Musicing across the Life Span
Understanding Music throughout Human Development

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

Raising Harmony

AGENDA

- 7:30 – 7:45   Introductions and review of agenda
- 7:45 – 8:10   Music centered practice in music therapy
- 8:10 – 9:00   Overview of early musical developmental levels & responses
- 9:00 – 9:15   Small group experientials
- 9:15 – 9:30   Break
- 9:30–10:00   Music development in adolescence and adulthood
- 10:00–10:15   Small group experientials
- 10:15–10:30   Break
- 10:30–11:15   The Arc of Development at the end of life
- 11:15–11:30   Small group experientials
- 11:30–11:50   Break
- 11:50–12:10   Using the elements of music across developmental levels
- 12:10–12:20   Reflections and takeaways
- 12:20–12:30   Wrap-up and evaluation

ABSTRACT

This presentation will guide participants to a deeper appreciation of the music inherent in human experience through a detailed examination of developmental music responses across the lifespan. The emphasis will be on placing music as a valued component in overall development of identity. Music examples and experientials will demonstrate the connection between specific musicing and the creation, rehabilitation, or sustaining of 'self'.

LEARNER OBJECTIVES

- Participants will identify 3 key components of a musical developmental perspective in music therapy (CBMT BCD II A 4 (d))
- Participants will identify how musical developmental levels are expressed throughout the lifespan
- (CBMT BCD I B 3 (d))
- Participants will learn and participate in 5 music experiences/interventions designed to reflect developmental music-centered outcomes.
- (CBMT BCD II.A.2)

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

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 create, rehabilitate, or sustain 'self' allowing them to 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 think outside the clinic walls
- We will advocate for thinking about a broader based social and 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

Shared Concepts Create Context

Elements of Music

Schwartz (2008)

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

Categories of Songs
(Schwartz,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 - Musicking

• MUSICKING – Christopher Small
  • To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.

• MUSICING – David Elliot
  • The art or process of making music.
  • most often use *musicing* in the collective sense to mean all five forms of music making: performing, improvising, composing, arranging and conducting

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

Sheri Robb

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."

Ken Aigen

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."

Musicking:

Ken Aigen

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."

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.

MUSIC DEVELOPMENT
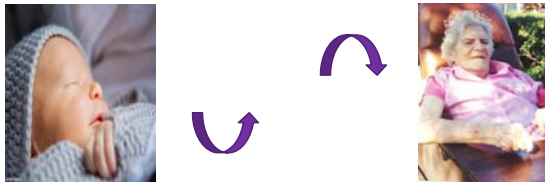
Creating
Self

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.

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

Levels of Musical Development

- Awareness
- Trust
- Independence
- Control
- Responsibility

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

Creating 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

Reflections

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

MUSIC IN DEVELOPMENT

Levels of Musical Development

- Awareness

- Trust

- Independence

- Control

- Responsibility

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

Slide 1

Ken Bruscia

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)."

Slide 2

Development is Developmental

Levels of Musical Development	Challenges to Development
Awareness	Genetic
Trust	Environmental
Independence	Social
Control	Trauma
Responsibility	Health

(E.K. Schwartz, 2008)

Slide 3

2-7 years

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.

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

7-12 years

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.

"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? "

Reflections

- 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?

12-18 years

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.

- "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."

Reflections

- Reflect on your experience of music and musicing when you were 12-18

Stage of Self-Definition

18+ years

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.

"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."

Reflections

- What aesthetic, recreational or psychological needs are fulfilled for you through music?

I ♥ ♫

Stage of Intimacy

18+ years

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.

"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."

Reflections

- What listening activities do you have that expand your views of the world?

Stage of Existential (Midlife) Crisis

18+ years

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.

"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."

Reflections

Transpersonal Stage

18+ years

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.

"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. "

## Musical Transcendence - A Moment in Time

Rehabilitating Self

"We suggest that music doesn't have some magical power in itself, but rather that what music can uniquely do shows up between people, within situations, and about specific local needs and possibilities." p.xvi

Ansdell, G. (2016). *How Music Helps in Music Therapy and Everyday Life*. Taylor and Francis.

Music and Change

R

HOW MUSIC
HELPS
in Music Therapy and Everyday Life

GARY ANSDELL
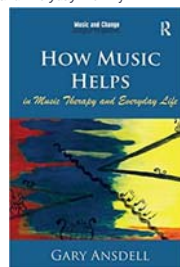
Ansdell : How Music Helps
in music therapy and everyday life

- "Music comes to life and quickens others only within and amongst a musical ecology. I explore how music's specific features, properties, qualities and processes form the foundation of music's help in four key areas of a musical ecology: the creation and maintenance of
  - musical personhood,
  - musical relationship,
  - musical community, and
  - musical transcendence.

I suggest that these domains provide a broad framework for thinking about how music helps with basic human needs – for anyone, anywhere." (Ansdell, 2016, p.xvi)

Part III: Musical Personhood

- Musical Recognition

- Core Musicality

- Musical Identities

- Musical Performances

Part IV: Musical Relationship

- Musical Connection

- Musical Companionship

- Musical Dialogue

- Musical Meeting

Part V: Musical Community

- Musical Togetherness

- Musical Hospitality

- Musical Belonging

- Musical Ritual

Part VI: Musical Transcendence

- Musical Epiphany

- Musical Thresholds

- Musical Hope

Break

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.
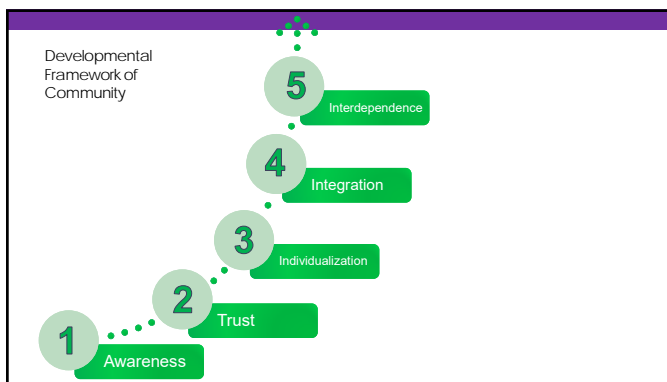

Developmental Framework of Community

5 — Interdependence

4 — Integration

3 — Individualization

2 — Trust

1 — Awareness

Awareness	Trust	Individualization	Integration	Interdependence
1	2	3	4	5
Gaining awareness of self and others	Experiencing "sameness" and entrainment	Experience self contributing to the experience of others based on internal motivation	Accepting increasing complexities	Participants realize their influence on and responsibility to others in the community

Sustaining Self

Responsibility

Control

Independence

Trust

Awareness

Musicing:
Creation, rehabilitation, sustaining of 'self'

Break

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

Reflections and Takeaway

Keep in Touch!

Elizabeth Schwartz, MA, LCAT, MT-BC
Elizabeth@RaisingHarmony.com

Meredith R. Pizzi, MPH, MT-BC
Meredith@RaisingHarmony.com