uses whole body rhythmically

Control

Groups according to meter and pulse

Responsibility

Plays beats and rests

TEMPO AND METER

Awareness

In simple time

Trust

Movements not synchronized to the music

Independence

Briefly uses meter

Control

Fast internal rhythm

Responsibility

Maintains steady beat

DYNAMICS AND TIMBRE

Awareness

Prefers familiar timbre

Trust

Focuses inward to 'lullabies'

Independence

Uses glissando

Control

Likes varied dynamics

Responsibility

Controls dynamics

HARMONY

Awareness

Prefers consonance over dissonance

Trust

Recognizes familiar melodies

Independence

No set tonal center

Control

Uses spontaneous and learned songs

Responsibility

Sings in both major and minor keys

STRUCTURE AND TEXTURE

Awareness

Transitory

Trust

Creates spontaneous melodies

Independence

Matches intensity of movement to music

Control

Imitates learned movements

Responsibility

Listens to the play of others

THE MUSIC EXPERIENCE



MUSIC THERAPY METHODS IN EARLY CHILDHOOD

RECEPTIVE MUSIC THERAPY

- ◉ Child-directed singing for regulation and attunement
- ◉ Music recordings for regulation and attunement
- ◉ Child-directed singing for engagement

MUSIC THERAPY METHODS IN EARLY CHILDHOOD

IMPROVISATIONAL MUSIC THERAPY

- ◉ Child/adult vocal improvisation
- ◉ Group vocal improvisation
- ◉ Child/adult instrumental improvisation
- ◉ Group instrumental improvisation
- ◉ Musical movement improvisation

MUSIC THERAPY METHODS IN EARLY CHILDHOOD

RE-CREATIVE MUSIC THERAPY

- ◉ Singing songs alone
- ◉ Singing songs in a group
- ◉ Child/adult instrumental songs
- ◉ Group instrumental songs
- ◉ Structured movement songs

MUSIC THERAPY METHODS IN EARLY CHILDHOOD

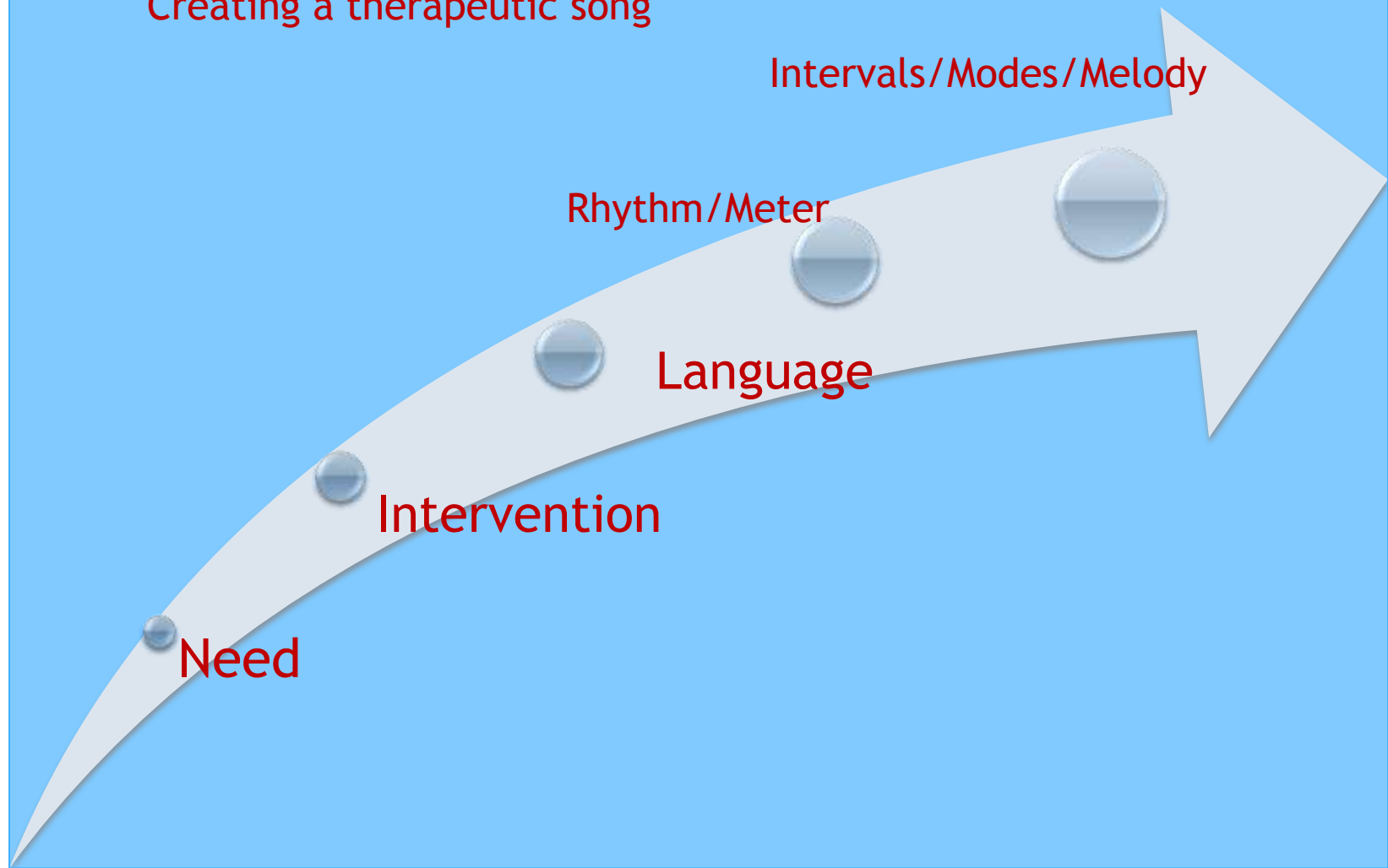
COMPOSITIONAL MUSIC THERAPY

- ⦿ Incorporation of child's music into composition
- ⦿ Song lyric substitution
- ⦿ Musical babble or spontaneous song fragments

SONGS



Creating a therapeutic song



THE MUSIC

You and Me Makes . . . We
A Growing Together Songbook



SONG MEANING IN EARLY CHILDHOOD

- ◉ Gathering
- ◉ Embedded
- ◉ Bonding
- ◉ Transition
- ◉ Instruments
- ◉ Movement
- ◉ Me
- ◉ My World



GATHERING SONGS

Gathering. Coming together in the same place.

- ◉ Robust rhythm
- ◉ Strong meter
- ◉ Clear structure
- ◉ Consistent meter

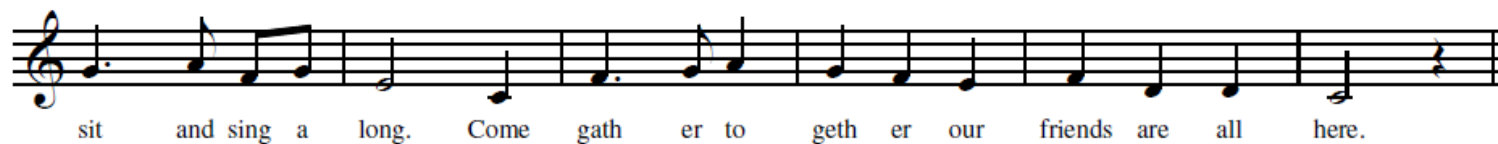


Come Gather Together

Adapted E.K.Schwartz

Traditional Melody

In a feeling of one



COME GATHER TOGETHER

- ◉ $\frac{3}{4}$ Meter
- ◉ Swinging or Swaying
- ◉ Feeling of One
- ◉ Bi-lateral movements
- ◉ Duration of rhythmic pattern
- ◉ Movement toward group
- ◉ Movement toward group members
- ◉ Peripheral attention
- ◉ Duration of movement

Musical Process

Clinical Process

Hey! Hey! Come and Play!

E.K. Schwartz

Lively in 2

C C/B F/A C/G D min/F C/E G G7 C C/B F/A C/G

Voice

Hey! Hey! Come and play. Come and play with me to-day. Hey! Hey! Come and play.
Hey! Hey! Come and play. Come and clap your hands to-day. Hey! Hey! Come and play.

D min/F C/E G G/D C D min E min

Come and play with me to-day. La la la la la la la la. La la la la la la la la.
Come and clap your hands to-day. La la la la la la la la. La la la la la la la la.

D min G7 G7 C C

La la la la la la la la. La la la la la la. Hey!
La la la la la la la la. La la la la la la. Hey!

EMBEDDED SONGS

Designed to support action and enhance emotional connection

- ◉ Transitory matching actions of child.
- ◉ Short and very spontaneous
- ◉ Musical structure less important
- ◉ The rhythm and meter stretch and shrink
- ◉ Melodic contour complements the ebb and flow of the activity.
- ◉ Harmony or interesting scales are used to mirror and explain



A Car on My Knee

E.K. Schwartz

Like a
Snare Drum

Spoken



A car on my knee. A car on my toe. A car on my bel-ly now it's time to go!
A truck on my knee. A truck on my toe. A truck on my bel-ly now it's time to go!
A bus on my knee. A bus on my toe. A bus on my bel-ly now it's time to go!

The musical notation consists of a single staff in 4/4 time. It begins with a snare drum pattern (indicated by the 'Like a Snare Drum' label) and is followed by a series of eighth and sixteenth notes. The lyrics are written below the staff, aligned with the notes. The piece ends with a double bar line and a wavy line indicating a fade-out.

I'm Okay

E.K. Schwartz

Calmly

Voice

I'm o - kay, (clap clap clap) I'm o - kay, (clap clap clap) I'm o - kay, (clap clap clap) I'm o - kay! (clap clap clap) I'm al-

a little faster

right. I'm o-kay. I can do it an - y way, I can make it al - right. I can do it day or night! I'm o -

kay, (clap clap clap) I'm o - kay, (clap clap clap) I'm o - kay, (clap) I'm o - kay!

BONDING SONGS

Simple repeated experiences teach the child to trust the world

- Singing voice
- Simple, repeated intervals
- Warm, perhaps 'cooing' timbre
- Rhythms are free
- Meter often mimics rocking
- Comfort to tension to comfort




Row It Faster

Adapted E.K. Schwartz

Traditional Tune

Slowly and gently

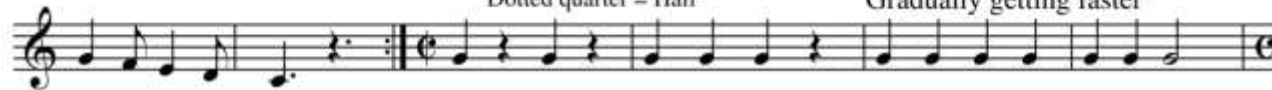
Voice



Row, row, row your boat gent-ly down the stream. Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly.

Dotted quarter = Half

Gradually getting faster



Life is but a dream. Oh! No! That's too slow! Time for us to go, go go!

Sing it very quickly!



Row your boat a lit-tle bit fast-er. Row your boat a lit-tle bit fast-er. Row your boat a lit-tle bit fast-er.



Time for us to go, go go. Row your boat a lit-tle bit fast - er. Row your boat a lit-tle bit fast - er.

Getting slower



Row your boat a lit - tle bit fast - er. Now let's go — slow.

My Brand New Friend

Adapted E.K. Schwartz

Folk Melody

Quickly

Voice



Jumping up and down with my brand, new friend. Jumping up and down with my brand, new friend.



Jump - ing up and down with my brand, new friend. Time to stop! 'Cause its the end.



One. Two. Here's what you do. Find a-noth - er friend to jump with you.

TRANSITION SONGS

What 'was' is not what 'will be'.

- Musical repetition
- Pairing transition songs with transitions
- Repetition and practice
- Reliable structure and time
- Use of scales, harmony, timbre, tempo and dynamics to mirror emotions
- Regularity of patterns



Good Morning to You

Adapted E.K. Schwartz

Freely
Harmonize with a single tone on F

Voice

Good morn - ing. Good morn - ing. Good morn - ing to you. Good

morn - ing. Good morn - ing. Good morn - ing to you.

I'm Getting Ready

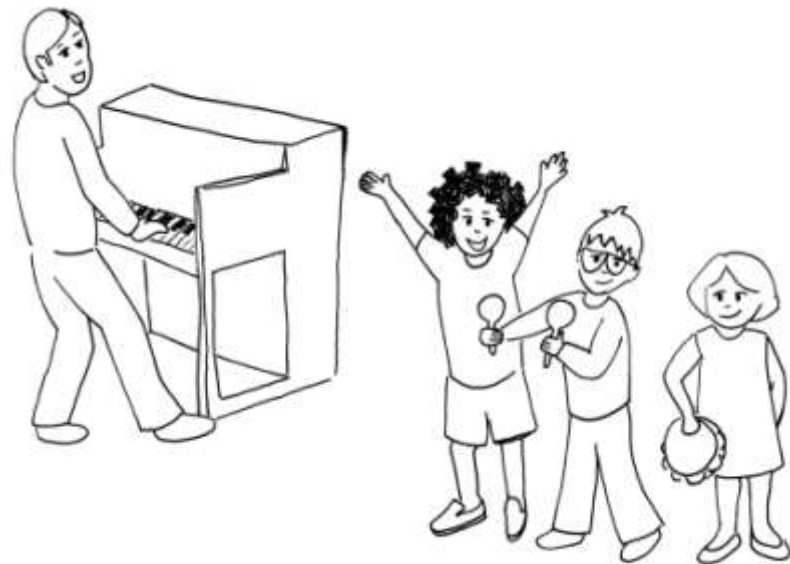
E.K. Schwartz

Sing straight or with a swing

Voice

I'm get-ting rea-dy, I'm get-ting rea-dy, I'm get-ting rea-dy to go, I'm get-ting
rea-dy, I'm get-ting rea-dy, I'm get-ting rea-dy to go, My
arms are by my side, My feet are on the ground, My eye are o-pen wide, My knees go up and down, I'm getting
rea-dy, I'm get-ting rea-dy, I'm get-ting rea-dy to go,

BEING IN THE MUSIC



INSTRUMENT SONGS

Allows for opportunities to explore other areas of growth - my body, my world, my ideas and myself

- An instrument is something outside of the child, but also something a child can use or transform
- Instruments give a clear and immediate response to an action
- Provide for curiosity and exploration
- Become an object of focus
- Can be shared



Music Is The Way

E.K. Schwartz

Harmonize with F# Pentatonic

Voice

The musical score is written on four staves. The first staff is labeled 'Voice' and contains the melody. The subsequent three staves provide accompaniment using the F# Pentatonic scale (F#, G#, A, B, C#). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'Mu-sic is the way to say, mu-sic is the way to say I love you. Love you. Love you, Love you, Love you, I love you, You love me. I love you. You love me. Mu-sic is the way to say, mu-sic is the way to say I love you.' The melody is simple and repetitive, using notes from the F# Pentatonic scale. The accompaniment consists of eighth and quarter notes, also using notes from the F# Pentatonic scale.

Mu-sic is the way to say, mu-sic is the way to say I love you.

Mu-sic is the way to say, mu-sic is the way to say I love you. Love you.

Love you. Love you, Love you, I love you, You love me. I love you.

You love me. Mu-sic is the way to say, mu-sic is the way to say I love you.

I Know Just How It Goes

E.K. Schwartz

Spoken rhythmic chant

Percussion
and voice



I can make some music 'cause I know just how it goes. I shake it by my head, and I shake it by my toes. I
I can make some music 'cause I know just what to do. I shake it on my hand and I shake it on my shoe. I
I can make some music 'cause I know just how to play. I shake it like my friends or I shake it my own way. I



shake it by my head and I shake it by my toes. Yes, I can make some music 'cause I know just how it goes.
shake it on my hand and I shake it on my shoe. Yes, I can make some music 'cause I know just what to do.
shake it like my friends or I shake it my own way. Yes, I can make some music 'cause I know just how to play.

MOVEMENT SONGS

In early childhood, music and movement is generally the same thing

- Connect movement contour to contour of musical melody
- Movement has duration just as music does.
- Movement also has dynamics and articulation
- Movement, like music, has tempo



The Leaves are Falling

E.K. Schwartz

Harmonize with G and D
alternating on the first beat of each measure

Voice

The leaves are fall - ing from the trees; they're twirl - ing round and round. ___

— The leaves are fall - ing from the trees; they're fall - ing to the ground. ___

Use G and D together in an open 5th

— Down. Down. Down. Down. Down. Down. Down. ___

— Down. Down. Down. Down. Down. Down. Down.

Phrygian Fun

E.K. Schwartz

With Exaggeration

Voice

Oom-pah dig-a dig-a oom-pah pah. Oom-pah dig-a dig-a oom pah pah. Oom-pah dig-a dig-a

oom pah pah. Oom-pah dig-a dig-a oom-pah pah. Oom pah oom-pah pah pah. Oom-pah oom-pah

pah pah. Oom - pah oom - pah pah pah. Oom - pah dig - a dig - a oom - pah pah.

PHRYGIAN FUN

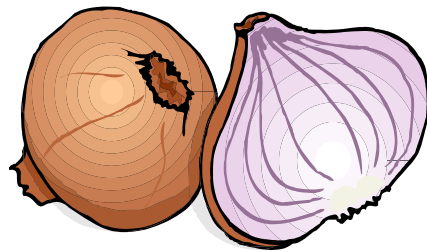
- ◉ Phrygian mode
- ◉ Emphasis on minor 2nd
- ◉ Use of ascending 5th
- ◉ Descending melodic contour
- ◉ Syncopation
- ◉ Physical grounding
- ◉ Expansion/contraction
- ◉ Focus of energy
- ◉ Rest/release
- ◉ Compelling movement to the final tone

Musical Process

Clinical Process

SONGS ABOUT SOMETHING

Themes



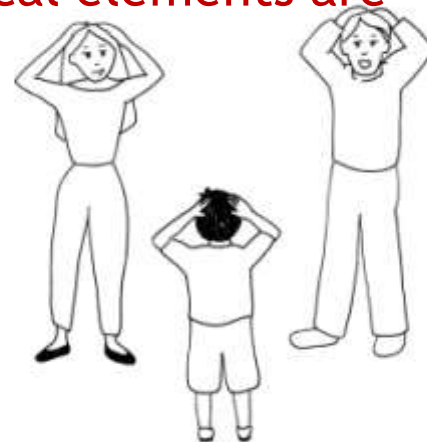
CONCEPTS

Peeling the Onion

SONGS ABOUT ME

Maybe the most important part of growing up is for the child to become 'me'

- Every musical element can be adjusted to echo what it is about 'me' that is special
- Timbre is very important
- Different keys, modes and scales create different moods
- Music can also be used to examine and explore abstract concepts of 'me'
- The words set the stage, but the musical elements are used to replicate the feeling



All Of This Is Me

E.K. Schwartz

Harmonize with D and A open 5th



From my head, head, head. To my toes, toes, toes. My eyes, my ears, my mouth, my nose. From my



hands, hand, hands. To my knees, knees, knees. And all of this is me, me, me. And all of this is me, me, me.



Me, me, me.

Me, me, me.

Me, me, me.

Me.

ALL OF THIS IS ME

- ◉ Harmonic Minor
- ◉ Natural Minor
- ◉ Intervals within triad
- ◉ Movement of structure toward the fundamental tone
- ◉ Inward focus
- ◉ Sense of self
- ◉ Thoughtful musical atmosphere
- ◉ Physical containment

Musical Process

Clinical Process

Today I Think I Won't Be Me

E.K. Schwartz

With rhythmic freedom

Piano

To - day I think I won't be me. I'll tell you who I'm going to be. To -

Verse 1

day I think I won't be me. I'll tell you who I'll be. I'll be a li - on in a zoo. And

I will come and fright - en you. I'll be a li - on in a zoo. And I will come and fright - en you.

So much fun...so little time! Here are some suggestions for other verses:

I'll be a princess with a crown...and I will twirl and dance around.

I'll be a hero, big and strong...I'll make things right when they go wrong.

I'll be a baby in mommy's lap...I'll close my eyes and take a nap.

SONGS ABOUT MY WORLD

When sharing an object or person with a young child, the grownup connects language to that object or person

- ◉ Lyrics label and describe and explain things
- ◉ Repetition allows for including detail within multiple verses while still maintaining a consistent melody
- ◉ Children who have difficulty processing or using language may respond better with novel melodies when different words or concepts are most important



Then, I Know It's Winter

E.K. Schwartz

Slowly in 2

Harmonize with ostinato on D and A

Voice



When I feel the cold in the air. When I hear the wind whirling round.
When my house is co - zy and warm. When the day turns quick - ly to night.

When I see the snow on the ground. Then, I know it's win - ter. ____ La la la la la la la la.
When the lights are shin - ing so bright. Then, I know it's win - ter. ____ La la la la la la la la.

La la la la la la la la. La la la la la la la la. ____ Then, I know it's win - ter. ____
La la la la la la la la. La la la la la la la la. ____ Then, I know it's win - ter. ____

Set the Table

E.K. Schwartz

With gusto

Voice

G7 C F

Set the ta - ble for the feast 'cause it's a hol - i -

C G7 C C G7 C

day. Set the ta - ble for the feast 'cause it's Thanks - giv - ing day!
(a spe - cial day!)

Suddenly slow and deliberate

G7 C G7 C

On the ta - ble put a mat. All the things will go on that.
Here's a nap - kin for my face. Put it in a spe - cial place.

G7 C D7 G7

Here's a cup and here's a plate and now my ta - ble's look - ing great!
Here's a fork, a knife, a spoon. I know the food is com - ing soon!

C A Tempo F

Set the ta - ble for the feast 'cause it's a hol - i -
Set the ta - ble for the feast 'cause it's a hol - i -

C G7 C G7 C

day. Set the ta - ble for the feast 'cause it's Thanks - giv - ing day!
day. Set the ta - ble for the feast 'cause it's a spe - cial day!

THANK YOU!

- For Full Power Point Presentation
- www.raisingharmony.com

