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Date: 7/19/2012

# Therapeutic Music Experience Swap Shop

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## Therapeutic Music Experiences Shared

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## Elimination

**Purpose:** To increase social interaction; to enhance detail orientation; to enhance attention to verbal stimulus; to encourage leadership skill development; sequencing skill; multiple step directives; fun.

**Source:** © 2001 by Mary Jane Landaker, MME, MT-BC. All Rights Reserved.

**Materials:** none required; OPTIONAL: guitar, file folder prepared with pictures of different people or objects

**Population:** Designed for use with group members who have receptive language skills. Group members must have enough cognitive function to be able to understand the game requirements.

**Song:** See sheet music on page 6.

Chords:

I IV I V7 I IV I V7 I

E-li-mi-na-tion, that's the name of the game. E-li-mi-na-tion, that's the name of the game.

I IV V7 I IV V7 I

E-li-mi-nate all peo-ple, who are wear-ing red. E-li-mi-nate all peo-ple, who are wear-ing red.

**Procedure:** R = Reinforcement opportunities; C = Redirection/Cue opportunities; A = Assessment

1. C=Start singing song, choosing one attribute to place in location where the underlined words are indicated.
2. A=Assess which group members are able to determine the people with the indicated attribute.
3. C=Direct group members eliminated by the song to move out of the circle.
4. R=Reinforce all group members who complete the process of identification, scooting back, and playing the game appropriately. Redirect group members who require more assistance.
5. C=Repeat the song, changing the words in the underlined section until only one group member remains in the circle.
6. C=Invite all group members to move back into the circle.
7. Repeat steps 1-6 until group members start to show signs/symptoms of boredom or until the time is over.

**Therapeutic Function of Music:** The music forms the foundation for this game, offering multiple opportunities for group members to identify specific characteristics of themselves and of others. The lyrics are repetitive, allowing for differences in response latency and verbal processing speeds in group members. The lyrics are easily varied to provide novelty to encourage attention to the sung cues. The rhythm of the music varies, offering a syncopated beat to promote group member attention to the words. The lyrics, tempo, and dynamics are easily adapted to engage group member attention as needed.

Melody	Pitch	Rhythm	Dynamics	Harmony
Repetitive and in step pattern encouraging group members to sing along.	Variable—easily changed to accommodate group members' preferred pitch centers	Steady beat at moderate tempo - may vary if group members appear to lose interest or require more processing time to complete task	Variable	I, IV, V7

Form	Tempo	Timbre	Style	Lyrics
Strophic	Moderate tempo to allow processing - may vary if group appears to be able to complete task at steady tempo	Voice and optional guitar	None	Variable to indicate specific characteristics.

Chart adapted from Hanson-Abromeit, D. (2010). *A Closer Look at the Therapeutic Function of Music*. Presentation at 2010 American Music Therapy Association National Conference: Cleveland, OH.

**Adaptations:**

- Repeat same verse until all group members have moved back

**Extensions:**

- Prepare a file folder to assist group members in determining specific characteristics. Include either people and/or objects on file folder and either turn over or cross out pictures until only one picture remains.
- Allow eliminated group members to choose the next criterion for elimination. Establish rules—cannot eliminate everyone (will cause a new game), must watch so does not become a personal attack.

# Elimination

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1

E - li - mi - na - tion, that's the name of the game.

The first line of music is in treble clef, key of D major (two sharps), and 4/4 time. It consists of two measures. The first measure contains the notes E4, G4, A4, and B4. The second measure contains the notes C5, B4, A4, G4, F4, E4, and a whole rest.

3

E - li - mi - na - tion, that's the name of the game. E -

The third line of music is in treble clef, key of D major, and 4/4 time. It consists of two measures. The first measure contains the notes E4, G4, A4, and B4. The second measure contains the notes C5, B4, A4, G4, F4, E4, and a whole rest.

5

li - mi - nate all peo - ple who are wear - ing E -

The fifth line of music is in treble clef, key of D major, and 4/4 time. It consists of two measures. The first measure contains the notes E4, G4, A4, and B4. The second measure contains the notes C5, B4, A4, G4, F4, E4, and a whole rest.

7

li - mi - nate all peo - ple who are wear - ing

The seventh line of music is in treble clef, key of D major, and 4/4 time. It consists of two measures. The first measure contains the notes E4, G4, A4, and B4. The second measure contains the notes C5, B4, A4, G4, F4, E4, and a whole rest.

## Sound Around the Room

**Purpose:** To increase social awareness; to assess attention to short rhythmic patterns; to assess rhythm replication; fine motor skills; hand-eye coordination; sustained attention to task; impulse control through waiting turns

**Source:** Original idea based on drum circle tenets and experiences. © 2012 by Mary Jane Landaker, MME, MT-BC

**Materials:** Drums for all group members; OPTIONAL: mallets for all group members; pointer to gain members' attention

**Environment:** Group members need to be sitting in a circle with appropriate eye lines to see all other group members. Other seating options are variable.

**Song/Chant/Words:** None unless improvised lyrics/chant to gain attention of group members

**Procedure:** R = Reinforcement opportunities; C = Redirection/Cue opportunities; A = Assessment

1. C= Hand a drum to each group member.
2. A= assess whether each group member starts to play when handed an instrument or if each member waits for turn. (Does not matter unless instructions are given to sit quietly.)
3. C= Quiet the group if necessary using a nonverbal countdown from 5 to "stop."
4. R= reinforce all group members who stop when cued. Redirect all group members who do not stop when cued.
5. C= Tell group, "We are going to pass the sound around."
6. C= Demonstrate simple rhythmic pattern (e.g., Ta, Ta - quarter, quarter)
7. C= Look at group member sitting on side of leader and wait for response.
8. A= assess whether group member completes rhythmic pattern correctly
9. Repeat steps 7 and 8 until last group member has completed the pattern
10. Repeat steps 6-9 using different patterns (some options are listed below in order of complexity)
  - a. Ta
  - b. Ta Ta
  - c. Ta Ta Ta
  - d. Ta Ta Ta Ta
  - e. Ta Ta ti ti Ta
  - f. Ta ti ti Ta Ta
  - g. Ta Ta Ta ti ti
  - h. ti ti Ta Ta Ta
  - i. Ta rest ti Ta Ta
  - j. Etc.
  - k. A= assess whether group members are able to recall and replicate rhythmic patterns
  - l. C= provide additional assistance to group members who require it to complete task  
Repeat until group members have completed all rhythms or until they show s/s of boredom, agitation, or when time runs out

**Therapeutic Function of Music:**

The musical aspect of this experience serves as the main organizational element. Group members must listen to the rhythm presented by the leader, retain that information in memory and then replicate the rhythm at the appropriate time. Repetitions of the pattern serve as a cue to either control or allow impulses to play the rhythmic pattern. Varying several elements such as dynamics, rhythm, and tempo may also provide valuable assessment information about cognitive processing, golden tempi, and awareness of the external stimuli presented by group members and in the rhythmic pattern.

Melody	Pitch	Rhythm	Dynamics	Harmony
None	Pitched or unpitched drums	Steady beat at moderate tempo – may vary if group appears to be able to complete easy rhythmic patterns – increase complexity	Variable – if engaging in extension listed below	None

Form	Tempo	Timbre	Style	Lyrics
Echo	Moderate tempo to allow processing – may vary if group appears to be able to complete task at steady tempo	Drum	None	OPTIONAL: Improvised to gain attention of group members

Chart adapted from Hanson-Abromeit, D. (2010). *A Closer Look at the Therapeutic Function of Music*. Presentation at 2010 American Music Therapy Association National Conference: Cleveland, OH.

**Adaptations:**

- Present same pattern repetitively until group members are able to replicate without cues or prompting from the therapist
- Use different instruments to assist with hand function and grasp development

**Extensions:**

- Use different instruments to increase novelty of experience
- Vary the dynamic levels
- Vary the tempo
- Vary the rhythmic structure or pattern to increase complexity
- Start several rhythmic pattern strings to assess divided attention
- Switch leaders to allow group members to be in charge of the pattern production



## Gotta Gonna

**Purpose:** To develop awareness of materials required for activities of daily living; to determine different needs for different types of outings; to practice cognitive processing; sequencing; logic

**Source:** © 2009 by Mary Jane Landaker, MME, MT-BC. All Rights Reserved.

**Materials:** None required; OPTIONAL: guitar, pictures of items used on trips around the community or actual objects used when in the community. Some picture ideas: Wallet/purse, car keys, jacket, shopping list, sunscreen, money, other materials as needed.

**Population:** Any population that would benefit from cognitive processing practice.

**Song:** See sheet music on pages 11-12 .

**Procedure:** **R = Reinforcement opportunities; C = Redirection/Cue opportunities; A = Assessment**

1. If using pictures or objects, display them to the group before starting the song.
2. C=Start singing the song, indicating a specific location (e.g., local store, post office, park, local places of interest, etc.).
3. C= During verse (Gotta gonna get my...), pause at the end of each phrase and wait for group members to indicate the appropriate materials or objects that would be needed.
4. A=Assess group member participation and ability to name appropriate objects or materials.
5. R=Reinforce all correct answers and redirect group members if information offered is incorrect
6. Repeat steps 2-5, changing the desired location and the requirements as appropriate for the song.

**Therapeutic Function of Music:** Music functions as the framework for the entire process of gathering information, processing stimuli, and for completing the task indicated. Many elements of the music can be altered to accommodate differences in processing speed, latency of response, verbal expression, and attention to task. Pitch, dynamics, tempo, timbre, and lyrics can all be changed to provide group members with support through the music.

Melody	Pitch	Rhythm	Dynamics	Harmony
Scalar	Variable to accommodate client preferred ranges for singing	Swing-type pattern	Variable to provide group members with cues for attention and assistance for processing	Minor

Form	Tempo	Timbre	Style	Lyrics
Chorus—verse	Variable to provide group members with cues for attention and assistance for processing	Vocal and accompanying instrument	Blues	Variable to provide group members with cues for attention and assistance for processing

Chart adapted from Hanson-Abromeit, D. (2010). *A Closer Look at the Therapeutic Function of Music*. Presentation at 2010 American Music Therapy Association National Conference: Cleveland, OH.

**Adaptations:**

- Use pictures to indicate the targeted location
- Develop specific verses for locations preferred by clients
- Ask local restaurants for menus or download menus from websites to assist in choosing locations and objects

**Extensions:**

- Ask group members to write their own verses
- Use during transition times from one place to another
- Use as cue for independent preparation for trips in environments other than the music therapy session.

# Gotta Gonna Go on a Trip

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Swing style

1

1  
1: MIDI 1 Go - tta go - nna go on a trip to Wal - mart, go - tta go - nna go on a trip.

2: MIDI 2

4

4  
1: MIDI 1 Go - tta go - nna go on a trip to Wal - mart, go - tta go - nna go on a trip.

2: MIDI 2

2

8

1: MIDI 1 Go - tta go - nna get my wal - let

2: MIDI 2

11

1: MIDI 1 Go - tta go - nna get my coat. Go - tta go - nna get my

2: MIDI 2

14

1: MIDI 1 ti - ist. Go - tta go - nna go on a trip.

2: MIDI 2

## We're On Our Way

**Purpose:** To provide musical support during transition to class; motivation to leave session; to illustrate immediate expectations for behavior modification; to encourage impulse control through continuing music stimulation

**Source:** Original song written during Room 9 session. © June 22, 2010 by Mary Jane Landaker, MME, MT-BC

**Materials:** Guitar; body percussion source

**Environment:** Moving down hallway from one location to another

**Song/Chant/Words:** Sheet music on Page 15.

	IV	
We're	on our way	back to Room ni-i-ine.
	V	
We're	on our way	back to Room ni-i-ine.
	IV	
We're	on our way	back to Room ni-i-ine.
	V	
We're	on our way	back to Room nine.

**Procedure:** R = Reinforcement opportunities; C = Redirection/Cue opportunities; A = Assessment

1. Start singing song with clients in group area
2. C= cue specific line orders or groups of clients through changing words to the song to accommodate situations (e.g., "Line up Mary Jane, it's time to stand in line... etc.)
3. R= if clients add suggestions or sing along, reinforce responses by imbedding verbal reinforcements into song lyrics
4. Continue singing until clients have completed the transition or until the situation changes and music is contraindicated

**Therapeutic Function of Music:** Music provides structure and stimulation offering a continuation of levels of arousal initiated in a previous setting. The song format is upbeat, repetitive, and easy to sing encouraging client participation across the continuum of active to passive participation. The lyrics are easily changed allowing the therapist to communicate information in a musical manner sustaining neural involvement and entrainment

Melody	Pitch	Rhythm	Dynamics	Harmony
Repetitive	Variable to accommodate clients' preferred singing ranges	Steady	Variable to accommodate changes in client attention	Major tonality

Form	Tempo	Timbre	Style	Lyrics
Strophic	Variable and easily changed to promote client movement, attention, and gait patterns with ambulation	Vocal and guitar	No specific style	Variable to accommodate changes in desired locations as well as any situational changes in the group

Chart adapted from Hanson-Abromeit, D. (2010). *A Closer Look at the Therapeutic Function of Music*. Presentation at 2010 American Music Therapy Association National Conference: Cleveland, OH.

**Adaptations:**

- Change elements of music to accommodate client behaviors/information

**Extensions:**

- Use song for other transitions or for changes in activities in places other than the music room

# We're On Our Way

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1

We're on our way, back to room Ni - i - ine, We're on our way,

7

back to room Ni - i - ine, We're on our way, back to room Ni - i -

13

ine, We're on our way, back to room Nine, - -



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