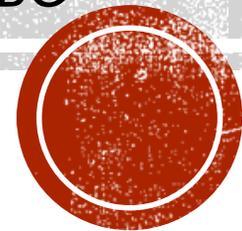


Sprouting Melodies Institute:

Musicking Through the Lifespan to Build Community

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



Raising Harmony

Music Therapy for Young Children

AFTERNOON

- 2:00-3:00 The Pyramid Model
- 3:00-3:30 Developmental Model for Building 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

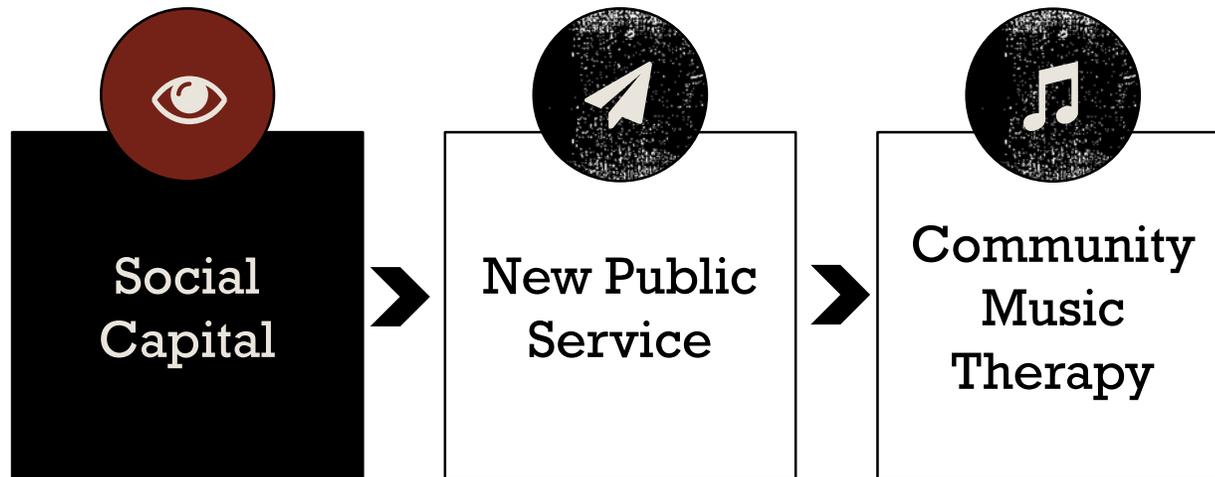


LEARNER OBJECTIVES

- 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)



Social Capital



Networks +
Norms +
Social trust =

*coordination and cooperation
for mutual benefit*

"Bowling Alone: America's Declining Social
Capital," By Robert Putnam (1995)



New Public Service



Active and involved
citizenship and democracy

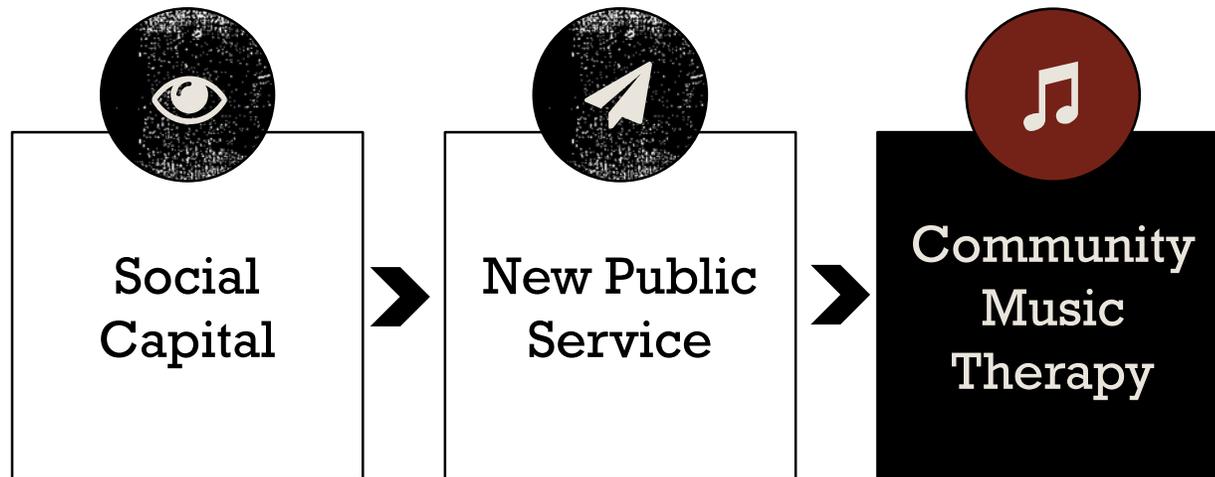
Engage citizens in
governance

Local government is
responsible "to help create
and support 'community.'"

(Denhardt & Denhardt, 2000)



Community Music Therapy



A reflective and responsive philosophy of music therapy that focuses on the two-way connections between individuals and communities.

(Pizzi, 2017)



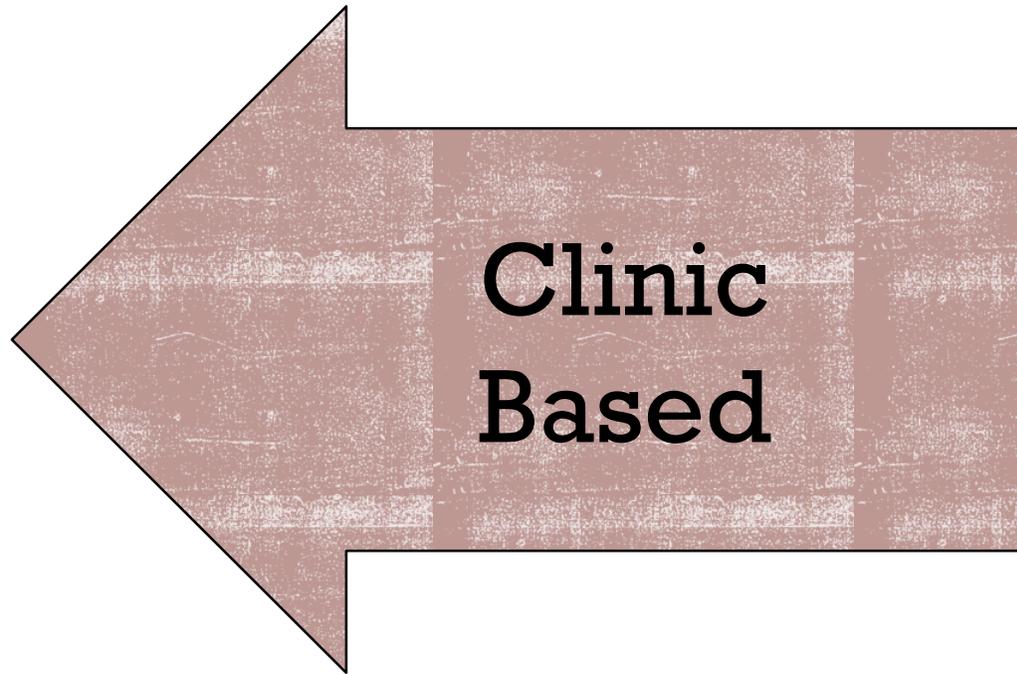


“An integral therapist stays reflexive at the macro and micro level and thinks the way the client needs him to think, not the way of thinking the therapist has already adopted.”

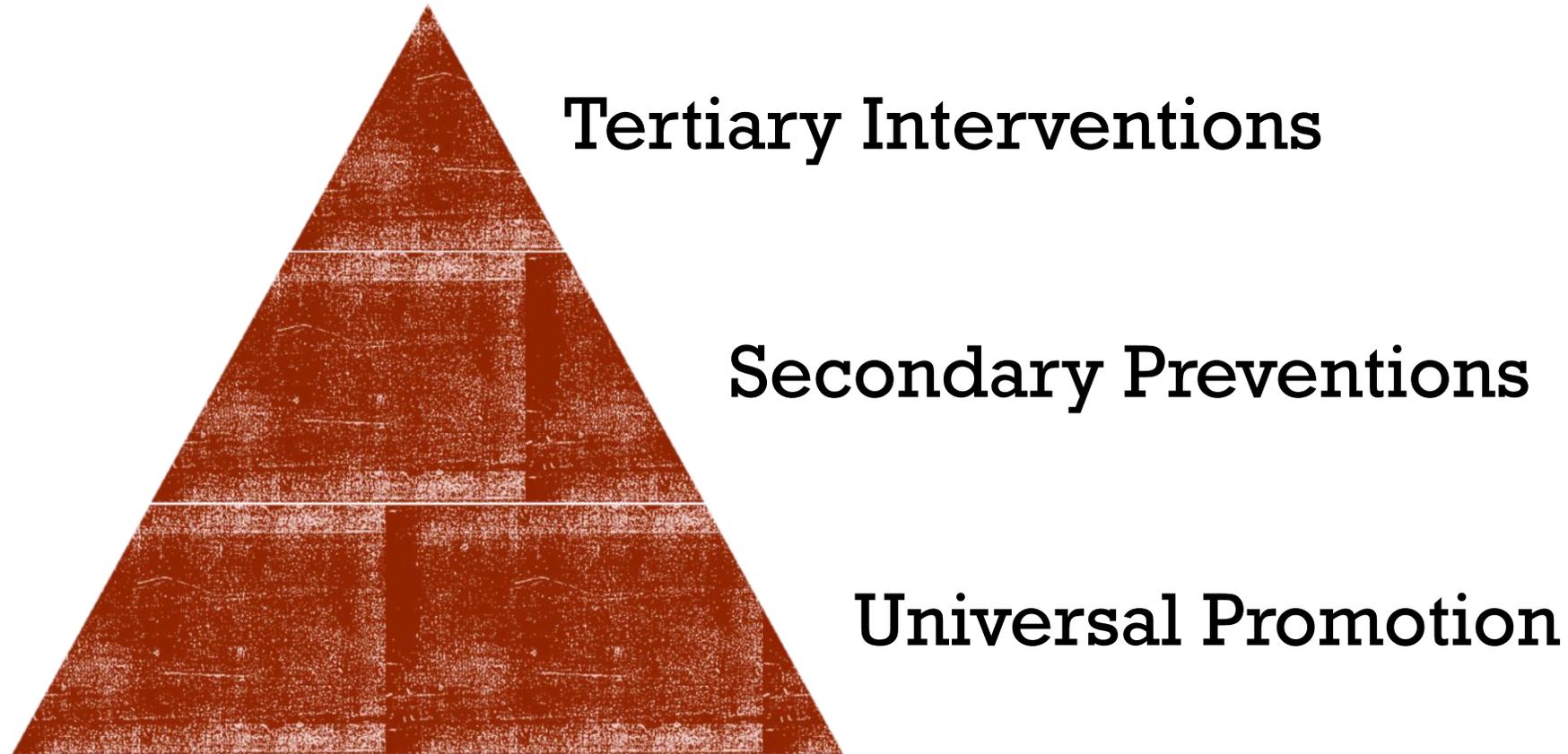
DR. KEN BRUSCIA
(DEFINING MUSIC THERAPY,
2014)



Continuum of Services



Early Childhood Pyramid Model



(Fox, Carta, Strain, Dunlap & Hemmeter, *Response to intervention and the pyramid model* (2009))



Other Music Therapy Paradigms

Three Layers of Prevention: Attachment

Pasiali, 2013

- Indicated
- Selective
- Universal

Psychotherapeutic Classifications of Music Therapy

Wheeler, 1983

- Insight Music Therapy with Reconstructive Goals
- Insight Music Therapy with Reeducative Goals
- Music Therapy as Activity Therapy



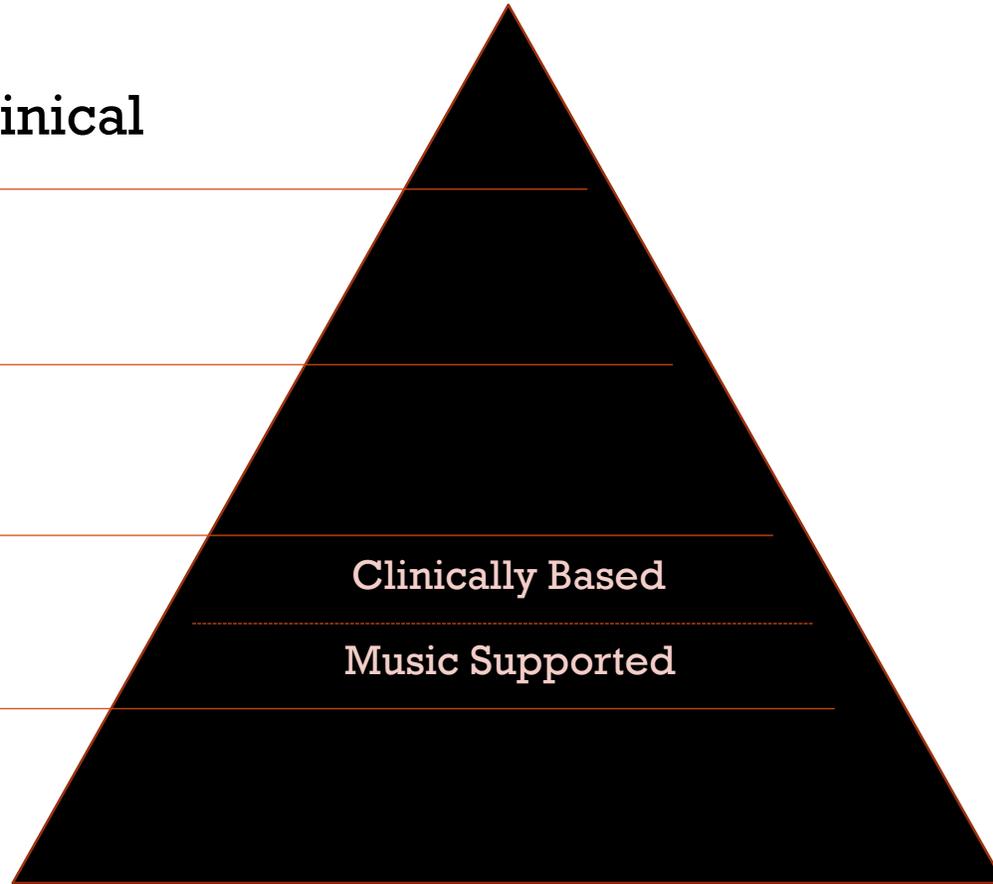
Advanced Clinical

Clinical

Preventative

Promotive

Universal



COMMUNITY MUSIC THERAPY:

From Theory to
Practice



Music Therapy Pyramid Framework

© Meredith R. Pizzi 2015

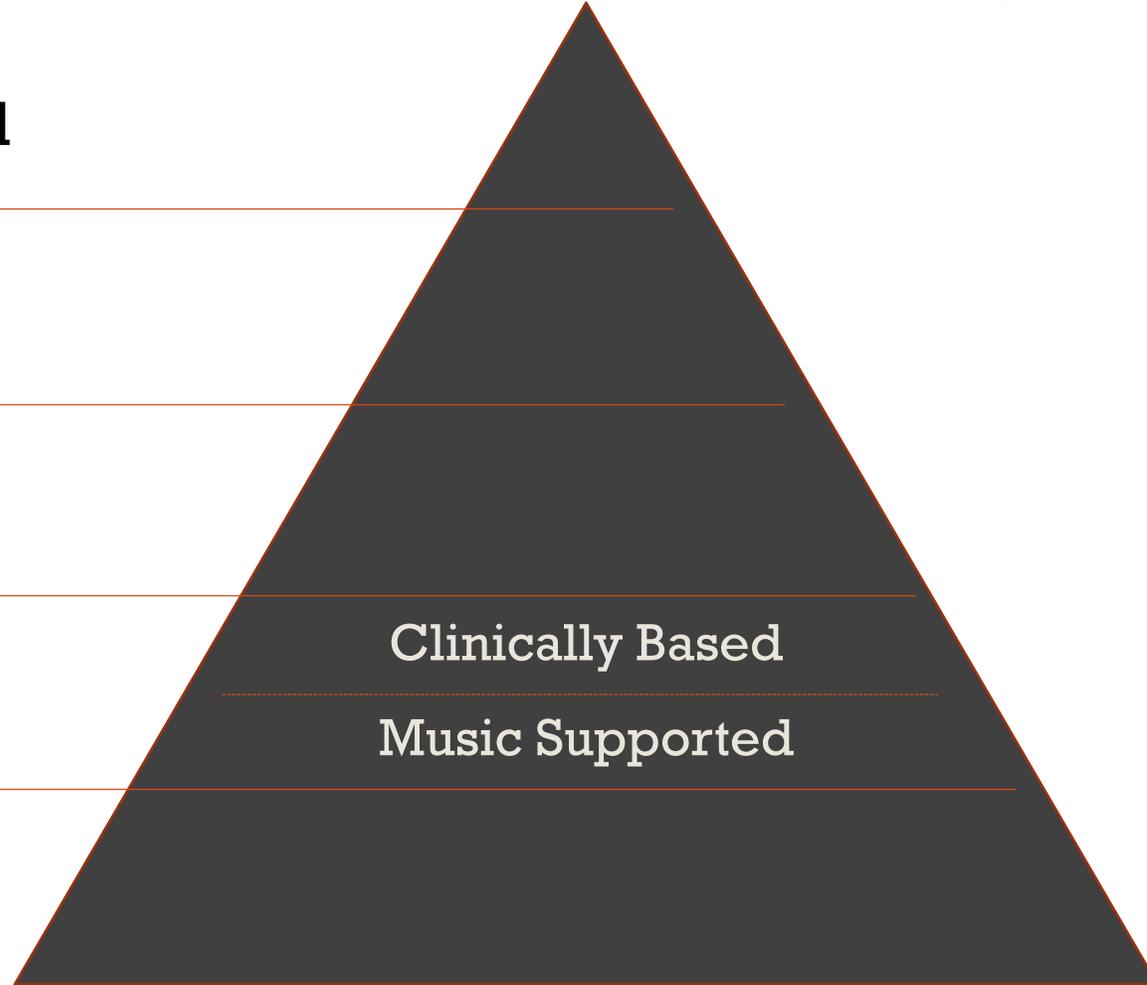
Advanced Clinical

Clinical

Preventative

Promotive

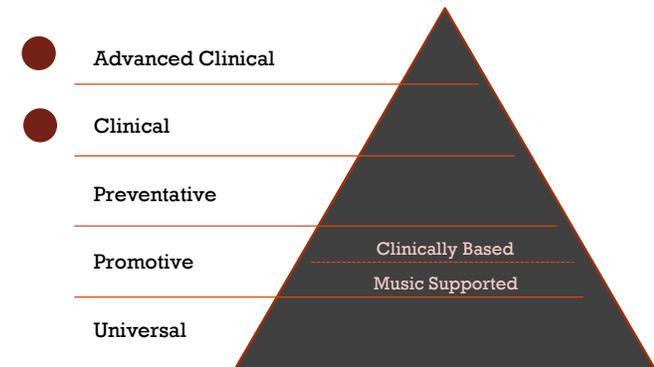
Universal



Music Therapy Pyramid Framework

Advanced Clinical – A central and independent role in client treatment plans

Clinical - A supportive role in treating clients, collaborating within an interdisciplinary team to contribute to the client's overall treatment plan



(American Music Therapy Association, Education and Training Advisory Board. (2005). Advisory on levels of practice in music therapy.

Retrieved from http://www.musictherapy.org/assets/1/7/Advisory_Levels_of_Practice.pdf

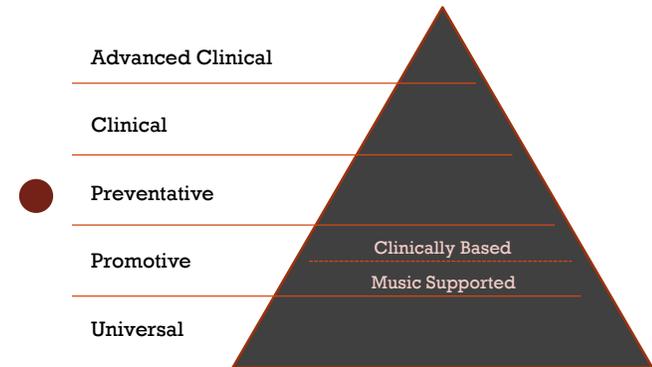


CLINICAL MUSIC THERAPY

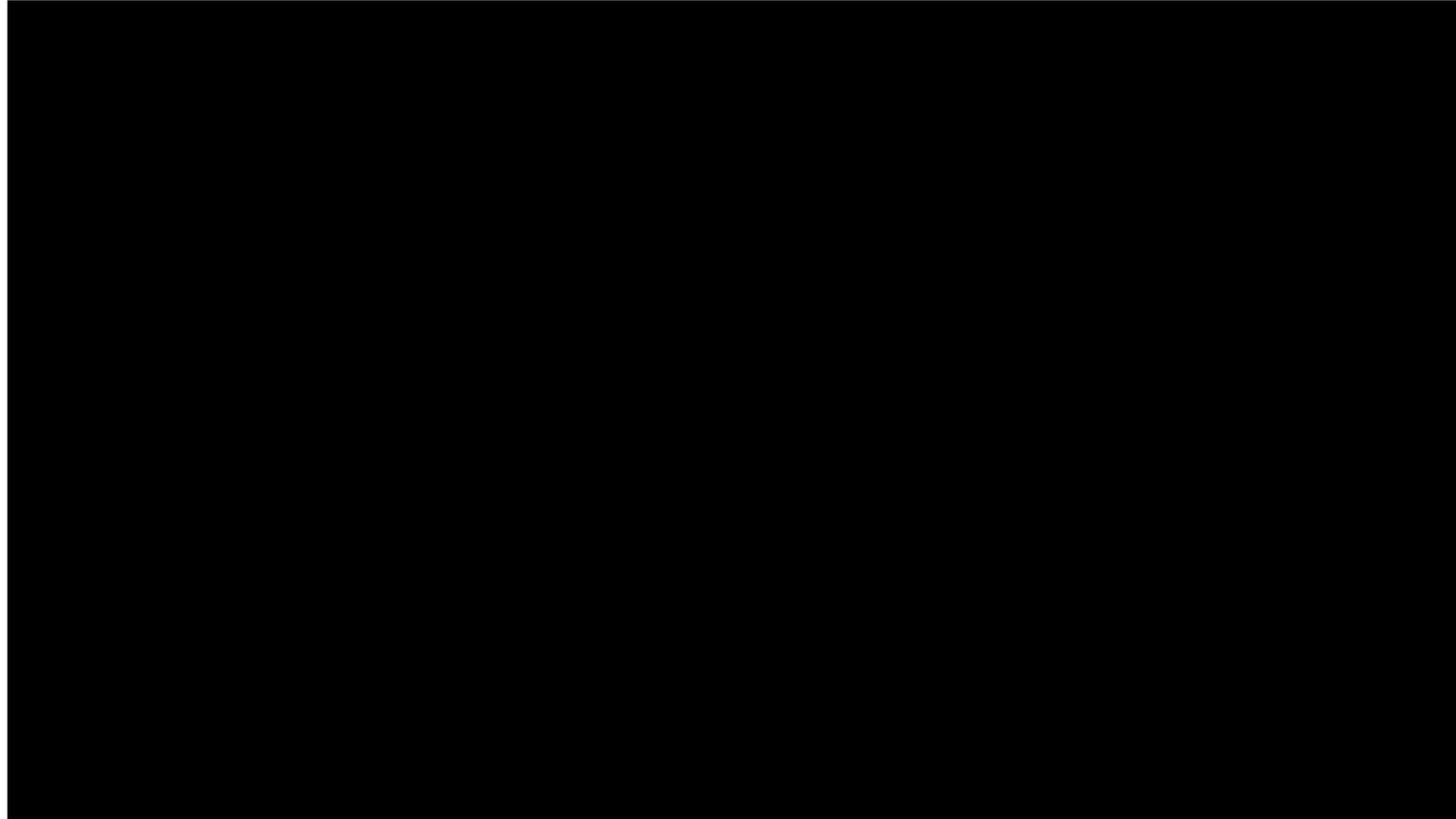


Music Therapy Pyramid Framework

Preventative – Services that mitigate risk for potential secondary diagnosis and provide a protective layer in building resiliency and social capital



PREVENTATIVE MUSIC THERAPY



PARENT FEEDBACK

I just wanted to add a few thoughts to how much my son has benefited from your program. For as long as I can remember, Anthony has been in love with music. His entire demeanor and personality shines when he is surrounded by music and the people that produce it. Here is a young man that has difficulty with speaking as he tends to stutter among people and has been pretty shy his whole life. In the presence of your group and surrounded by the music, Anthony truly becomes another person. The confidence and joy he exhibits is hard to describe.

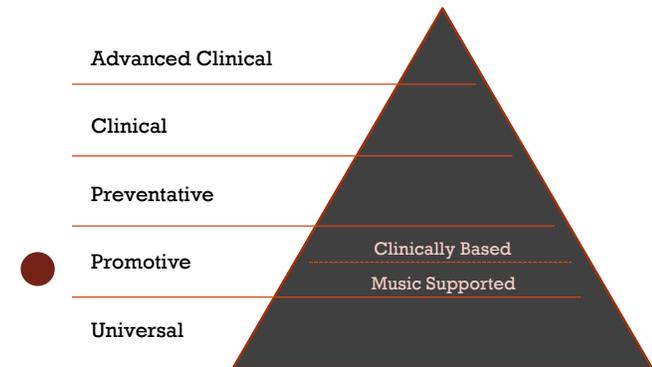
- Dan, Parent



Music Therapy Pyramid Framework

Promotive – Intentional music making to promote skills, quality of life, or overall development

- { Clinically Based
- { Music Supported

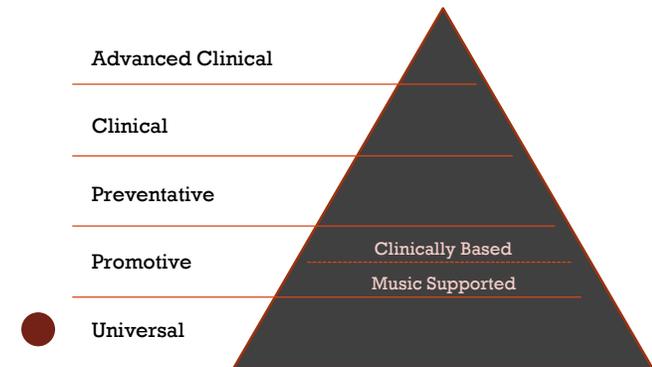


PROMOTIVE MUSIC THERAPY: Sprouting Melodies



Music Therapy Pyramid Framework

Universal – Short-term services based on in-the-moment, intentional participation through active listening, singing, or playing



UNIVERSAL MUSIC THERAPY: Melrose Public Library



Music Therapy Pyramid Framework

© Meredith R. Pizzi 2015

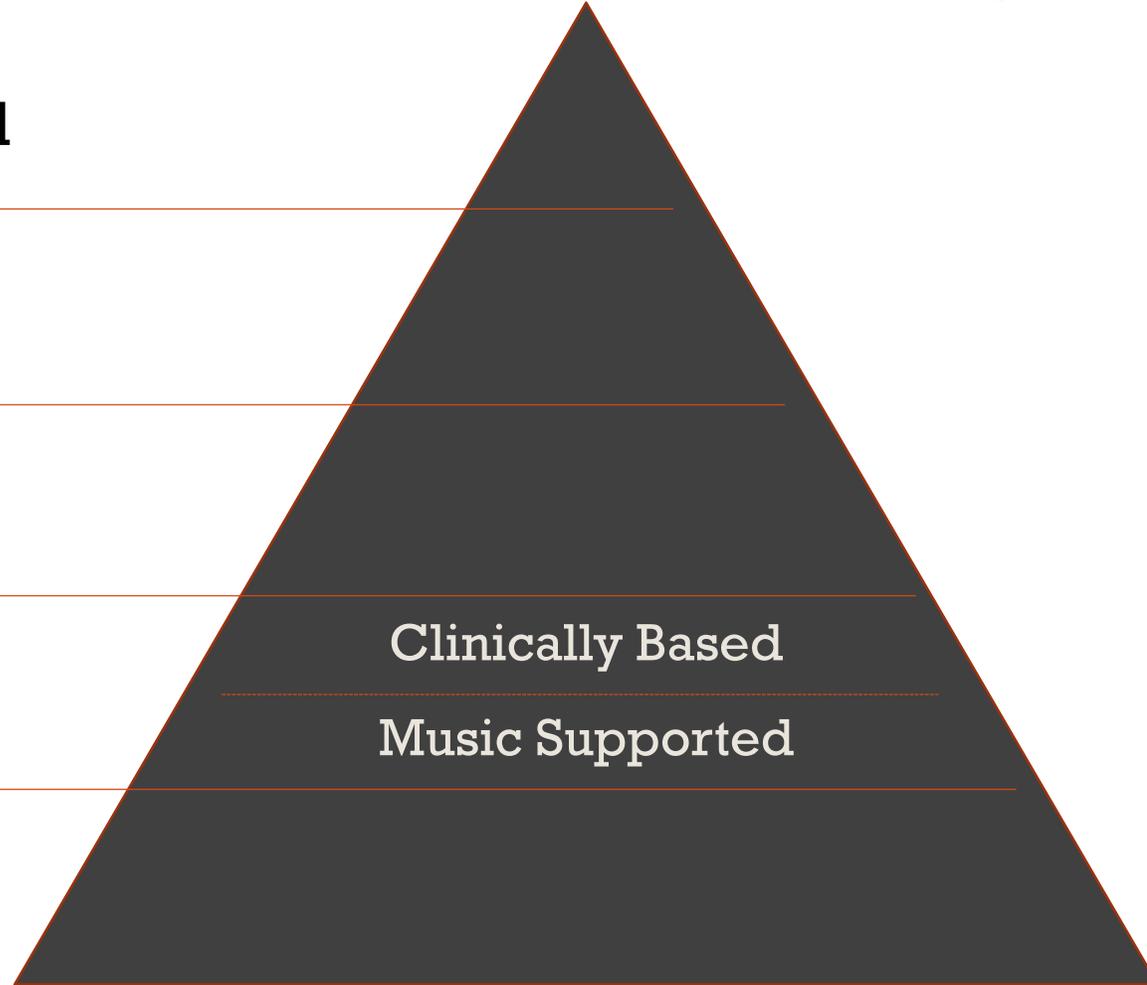
Advanced Clinical

Clinical

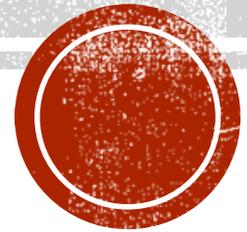
Preventative

Promotive

Universal



DEVELOPMENTAL MODEL OF BUILDING COMMUNITY



DEVELOPMENTAL BACKGROUND

Maslow's Hierarchy of Needs

- Self-Actualization
- Self-Esteem
- Love and Belonging
- Safety and Security
- Physiological Needs

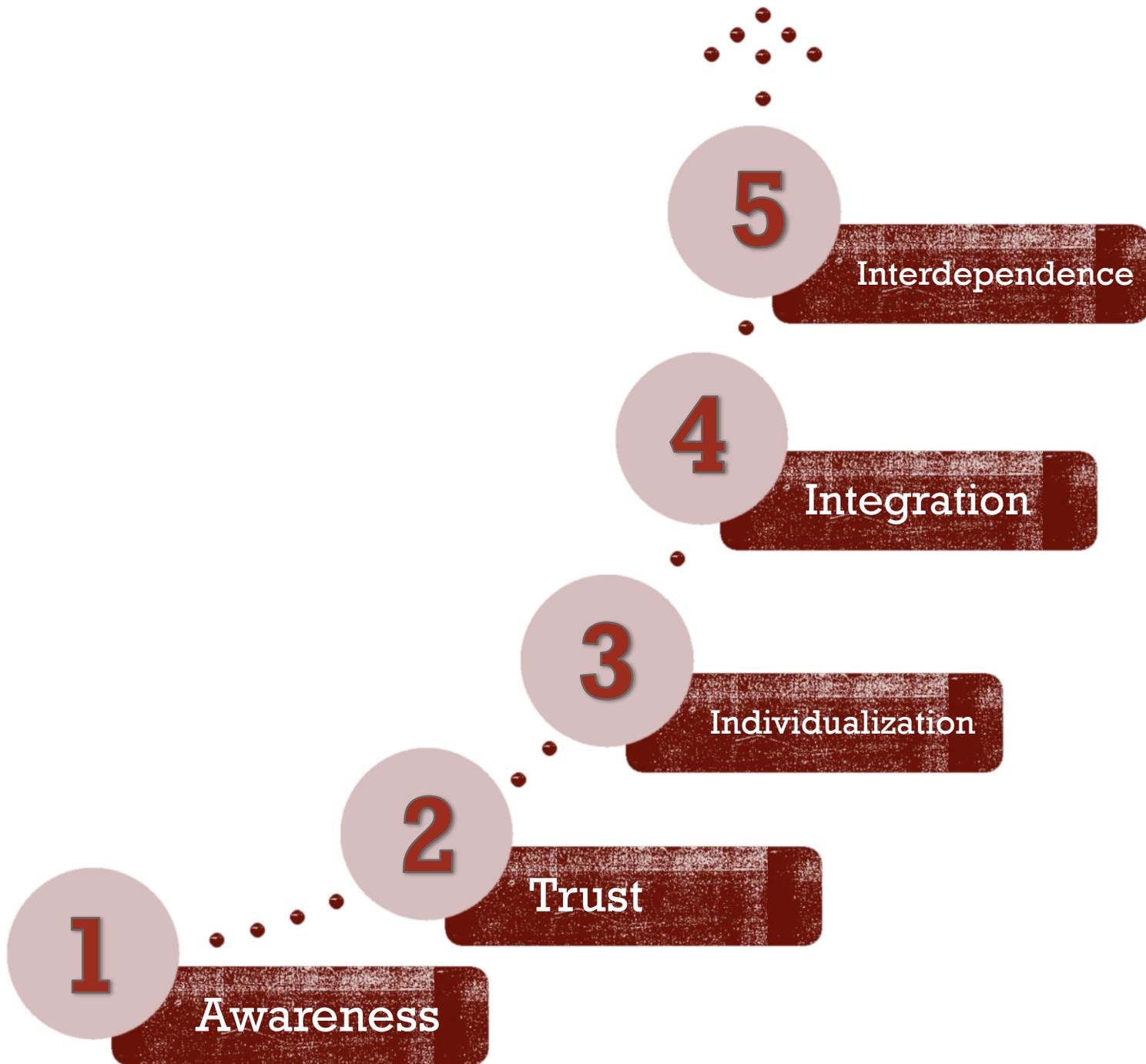
Maslow, A. H. (1943). A Theory of Human Motivation. *Psychological Review*, 50(4), 370–396.

Developmental Levels

- Responsibility
- Control
- Independence
- Trust
- Awareness

Schwartz, E. K. (2008). *Music, therapy, and early childhood: A developmental approach*. Gilsum, NH: Barcelona Publishers.





DEVELOPMENTAL FRAMEWORK OF COMMUNITY



Awareness

1

Gaining awareness of self and others

Trust

2

Experiencing “sameness” and entrainment

Individualization

3

Experience self contributing to the experience of others based on internal motivation

Integration

4

Accepting increasing complexities

Interdependence

5

Participants realize their influence on and responsibility to others in the community



AWARENESS & TRUST

John's been drumming for 15 minutes now. He says that drumming is what he enjoys – his main reason for coming, in fact. But it doesn't feel satisfying for me – he drums alone, and I have little feeling of contact with him while he plays. Seated at the piano, I'm continually battling for his attention. His head's down, he's immersed in the sound of the drums. I run through my mental catalogue of musical tricks, trying one after another. I find myself switching from 4/4 into a waltz which I accentuate as much as I can: melodically, harmonically, rhythmically, agogically and anacrusically. Suddenly something's changing. It's just a feeling at first but then . . . yes, there's a shift in John's beating. He's changing – not the pulse of his playing but the feel of it. The 3/4 quality of the waltz has somehow picked him up and he's coming with me . . . His head lifts and our eyes meet. A grin. There's a sense of fun now. A few phrases later, I decide to seize the moment and push our new-found contact a little. With maximum signalling I start to increase my tempo. John comes with me. He laughs. I push further and suddenly he's pushing too. It's out of my control now and we rush in a shared accelerando to a caricature of an ending. We're both laughing now.



AWARENESS & TRUST

It's Tuesday morning and a regular group is gathering in the same resource centre. There's little acknowledgement of others at first: people tend to just pick up instruments and launch into playing their own thing. Kamal drums in a loud, monotonous manner. Wendy fits in with this on the tambourine. Kay sits silently. Arnold is almost inaudible on a small glockenspiel. After some minutes, Arnold puts down his beater and fishes around in his jacket pocket, bringing out his kazoo. He starts playing melodically – I recognize it as part of a reggae song. I look for chords to underpin Arnold's tune, supporting it further with a reggae-style rhythmic accompaniment on the keyboard. Kay looks up – not at me but at Arnold. There's an "Ah!" of recognition: she clearly knows the song too. She starts playing a drum on the offbeat, reggae style. This prompts Wendy to shift her playing too. A reggae feel is tangible now. Even Kamal's playing is changing – not the beat so much as the lilt – there's a sense of groove emerging and his body starts bobbing up and down. Arnold's bold step of trying something new has brought us as a group to a new place. Nobody's said anything, but the way we are together has changed. When the improvisation draws to a close, the atmosphere in the room is quite different. People look at each other and acknowledge what has happened. "Sound!", "Like being back home, man!", "Real music!".

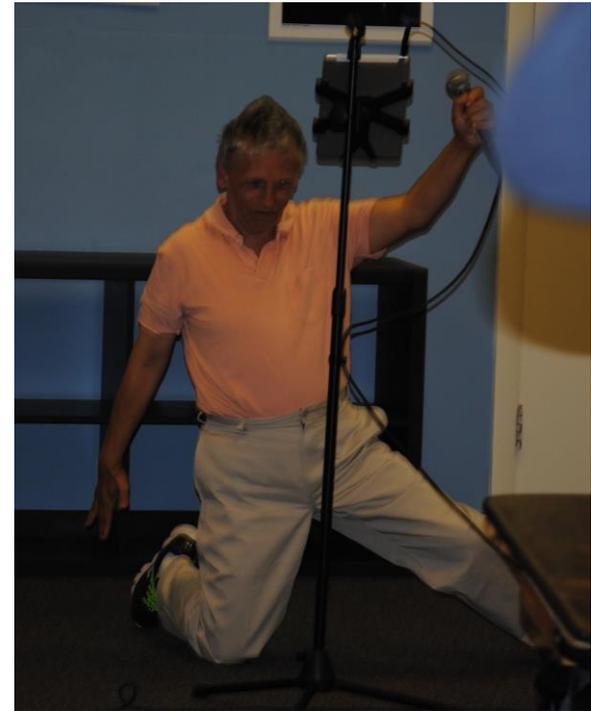
Vignette Two from Procter, S. (2011). Reparative musicing: Thinking on the usefulness of social capital theory within music therapy. *Nordic Journal of Music Therapy*, 20(3), 242-262.



INDIVIDUALIZATION



INTEGRATION



INTERDEPENDENCE:

- State Department of Developmental Services: Northeast Residential Services
- Team audit and musicking to first build trust, moving through independence and integration towards, interdependence.



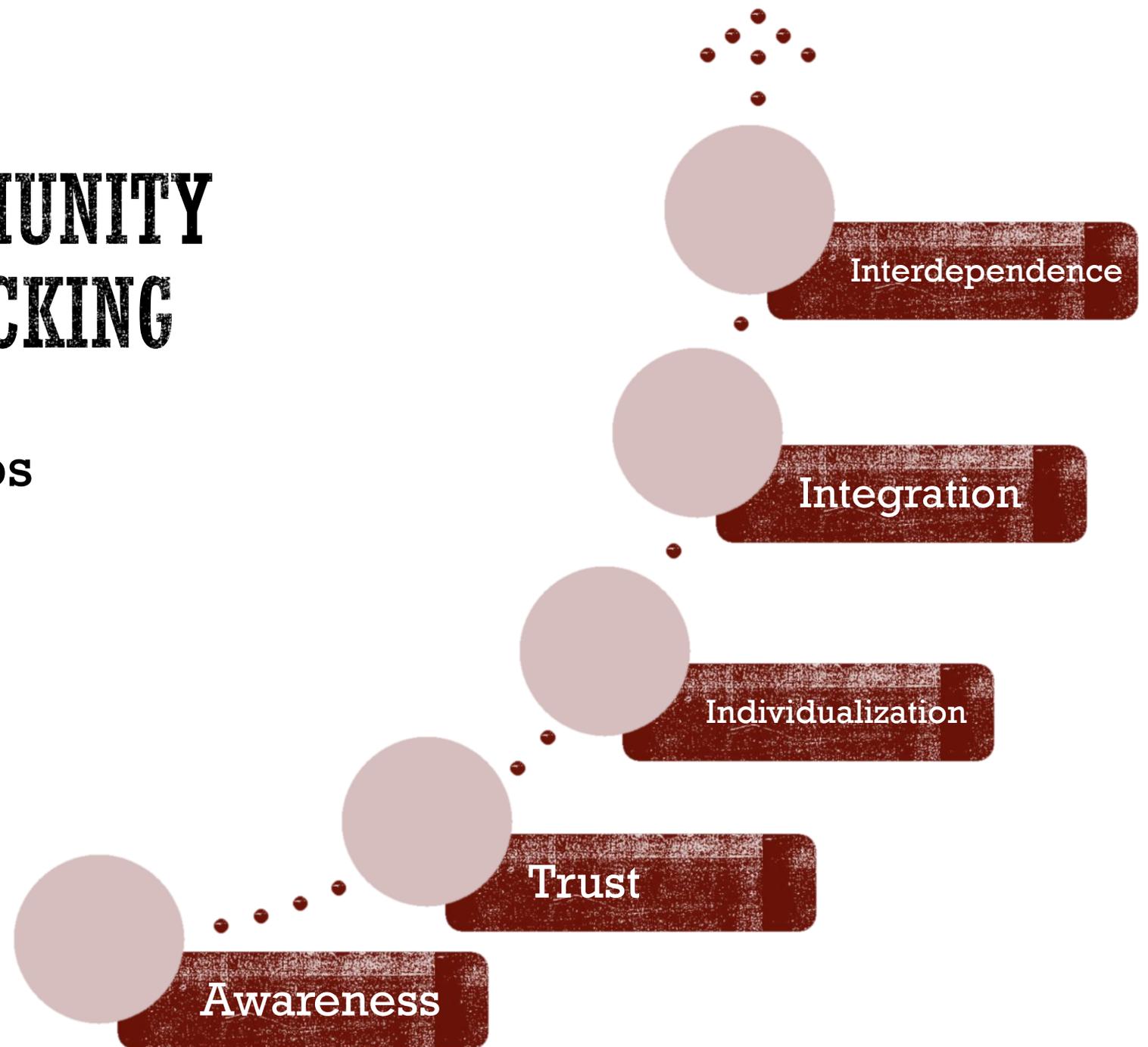
BUILDING COMMUNITY THROUGH MUSICKING

- Brainstorm
- Ideation
- Affirmations
- Understanding



BUILDING COMMUNITY THROUGH MUSICKING

- Small Groups



SONGS — MUSIC IDEAS



TAKEAWAYS AND REFLECTIONS



KEEP IN TOUCH!

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