

## **Acknowledgements**

I would like to thank everyone that helped me to make it through my matriculation at Georgia College and State University. I would not be the student I am or feel as prepared for my future career without all of my professors. Thank you to Dr. Chesley Mercado, Dr. Vicky Robinson, Mr. James Helms, Mrs. Katie Whipple, Ms. Rasheeda Jones and Dr. Douglas Keith.

Thank you to my mother, Jocelyn. I would not be the person that I am today without you. I would not have made it through these last few years of school without your constant encouragement and support.

Thank you to God and my family for guidance and constant love, support, and assistance.

As a student, I saw a need for a resource that included songs and activities that were by black artists to be used with clients who would be most familiar with this music. The purpose of this songbook is to serve as a template for a variety of music therapy activities using music popularized by black artists. Activities are intended for children, adolescents, and/or adults as indicated on each activity page. The intended client audience for these activities would be clients who show interest in and are most familiar with this music.

## Familiar music in Music Therapy

Familiar means that someone or something is well-known from long or close association. Whether it is a person, a place, food, etc. there are various things that can be familiar and bring about memories for a person. In music therapy, familiar music is used for a variety of reasons. Music therapists use music “within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals (www.Musictherapy.org).” These needs can include communication, academic needs, fine and gross motor needs, traumatic brain injury complications, memory recall, etc. Familiar music, music that a person has close association with, is utilized to reach certain needs in Music Therapy.

One strategy used by MT's is using familiar music and linking it to new information to be more likely retained (memory recall) at a later date. Older aging adults seem to have positive responses to activities that involve familiar music, and some of those who are nonverbal will sometimes sing along. Even aging adults with Dementia who could not remember the names of their children or family members have been found to sing all of the words to a familiar song (Prickett & Moore, 1991). Familiar music has also been shown to effect orientation and agitation levels in patients. In several studies about music's role in the orientation process, researchers reported positive effects of music on orientation of people in a coma. Observed responses included eye contact with MT, head turning, spontaneous eye opening and increased movement of limbs. Comparably, for patients in the late stages of Dementia, familiar music facilitated

orienting responses such as moving head to locate sound, opening and focusing with eyes, moving limbs, vocalizing, and changing facial expressions (Baker, 2001).

In a different study about self-consciousness in Alzheimer's patients, familiar music was found to enhance the self-consciousness of patients while the use of unfamiliar music showed deterioration in the self-consciousness of the patients. One Alzheimers group received familiar music stimulation and another group received unfamiliar music stimulation over three months. The Alzheimer's patients who received a familiar music intervention showed a stabilization or improvement in aspects of self-consciousness. By contrast, the control Alzheimer's group showed a deterioration of most of the self-consciousness aspects after unfamiliar music stimulation, except the self-consciousness aspects of body representation and affective state (Anlló, Diaz, and Gil 2013). Among all of the interventions used music therapy was found to be the least harmful to the patients.

In the same way that familiar music has been shown to affect orientation, it has also been found to reduce agitation in clients. Brooks (2001) found that inappropriate and excessive psychomotor activity was reduced while music was being played. Clients replaced unnecessary upper limb movements with clapping or foot tapping, fixed their pacing to the rhythm of the music, or imitated guitar movements. After the music stopped, clients went back to inappropriate movements. This shows that the musical stimuli provided structure that enabled the clients to modify their behavior.

## Culturally relevant music in Music Therapy

In the authors research, there were not many studies found that specifically discussed the use a culturally relevant music in music therapy. Although there have been articles published regarding the broad range of cultural considerations in music therapy, a scarce amount of publications provide clinically based information on how music therapists can competently navigate engagement with clients whose cultures and personal backgrounds differ from their own (Young, 2016). Moreno (1988) wrote about the importance of being aware that, like music, music therapy is a multi-cultural phenomenon. In American culture, music therapists naturally work with clients from a wide variety of cultural backgrounds. Since this is believed to be the case, music therapists should be generally familiar and have working knowledge of the music of various cultures. Having this knowledge aids in effective communication with clients of various cultures. Music is sometimes viewed as the 'Universal language'. Viewing music this way could give some practitioners a false sense of comfort, thus believing that multicultural issues aren't relevant in music therapy (Brown 2001). Music therapists should have some awareness, before using culturally associated music, of the connections and implications that the music holds in certain parts of the culture so as not to negatively impact the client (Moreno 1988).

In a study conducted by Schwantez (2009), the effectiveness of culturally relevant music, relating to current and previous environment, was demonstrated. Younger children were more receptive to music from their home country (Mexico) while

older children (teenagers) were more receptive to a mixture of music from Mexico and the US.

In a review of literature conducted by Silverman, Letwin, and Nuehring (2016), research where patient preferred live music was used as the primary intervention in adult medical care was identified and analyzed. Results showed that for the intervention of pain, nausea, and other symptoms in adult cancer and transplant patients, patient preferred live music was effective. These researchers also found that patient preferred music could be used as a medium in which to implant other educational or therapeutic methods in a music therapy setting (Silverman, Letwin, & Nuehring, 2016).

The use of familiar music in Music Therapy has been more thoroughly researched. However, the use of culturally relevant music, specifically, should be researched on a larger scale. Specifically, how culturally relevant music can benefit those who are being treated with music therapy.

NEEDS	Music Therapy Method
Limited mobility	Movement to Music
Depression Anxiety Low self-esteem Isolation Self-expression Stress Identifying Triggers Anger	Anthem writing Discussion of support systems Songwriting Lyric analysis Story writing Identifying coping skills
Memory loss Attention span Communication Attention to task Reminiscence	Sing-a-long to familiar music Instrument play Improvisation Song selection
Substance abuse	Lyric analysis Songwriting