MUSICAL DEVELOPMENT THROUGH THE LIFE SPAN

Giving Voice to Intrinsic Music Responses in Music Therapy Practice

Radford University Music Therapy Symposium 2018

Elizabeth K. Schwartz, MA, LCAT, MT-BC

COURSE OBJECTIVES

- Participants will identify 5 developmental music-centered goals and objectives for use in music therapy.

- Participants will learn and participate in 5 music experiences/interventions designed to reflect developmental music-centered outcomes.

- Participants will develop and practice therapeutic vocal techniques to be used with a variety of clinical populations.

- Participants will learn how to use the voice to meet therapeutic needs and address clinical goals.

SYMPOSIUM SCHEDULE

Thursday March 15, 2018:

7-9 PM:
       7-8   Overview - Musical Developmental Levels/Responses
       8-9   Musicing and the creation or rehabilitation of 'self'

Friday March 16, 2018:

9 AM- 12 N:
       9-10   Music-centered thinking within clinical practice

       15-minute break

       10:15-11:15   Overview - Clinical use of the voice

       11:15-12   Clinical use of the voice- pitch, intervals, melody, timbre

12 N-1:00 PM: LUNCH

1-4 PM:
       1-2   Clinical use of the voice - rhythm, meter, structure

       15-minute break

       2:15-3:15   Clinical use of the voice - dynamics, tempo, harmony

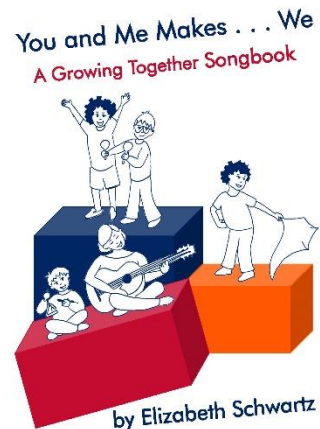   3:15-4   The voice in developmental music-centered practice

WWW.RAISINGHARMONY.COM/RADFORD2018

Elizabeth@RaisingHarmony.com

WWW.YouTube.com **Sprouting Melodies Channel**

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

by Elizabeth Schwartz

Sprouting Melodies®

A RH MUSICAL EXPERIENCE

CELEBRATE MUSIC

Celebrate Music! Celebrate Us!
E.K. Schwartz

MUSIC

SELF

Robb, S.L.. (2012). Gratitude for a complex profession: The importance of theory-based research in music therapy. *Journal of Music Therapy*, 49 (1), 2-6.

- "That is what makes our profession remarkable — its complexity, its diversity, and perhaps most importantly its dedication to advancing practice through increased knowledge about how music functions to address the complex needs of the people we serve."

Aigen, K. (2014). Music-centered dimensions of nordoff-robbins music therapy. Music Therapy Perspectives, 32(1), 18-29.

- "…mechanisms of music therapy process are located in the forces, experiences, processes, and structures of music."

— Leonardo da Vinci —

I have been impressed with the urgency of doing. Knowing is not enough; we must apply. Being willing is not enough; we must do.

"Consider the word "music" as a verb, not just a noun…to music."

Dr. Clive Robbins… *A Journey into Creative Music Therapy*

The Elements of Music

- **Pitch**
- **Timbre**
- **Rhythm**
- **Melody**
- **Duration**
- **Dynamics**
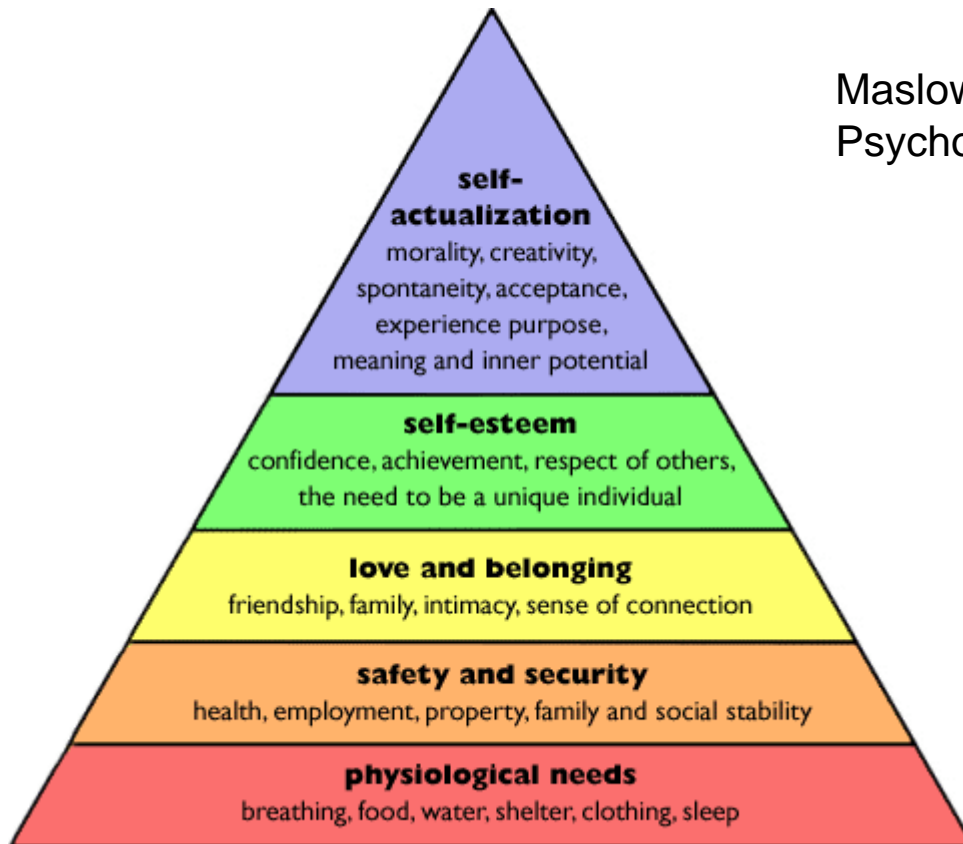- **Harmony**
- **Texture**
- **Structure**

Musical Developmental Levels

- Provide a framework for practice that can be used across models of music therapy and models of service provision
- Recognize that music development happens in a progression or sequence just as other developmental milestones
- Are not dependent on music learning
- Recognize that development can be horizontal or vertical.

Levels of Musical Development

- Awareness

- Trust

- Independence

- Control

- Responsibility

- E.K. Schwartz 2008

Maslow, A. H. (1943). A Theory of Human Motivation.
Psychological Review, 50(4), 370–396.

self-actualization
morality, creativity,
spontaneity, acceptance,
experience purpose,
meaning and inner potential

self-esteem
confidence, achievement, respect of others,
the need to be a unique individual

love and belonging
friendship, family, intimacy, sense of connection

safety and security
health, employment, property, family and social stability

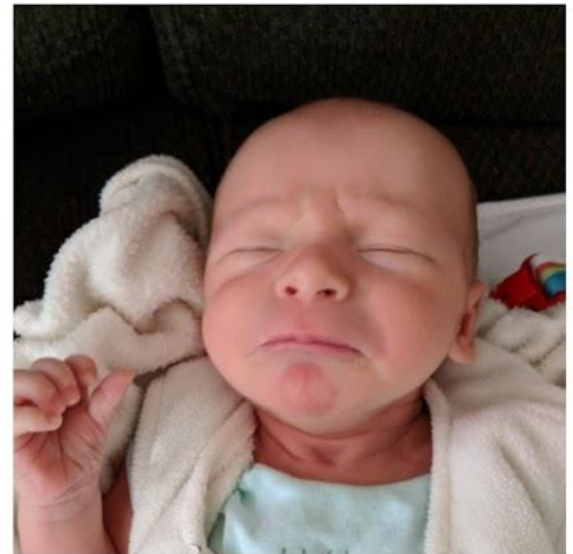**physiological needs**
breathing, food, water, shelter, clothing, sleep

Schwartz, E. K. (2008). Music, therapy, and
early childhood: A developmental approach.

Gilsum, NH: Barcelona Publishers.

Responsibility

Control

Independence

Trust
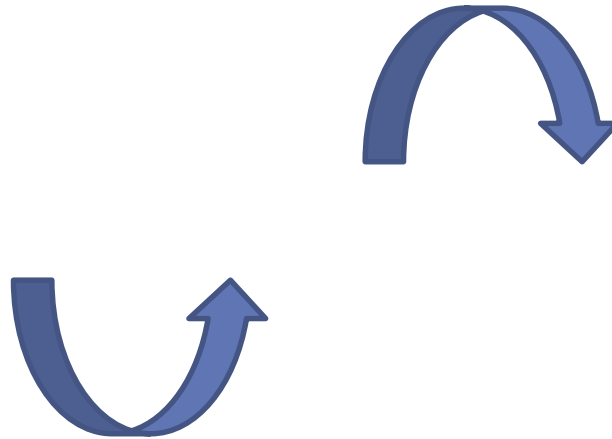
Awareness

Creating Self

Sustaining Self

Awareness

- Prefers higher pitches
- Recognizes changes in vocal timbre
- Prefers familiar timbre
- Rhythmic movements instinctual
- Recognizes changes in melody
- Prefers consonance over dissonance
- Transitory

Music, Therapy and Early Childhood: A Developmental Approach
Schwartz 2008

Trust

- Matches selected pitches
- Makes purposeful pitched vocalizations
- Focuses inward to lullaby singing, outward to play songs
- Movements are rhythmic but not synchronized
- Creates spontaneous melodies

Music, Therapy and Early Childhood: A Developmental Approach Schwartz 2008

Independence

- Sings mostly descending intervals
- Explores instruments purposefully
- Bounces and rocks rhythmically
- Claps hands
- Babbles with melodic inflection
- Begins to match intensity of movement to music

Music, Therapy and Early Childhood: A Developmental Approach
Schwartz 2008

Control

- Follows melodic contour
- Uses song fragments
- Uses both standard songs and spontaneous songs
- Can sing intervals of 2nd, 3rd, 4th, and 5th
- Imitates learned movements
- Imitates words before pitch or rhythm
- Practices through repetition

Music, Therapy and Early Childhood: A Developmental Approach
Schwartz 2008

Responsibility

- Increases ability to match pitch center
- Can shout and whisper
- Knows speaking voice from singing voice
- Imitates simple rhythm patterns
- Can maintain steady beat
- Can maintain play of instrument within a group

Music, Therapy and Early Childhood: A Developmental Approach Schwartz 2008

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

Bruscia, K. (2012). Musical origins: Developmental foundations for therapy. in K. Bruscia (Ed.), Readings on music therapy theory. Gilsum: Barcelona Publishers Llc. pp 195-204.

- "When conceived as a developmental process, music therapy has three main aims: to facilitate general development and growth by presenting experiences and learnings that a client needs at the current stage (e.g., language activities for three-year olds); to remediate or compensate for specific developmental disabilities (e.g., helping a mentally retarded or learning disabled adult learn how to read); and to return the client to a recurring developmental problem so that it can be resolved (e.g., helping an adult go back and learn how to be playful)."

Levels of Musical Development

- Awareness

- Trust

- Independence

- Control

- Responsibility

  - E.K. Schwartz 2008

Challenges to Development

- Genetic

- Environmental

- Social

- Trauma

- Health

2 – 7 years

2 – 7 years

- "Pathologies originating in this developmental period include the various types of psychoneuroses (borderline, obsessive-compulsive, depressive, hysteric, phobic, psychosomatic, etc.) (Wilber, Engler, & Brown, 1986)."

- "In music therapy, the experiences may involve singing, playing, improvising, composing, or listening, but in all cases, a "projective" approach is most relevant."

Bruscia, K. (2012). Musical origins: Developmental foundations for therapy. in K. Bruscia (Ed.), Readings on music therapy theory. Gilsum: Barcelona Publishers Llc. pp 195-204.

7-12 Years

- "Problems linked to this period involve what Wilber, Engler, and Brown (1986) call "script" pathologies (conflicts between roles or rules that govern one's behavior). Relevant approaches to therapy are more cognitive in nature and focus primarily on rational integration of dichotomies (e.g., Transactional Analysis, Rational Emotive Therapy, Construct Therapy)"

7-12 Years

- "In music therapy, the most relevant approaches are those that emphasize the relationship between the music and reality, and staying within the here-and-now: Is the music the way you wanted or intended it to be? Does it express what you are feeling or reflect what you are thinking? How pleased are you with what you did? How pleased are you with what others did? Does the other person's music fit him/her? ".

Bruscia, K. (2012). Musical origins: Developmental foundations for therapy. in K. Bruscia (Ed.), Readings on music therapy theory. Gilsum: Barcelona Publishers Llc. pp 195-204.

12-18 Years

- "According to Wilber, Engler, and Brown (1986), this is the period of "identity neuroses" (i.e., disorders related to the ability to free oneself from social roles and conventional morality, to develop one's own conscience and rationale, and to conceive of one's own life both hypothetically and philosophically)."

12-18 Years

- "Several conditions contribute to effective music therapy experiences during this period: musical structures or containers that are both needed and accepted by adolescents; musical freedoms that will facilitate release of physical tensions; lyrics that will express inner concerns about love, relationships, personal identity, sexuality, etc.; and interpersonal circumstances that focus on peer norms rather than roles, rules and norms established by authority; ensembles that allow intimacy and encourage individual expression with peer group support."

Bruscia, K. (2012). Musical origins: Developmental foundations for therapy. in K. Bruscia (Ed.), Readings on music therapy theory. Gilsum: Barcelona Publishers Llc. pp 195-204.

18+ Stage of Self-Definition

- "Kegan (1982) describes this period in terms of an "institutional self." It is the time when one determines one's own identity, formulates one's life goals, invests in the future, and sacrifices various things to achieve one's own personal dreams."

18+ Stage of Self-Definition

- "Music therapy experiences must be geared towards each individual's unique relationship to music (or their musical personality). This includes factors such as: whether music is a vocational vs. avocational interest, what musical skills and preferences the individual has, and exactly what aesthetic, recreational or psychological needs are fulfilled through music."

Stage of Intimacy

Stage of Intimacy

- "During this stage, the person defines him/herself interdependently, within the context of a love relationship: not dependently as in adolescence, nor independently as in the self-definition period. The self is seen as a system (as in the previous period), but one that interpenetrates the systems of others. "

- "Music therapy experiences likely to be relevant at this period are individual singing or instrumental lessons that focus on music for its own sake but within the context of an intimate student-teacher relationship; listening activities that expand one's views of the world; improvisational activities that explore musical and personal intimacy in various relational contexts (dyads, family, groups); and songwriting activities that synthesize individual and group feelings. "

Bruscia, K. (2012). Musical origins: Developmental foundations for therapy. in K. Bruscia (Ed.), Readings on music therapy theory. Gilsum: Barcelona Publishers Llc. pp 195-204.

Existential (Midlife) Crisis

- "At the core of existential struggles are depression over the perceived meaninglessness of life, confrontation of one's own mortality, dread of aging, feelings of alienation and isolation, aborted self-actualization, and anxiety over life's realities. Often the person realizes that his/her way of life is somehow inauthentic—that his/her overt behavior or manifest personality is not consistent with covert processes or latent desires or wishes. "

Existential (Midlife) Crisis

- "Music therapy experiences during this period should present music for what it is—nothing more or less significant than anything else in life. The secret is to entice and re-engage the person's interest or to scintillate the senses or imagination in a new way—not because it is meaningful to be excited about music, but simply because it is enjoyable."

Bruscia, K. (2012). Musical origins: Developmental foundations for therapy. in K. Bruscia (Ed.), Readings on music therapy theory. Gilsum: Barcelona Publishers Llc. pp 195-204.

Transpersonal Stage

- "The transpersonal stage moves the individual from self-actualization to transcendence of self, from intimacy to spiritual union, from an understanding of the finiteness of time and space to experiences of timelessness and spacelessness, from causal explanations to understandings of what is, and from personal goals to spiritual surrender. "

Transpersonal Stage

- "This is the period when musical experience approaches the sublime. One is no longer limited by musical abilities and preferences; one's musical personality is no longer a closed system; the existential significance of music is no longer an issue. Music becomes the container of all life forms and all life experiences. "

Sustaining Self

Responsibility

Control

Independence

Trust

Awareness

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Elizabeth@RaisingHarmony.com

WWW.YouTube.com **Sprouting Melodies Channel**
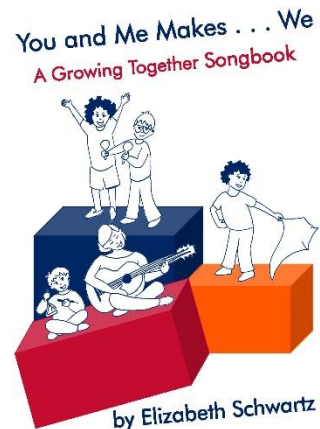
The Music Self

Aigen, K. (2014). Music-Centered Dimensions of Nordoff-Robbins Music Therapy. Music Therapy Perspectives, 32(1), pp. 18-29.

- "In music-centered thought, music is a medium of experience. It is indispensable. In this way of thinking, musical experiences are more akin to the travel involved in hiking in the mountains than to the travel involved in getting to work. Just as one would not do without the travel in the hiking example because the trip itself is the focus, in music-centered work one would not do without the musical experience because it also is the focus. Hence, there is a unity of means and ends as regards the music in music-centered theory."

Musicing
Creation, rehabilitation, or sustaining of 'self'

The Voice

- Common musical expression for all

- Common access for all

- Immediate, ready, present

The voice in therapy.   Or…

The Voice in therapy.

The Elements of Music and Vocal Techniques

- Pitch
- Intervals
- Melody
- Phrasing
- Timbre
- Texture

- Articulation
- Rhythm
- Tempo
- Meter
- Dynamics
- Structure

Vocal Techniques
and the Elements of Music

- Breath
- Resonance
- Affect
- Posture

- Words
- Rhymes
- Vowels
- Consonants

Juslin, P. J. and Sloboda, J. A. (Eds.) (2001) *Music and emotion: Theory and research.* Oxford, U.K.: Oxford University Press.
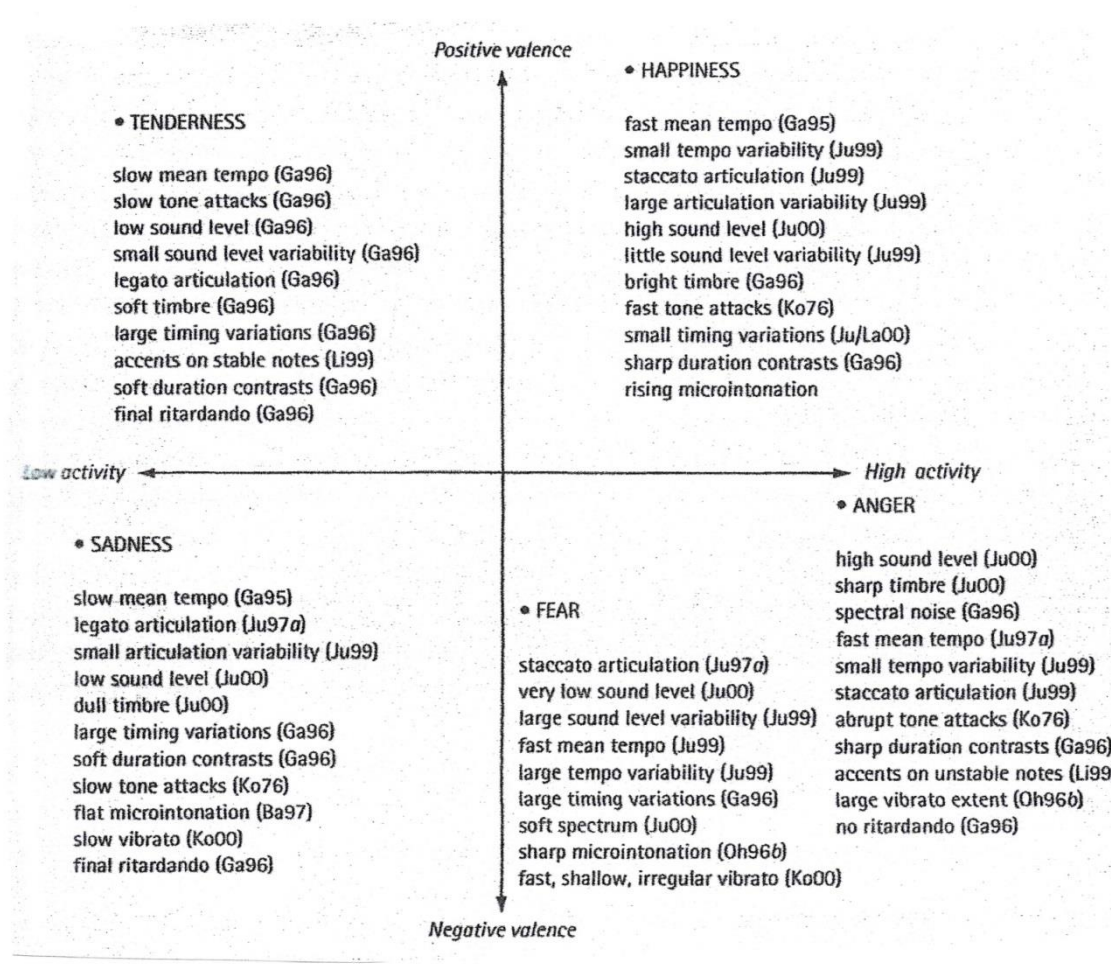
Pitch:

- Pitch has defined frequency.
- Pitch is described using words such as high or low.
- Pitch is not changed by changes in dynamics or rhythm.
- Pitch production can be measured. Pitch reception is more difficult to measure.
- Human beings have pitch thresholds beyond which the pitch is not heard but can be measured or perceived by other animals.
- Certain pitches grouped together are called scales. The scales used to create melodies are often specific to cultures.
- (Schwartz 2008)

Pitch Variation

Pure tone
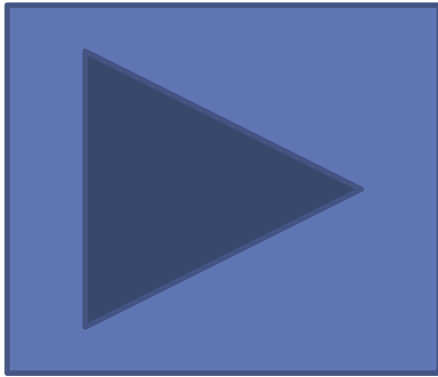
Vibrato
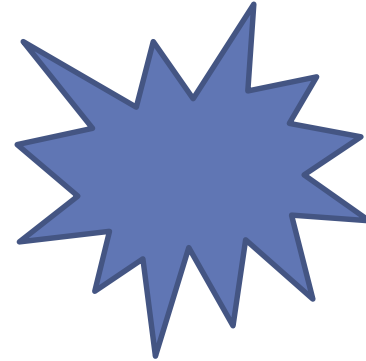
Pitch - Frequency
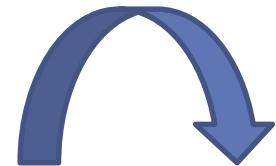
Pitch & Key Choice

- Familiar – Same key structure
- Comfortable for therapist
- Comfortable for client
- Comfortable for staff
- Blending with acoustic environment
- Contrasting with acoustic environment

Intervals

Vertical

Horizontal
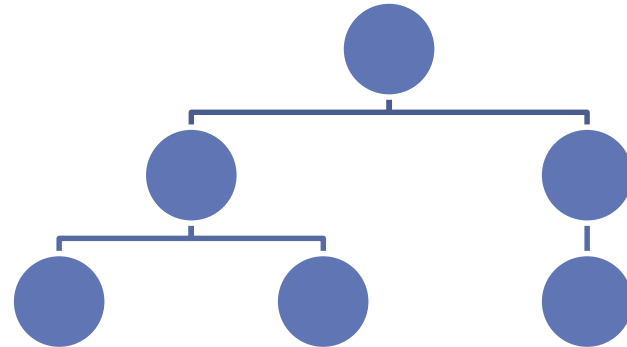
Melody:

- Melody is created when two or more pitches are combined in a sequence.
- The distance between two pitches in a melody is called an interval.
- Melodies can be repeated and maintain their uniqueness despite changes in rhythm, duration, or dynamics.
- Melodies can also be conserved using different frequencies as long as the intervals are maintained in the sequence.
- Some melodies have come to have meanings attributed to them both within cultures and across cultures. (Schwartz 2008)

Melody and Phrasing
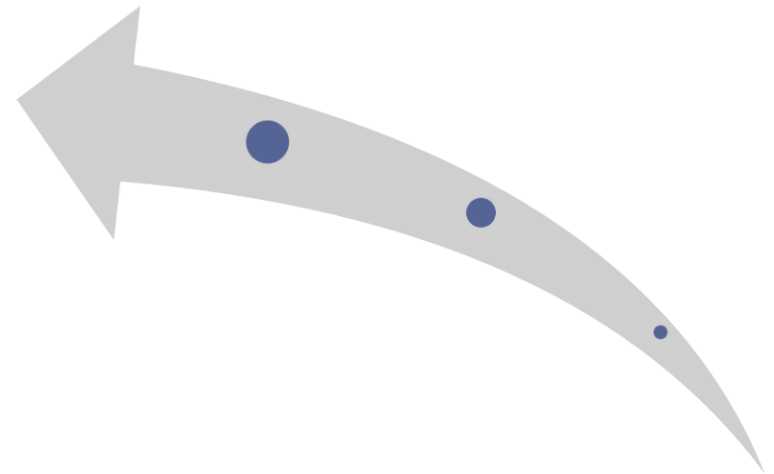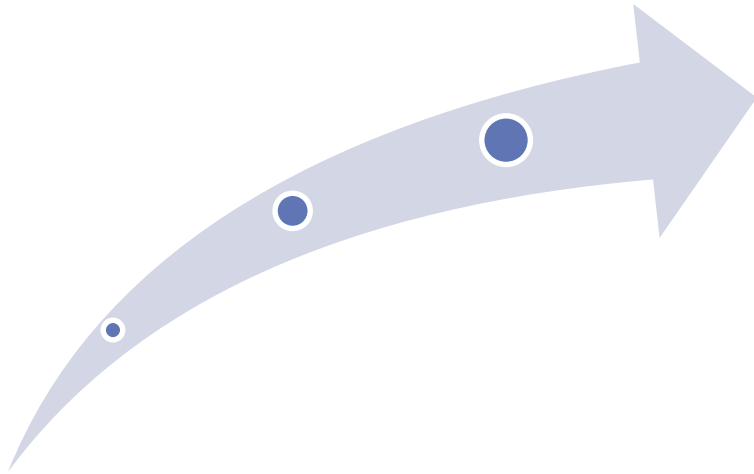
Timbre:

- Timbre is the quality of a sound that is not its pitch, dynamics, or duration.

- Timbre is dependent on the source of the sound.

- Timbre is usually described using language rather than notation.

- The same instrument or voice can have different timbres.

- (Schwartz 2008)

Texture:

- Texture is the amount of musical material being sounded at the same time.

- Texture can be sparse or dense.

- The material making up the texture can be similar or dissimilar.

- The ability to perceive individual pieces that make up texture changes with each person.

- It is not necessary to perceive each piece separately in order to perceive texture. (Schwartz 2008)

Timbre and Texture

Timbre
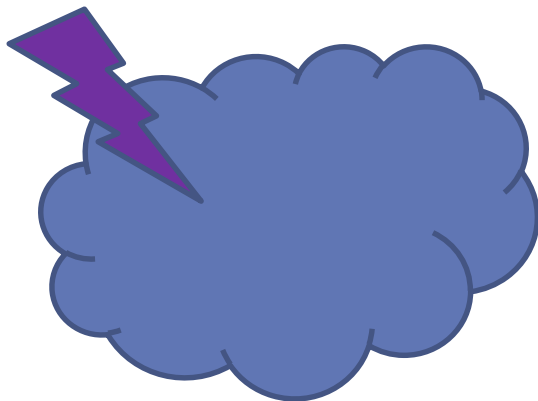
Texture
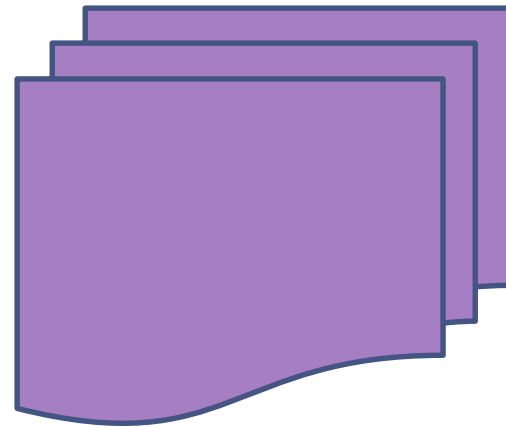
Harmony:

- Harmony occurs when two or more pitches are sounded at the same time.

- Harmony does not change melody but can change our perception of melody.

- Harmony is often created using a predictable sequence of intervals.

- These sequences of harmonic changes seem to be specific to different cultures.

- Perception of particular intervals in harmony appears to create similar physiological changes in people.

- Emotional meaning has been ascribed to harmony in many cultures. Some of this emotional meaning seems to be cross-cultural. (Schwartz 2008)

Rhythm:

- Sounds or sights or movements that repeat at regular timed intervals can be described as rhythm.
- Rhythms can occur as single patterns or as an underlying foundation of beat.
- Rhythm can be organized into groupings, commonly known as meter.
- Rhythm can be maintained in different speeds, commonly known as tempo.
- Rhythm can be felt or seen or heard.
- (Schwartz 2008)

Duration:

- Duration is the length of time a sound is produced or heard.

- Duration can be long or short and can be measured against an outside standard such as the clock or measured in reference to another duration.

- Duration is a fundamental principle of rhythm. Duration can be altered without altering pitch or melody.

- Changing duration often affects how we perceive rhythm.
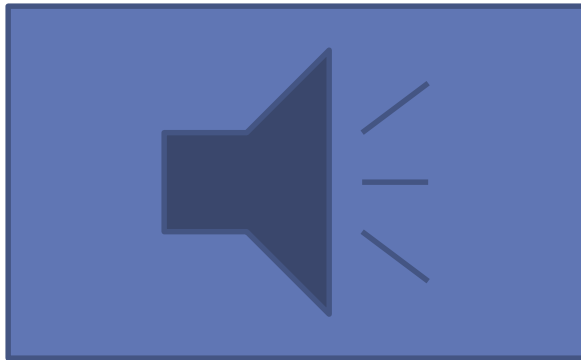- (Schwartz 2008)

Articulation
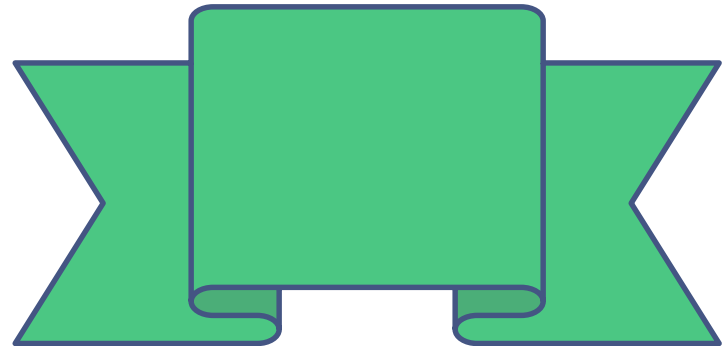
- Consonants
- Attack
- Legato
- Staccato
- Marcato

Rhythm

- Duration
- Space
- Movement
- Regularity
- Syncopation

Articulation and Rhythm

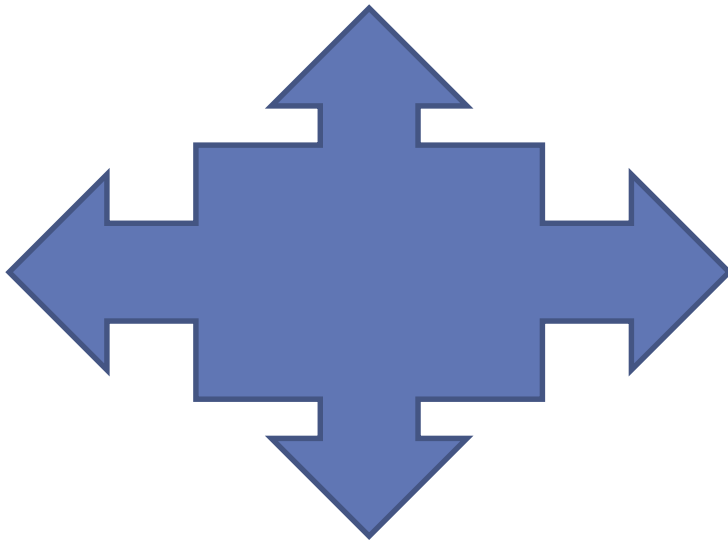Articulation

Rhythm

Tempo and Meter

Tempo

- Steady
- Fluctuating
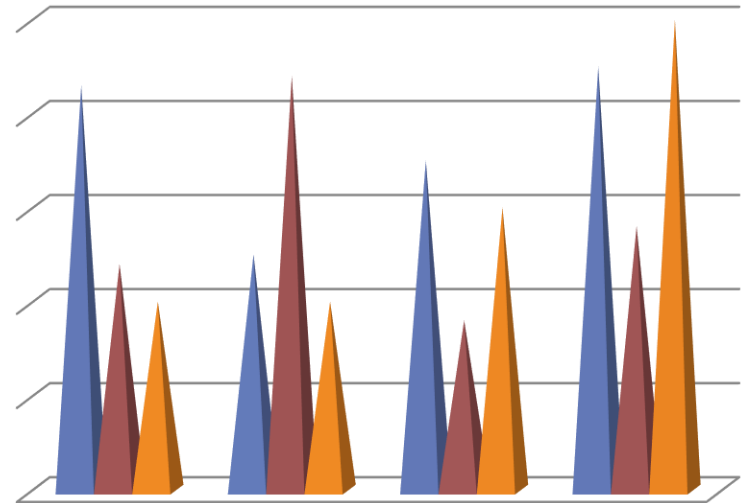- Spaces
- Accelerando
- Ritard
- Pause

Meter

- Emphasis
- Articulation
- Movement
- Momentum
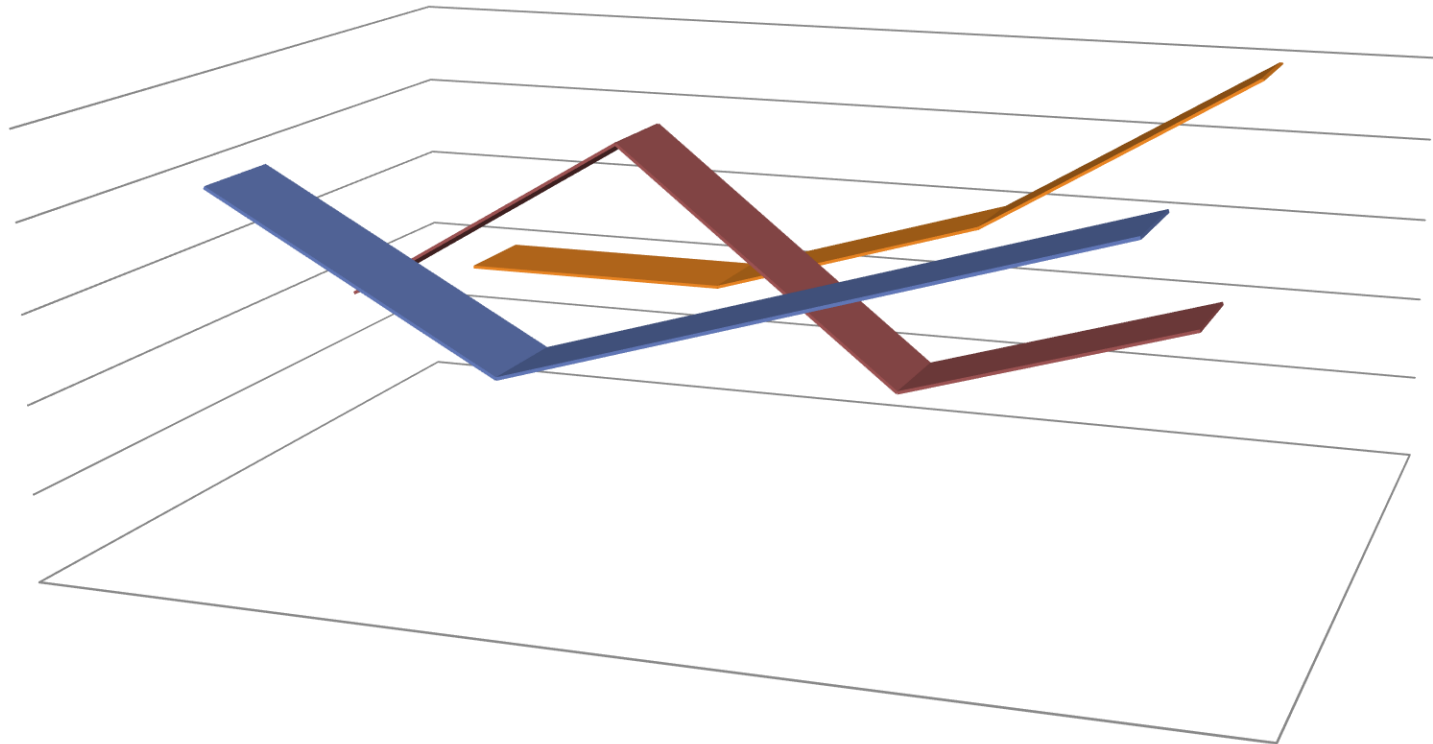- Organization
- Body percussion

Tempo and Meter

Tempo

Meter

Dynamics:

- Dynamics is how loud or soft a sound is and can be measured by an outside standard such as decibels or in relation to another sound (louder or softer).
- Changes in dynamics cause physiological changes that have the potential to be damaging to the mechanisms of the ear.
- Changes in dynamics do not affect pitch, melody, rhythm, or harmony.
- Differing dynamics in music using more than one sound can affect the perception of texture. (Schwartz 2008)

Dynamics

Dynamics

- Variable
- Consistent
- Decibels
- Gradual
- Sudden
- Predictable
- Unpredictable

Structure:

- Structure is the organization of all the musical elements.
- Structure provides beginnings and endings and uses repetition and development in support of the whole.
- Structure is the opposite of random sounds. Structure allows for musical expectations.
- Structure gives the music experience the capability of being remembered, recalled, and repeated.

(Schwartz 2008)

Structure

Structure

- Tempo anticipation
- Meter anticipation
- Anticipation in pauses
- Clear initiation of sounds
- Anticipation of ending
- Organization

Music Therapy and the Musical Self

- Create therapeutic relationships
- Build trust
- Establish boundaries
- Provide acknowledgement and reflection
- Increase communication
- Develop reciprocity
- Encourage initiation
- Expand interaction
- Improve motor skills
- Decrease anxiety
- Integrate sensory responses
- Internalize vocalization as a means of self-expression.

Leonardo da Vinci

I have been impressed with the urgency of doing. Knowing is not enough; we must apply. Being willing is not enough; we must do.

AZ QUOTES

THANK YOU!

Elizabeth@RaisingHarmony.com