Music Therapy Methods

- Based on the four types of music experiences (Bruscia, 1998; 2014).

- While any process will most likely use multiple methods, there often exists one primary method.

- Methods help organize different types of drumming experiences in music therapy.
Types of Drumming Experiences in Music Therapy

- Traditional Drumming
- Drum Accompaniment
- Guided Interactive Drumming
- Clinical Improvisation
- Drum Play
- Technique Oriented Play
- Composing
- Tactile Response
- Percussion Listening
Traditional Drumming
Guided Interactive Drumming
Drum Accompaniment
Clinical Improvisation
Technique Oriented Play
Re-creative
Improvisational
Drum Play
Tactile Response
Percussion Listening
Receptive
Compositional
Percussion Composition
Traditional Drumming

• A structured experience with a general purpose of creating an interactive musical process and a musical product.

• Follows from codified cultural traditions. Re-creative.

• Incorporates specific instrumentation, sounds (via playing techniques), and musical forms (e.g., rhythms/percussion melodies). May include singing. May also include improvisation within the form (for example, a djembe soloist).

• Cultural contexts often include purposes and narratives that may be integrated into therapeutic processes towards goals.
Drum Accompaniment

- Therapist and/or clients play drums and/or percussion instruments as accompaniment.

- Play may accompany singing songs that are found outside of drumming traditions, such as folk or popular songs. Re-creative.

- May incorporate traditional world rhythms, ideas from popular drum set play, or non-traditional, creative accompaniment patterns.
Guided Interactive Drumming

- Participants play according to directions and/or cues from the leader. Experiences are pre-planned, structured and highly directive, sometimes in the form of games. Re-creative. Often related to social and/or cognitive goals.

- Examples of Guided Interactive Drumming in Music Therapy:
  - Passing games, such as an egg shaker pass (Matney, 2007; Reuer, Crowe, & Bernstein, 2007).
  - Experiences primarily cued/directed by therapist, such as a rhythm that a client echoes (Matney, 2007) or counting games integrated with percussion play (Kalani, 2004).
Clinical Improvisation

- Client(s) and Therapist play drums and percussion instruments to create music *in the moment* within the scope of an individualized treatment program. Improvisational.

- Can be used to promote goals/objectives, as well as for assessment. Commonly used for general goals of expression, insight, and relationship building.

- Includes a broad range of specific techniques that promote structure, connection, guidance, and expression (Bruscia, 1987; Das, 2011; Gardstrom, 2007; Wigram, 2004).
Drum Play

• Participants use drums and percussion instruments as 'play objects' or 'props,' often for their visual, tactile, and other qualities.

• Commonly used where musical skills and musical outcomes are not of primary importance.

• Brief examples: One can imagine a maraca as a set of large earrings, or create a “sculpture” out of a set of percussion instruments.
Technique Oriented Play

• Participants use drums and percussion instruments as directed by the therapist.

• Instruments are considered for the playing technique they use. The playing technique can relate to meeting specific motor, sensory, and coordination goals.

  • A client plays a triangle with a triangle striker to develop fine motor skills using a “three jaw chuck” hold, a precursor to a pen-holding skill.

  • A client plays a djembe with the right arm, rotating from the shoulder to promote muscle movement and stretching.
Percussion Composition

• Participants use musical characteristics such as pitch, rhythm, tempo, dynamics, texture, and form to create original, reproducible pieces of percussion-based music.

• Instruments are selected to support the sound, texture, feel, and purpose of a desired piece. The composer/participant is free to employ any instrument from the world of percussion, including electronic instruments.

• Composition can address focus areas including; Cognitive sequencing, logical orientation, emotional expression, and sensory goals. A piece may be composed to mark a significant time in a client's life or to communicate thoughts or ideas in an abstract/emotion-centered format. Composing with more than one person can be a successful technique to work on relational interactions and development of teamwork.
Tactile Response

- Use of a percussion instrument that provides vibrations or other tactile input for the purpose of client sensation.
  - Rubbing a cabasa up and down an arm.
  - The vibrations created by a large hand drum after striking it.
Percussion Listening

• Like other listening processes commonly used to promote therapeutic outcomes, but with the inclusion of or a focus on percussion instrumentation.

• Takes into serious account the characteristics of the music itself (tempo, pitch range, pitch contour, rhythmic components, timbre, volume, dynamic changes, form, etc.) to promote a particular outcome (Gadberry, 2011; Matney, 2017).

• Also takes into account familiarity, preference, and cultural considerations of music.
Summary of Drumming Experiences in Music Therapy

- Traditional Drumming
- Drum Accompaniment
- Guided Interactive Drumming
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- Technique Oriented Play
- Composing
- Tactile Response
- Percussion Listening


