Sprouting Melodies Institute:
Musicking Through the Lifespan to Build Community

Meredith R. Pizzi, MPA, MT-BC & Elizabeth K. Schwartz, MA, LCAT, MT-BC
AGENDA

9:00-9:20  Course Overview
9:50-10:10  Using the elements of music across developmental levels
9:20-9:50  Musical developmental levels & responses
10:10-10:25  Break
10:25-11:45  Developmental approaches through the lifespan
11:45-12:00  Break
12:00-12:30  The Arc of Development at the Beginning and End of Life
12:30-1:00  Morning reflections and takeaways
1:00-2:00  Lunch break
2:00-3:00  The Pyramid Model
3:00-3:30  Developmental Framework as it applies to Community
3:30-3:45  Break
3:45-4:45  Building Community through musicking
4:45-5:15  Small Group Breakouts
5:15-5:30  Takeaways and Wrap up
**LEARNER OBJECTIVES**

- Participants will identify 3 key components of a musical developmental perspective in music therapy (CBMT BCD II A 4 (d))
  - *Awareness, trust, independence, control, responsibility*

- Participants will identify how musical developmental levels are expressed throughout the lifespan (CBMT BCD I B 3 (d))
  - Behaviors for different ages

- Participants will articulate how the Developmental Levels theory and the Music Therapy Pyramid Framework can be used to build community through music therapy (CBMT BCD II.A.4.c,d,e,f)

- Participants will learn and participate in 5 music experiences/interventions designed to reflect developmental music-centered outcomes. (CBMT BCD II.A.2)
I have been impressed with the urgency of doing. Knowing is not enough; we must apply. Being willing is not enough; we must do.
YOU BRING YOU

- We will share theoretical and practice foundations of this approach that will then provide you the foundation for music as a primary experience in which individuals join together to create community.
The Gift of a Framework

- We will articulate how what we do as music therapists fits together within larger community and social settings across the lifespan.
- We will not tell you to change your interventions, repertoire, or songs, but we will give you new ways of thinking about them.
- We will encourage you to think outside the clinic walls.
- We will advocate for thinking about a broader based community context for music therapy.
- We will help you to articulate to others, including stakeholders, funders, families, clients, administrators, and other music therapists that, yes, this is music therapy!
SHARED LANGUAGE CREATES COMMUNITY
ELEMENTS OF MUSIC

Pitch ▪ Timbre ▪ Rhythm ▪ Melody ▪ Duration
Dynamics ▪ Harmony ▪ Texture ▪ Structure
CATEGORIES OF SONGS

(GEHERZ, 2012)

Gathering  Instruments
Embedded  Movement
Bonding  Me
Transitions  My World
“Consider the word “music” as a verb, not just a noun... to music.”

Dr. Clive Robbins... A Journey into Creative Music Therapy
MUSICING - MUSICENDING
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.
“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.”

Sheri Robb

“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.”
“...mechanisms of music therapy process are located in the forces, experiences, processes, and structures of music.”

Ken Aigen
MUSICKING: Therapeutic Strategies and Interventions

- create therapeutic relationships
- build trust
- establish boundaries
- provide acknowledgement and reflection
- increase communication
- develop reciprocity
- encourage initiation
- expand interaction
- integrate self into a cohesive group.
Rehabilitating Self
Sustaining Self
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
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 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th}, and 5\textsuperscript{th}
- 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
BREAK
INDIVIDUALITY

E.K. SCHWARTZ 2010

Individuality means I am I and you are you
But sometimes there are things to do
That really need two

Individuality means you are you and I am me
But sometimes there are things to do
That really need three

Individuality does not mean keeping score
‘Cause sometimes there are things to do
That really need four

Individuality can make us feel alive
But sometimes there are things to do
That really need five

Individuality and team work often mix
‘Cause sometimes there are things to do
That really need six

Individuality means sometimes I must blend in
‘Cause sometimes there are things to do
That really need seven

Individuality; can I participate?
Yes, sometimes there are things we do
That really need eight

Individuality means you, me, us and we
‘Cause when we work together
It turns out successfully
“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).”

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**Ken Bruscia**

LEVELS OF MUSICAL DEVELOPMENT

Awareness
Trust
Independence
Control
Responsibility

(E.K. Schwartz, 2008)

CHALLENGES TO DEVELOPMENT

Genetic
Environmental
Social
Trauma
Health
“In music therapy, the experiences may involve singing, playing, improvising, composing, or listening, but in all cases, a "projective" approach is most relevant.”
“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? “.

“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.”

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

“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.”

Stage of 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.”

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. “

18+ YEARS

BREAK
RESPONSIBILITY
CONTROL
INDEPENDENCE
TRUST
AWARENESS
MUSICING:
CREATION, REHABILITATION, SUSTAINING OF ‘SELF’
<table>
<thead>
<tr>
<th>Awareness</th>
<th>Prefers higher pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trust</td>
<td>Makes purposeful pitched sounds</td>
</tr>
<tr>
<td>Independence</td>
<td>Uses repeated sounds</td>
</tr>
<tr>
<td>Control</td>
<td>Follows melodic contour of familiar song</td>
</tr>
<tr>
<td>Responsibility</td>
<td>Matches pitch center</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Attribute</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness</td>
<td>In simple time</td>
</tr>
<tr>
<td>Trust</td>
<td>Movements not synchronized to the music</td>
</tr>
<tr>
<td>Independence</td>
<td>Briefly uses meter</td>
</tr>
<tr>
<td>Control</td>
<td>Fast internal rhythm</td>
</tr>
<tr>
<td>Responsibility</td>
<td>Maintains steady beat</td>
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DYNAMICS AND TIMBRE

<table>
<thead>
<tr>
<th>Awareness</th>
<th>Prefers familiar timbre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trust</td>
<td>Focuses inward to ‘lullabies’</td>
</tr>
<tr>
<td>Independence</td>
<td>Uses glissando</td>
</tr>
<tr>
<td>Control</td>
<td>Likes varied dynamics</td>
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<tr>
<td>Responsibility</td>
<td>Controls dynamics</td>
</tr>
</tbody>
</table>
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
Sprouting Melodies is an effective program model supporting young children and their families. In the years since its inception, the theoretical underpinnings of Sprouting Melodies have been applied to supporting a developmental approach to music therapy across the lifespan. Whether or not you’ve taken the Sprouting Melodies Training, this course will inspire you to rethink your approach, reevaluate your interventions, and transform your clinical practice. Join us as we examine how a development framework can be applied for all ages and how development can be considered in building communities. The presenters will share extensive music interventions and resources as well as innovative community practices that you can take home with you.
DESCRIPTION

This presentation will guide participants to a deeper appreciation of the music inherent in human experience across the lifespan through a detailed examination of developmental music responses. The emphasis will be understanding music as a valued component in overall development of self and community. Connections will be made between musicking and specific music interventions and the creation or rehabilitation of ‘self.’ We will also discuss how to build and grow community within a Musical Developmental Framework (Schwartz, 2008). This knowledge will lead toward an examination of a music-centered way of thinking within clinical practice that uses the music and its elements as the intervention. A 2014 article by Aigen on music-centered practice within the Nordoff/Robbins model of music therapy helps to define what it means to be music-centered by explaining “…mechanisms of music therapy process are located in the forces, experiences, processes, and structures of music.”
DESCRIPION

The theoretical and practice foundations of this approach will then provide the foundation for supporting music as a primary experience in which individuals join together to create community. Participants will examine how to use this knowledge to establish therapeutic strategies and interventions that create therapeutic relationships; build trust; establish boundaries; provide acknowledgement and reflection; increase communication; develop reciprocity; encourage initiation; expand interaction; and integrate self into a cohesive group.
• Take a step back; take a step away
• When you see a friend and you want to play
• Look him in the eye, and here’s what you say
• Say – “Hey, friend, come on over and play”
• Look him in the eye; but stay in your place
• Kids don’t really like it when you get in their face
• Look him in the eye and here’s what you do
• Say – “Hey, friend, can I play with you?”